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Meaning(s) in "Sustainable Tourism": A Social Semiotic Approach

Nadezda Sorokina

A thesis submitted in partial fulfilment of the requirements of the award of Doctor of Philosophy

Length: 99781

Faculty of Business

Oxford Brookes University

May 2013

Abstract

It can be argued that "sustainable tourism" is considered to be a solution for ensuring the industry's long-term survival. However, the concept of "sustainable tourism" is contested. A key issue is a lack of consensus in how stakeholders define "sustainable tourism", and this creates communication challenges when different stakeholders discuss the concept. Within the field of sustainable tourism, there is limited literature on the meanings that stakeholder groups attribute to the concept of "sustainable tourism". This study aims to address this theoretical gap, by exploring the meanings that stakeholders attribute to "sustainable tourism", and the potential for the creation of shared meanings.

This thesis addresses this gap by applying a social semiotic approach to exploring the meanings attributed to "sustainable tourism" by various stakeholder groups. Social semiotics is a theory that studies meanings created in groups, and is applied in this thesis as an analysis of "sustainable tourism" stakeholders' web-pages. A total of 18 webpages from five stakeholder groups: *the Public sector, the Tourism industry, Universities and research centres, the Third sector* and *Environmental and tourism consultancies,* have been analysed for the purpose of this study.

The findings of the thesis add value to both theory and practice. The theoretical contribution is twofold. Conceptually, the study has contributed to the theory of "sustainable tourism" by establishing that there is no orderliness in the ways that stakeholders conceptualise "sustainable tourism" meanings. Instead, further fragmentation of values, according to clusters or individual organisations within stakeholder groups, occurs. The meanings identified in this study can be organised into five dualities and tensions, and represent the positions in power relations in "sustainable tourism". Methodologically, the study has contributed to the body of knowledge by introducing social semiotics into "sustainable tourism" research methodology, and by developing an original and replicable research instrument based on methods of social semiotics.

The practical implications of the thesis are twofold as well. The meanings identified in the study can help breach perceptual gap between organisations in different stakeholder groups and clusters, promoting more effective communication, inclusion and participation in "sustainable tourism". Furthermore, the original research instrument developed for this study can be adopted by practitioners for the analysis of their own webpage for the meanings conveyed.

Acknowledgements

I would like to dedicate my doctoral thesis to my family: my parents, my brother, my sister-in-law and my nephew. They have tirelessly supported me at every step of my doctoral journey. I owe them my deepest gratitude, as this work would not have been possible without my family's care, patience and unconditional love. Without my parents' helpful financial and emotional support, this journey would not take place. I am grateful to my parents for understanding me and my peculiarities and giving me the mental space I needed to finish this work. I would also like to thank my brother for providing me with much needed distractions in form of latest musical updates, and the discussions on the Scandinavian literature, TV and Asian cuisine.

I wish to thank my first supervisor and Director of Studies, David Bowie, my second supervisor, Dr Rebecca Hawkins, and my third supervisor, Dr David Bowen. They continuously challenged, motivated and guided me by providing most helpful feedback and advice. Each, with their own experience, commented on my work and provided much needed direction. Without it, this thesis would not have been completed.

I am forever indebted to my friends, who tolerated my mood swings and kept me going. I would like to thank my PhD support-group that included Anastasia Mariussen, Maureen Lee and Pimpika Thongrom. Their constant support, help, encouragement, advice, as well as our coffee breaks and discussions of the latest episodes of 'The Big Bang Theory' provided me with inspiration and the motivation I needed. I would also like to thank my closest non-PhD friends: Dani Helms, Ellie Chiu, Oksana Karavanska and Olga Gorbunova for repeating over and over that there was life outside PhD, encouraging to pursue my dreams and reminding that logic does not always suggest the best way forward.

The thesis would have not been completed without help from many individuals. I would like to thank all those who contributed to my thesis, in terms of questions, suggestions and occasional biscuits. In particular, I am

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1. ~~1.~~ **1.** Introduction

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1.1 Introduction

Tourism is one of the most significant industries in the world and produces major economic, socio-cultural and environmental impacts as a result of its activities. Arguably "sustainable tourism" is considered to be a solution for ensuring the industry's long-term survival. However, the concept of "sustainable tourism" is contested. A key issue is the lack of consensus in how stakeholders define "sustainable tourism", and this creates communication challenges when different stakeholders discuss the concept. There has also been a call to expand the methodologies applied in "sustainable tourism" research. This thesis addresses both these issues by applying a social semiotic approach to exploring the meanings attributed to "sustainable tourism" by various stakeholder groups. Social semiotics is a theory that studies meanings created in groups, and is applied in this thesis as an analysis of "sustainable tourism" stakeholders' web-pages.

This thesis explores the values that stakeholders attribute to "sustainable tourism", and the potential for the creation of shared meanings. For that purpose, social semiotics is adopted as a research methodology, and a research instrument based on the theories within social semiotics is developed. 'Value' and 'meaning' are used interchangeably in the context of this research and stand for meaning that is intrinsic, connotative and group-specific (Hodge and Kress, 1988; Saussure, 1983). 'Shared meaning' is therefore an interpretation of a concept of "sustainable tourism" that is encountered in the discourses of several stakeholder groups. Such meanings and values can be understood and transferred between members of more

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than one stakeholder group. Thus this thesis engages in the social semiotic analysis of "sustainable tourism" stakeholder data in the form of web pages ['webpages' or 'web-pages'?] produced and maintained by organisations in the stakeholder groups. The Iinternet is a socially constructed environment that reflects societal ideologies and meanings (Markham, 2004). Therefore it is most suitable for the study on meanings that "sustainable tourism" stakeholders attribute to the concept.

[You cannot have had this proof read as there are already grammatical errors in every paragraph. Such things *have* to be fixed, and especially in your opening chapter]

It is accepted in the academic literature that there is a lack of consensus among different stakeholders as to the theoretical foundations of "sustainable tourism" or indeed a common understanding of the meaning of the concept (Sharpley, 2009; Torres-Delgado and Palomeque, 2012). Within social semiotic theory, there may be room for negotiation of such meanings, given that such a semiotic theory presupposes differences in the interpretations of any concept. That is, rather than an existing, single and absolute meaning, it within the social semiotic framework, meaning is dynamically created within social groups through interaction, and is constructed to reflect specific concerns of the group. Accordingly it is assumed that there will always be social differences between groups (Hodge and Kress, 1988; Kress and van Leeuwen, 2006). [The last sentence is too long and difficult to understand. Fix!] This being so, the denotation of the concept of "sustainable tourism" may well be similar for all groups, but local distinctive connotations may vary from group to group and thus my lead to distorted communication between

stakeholders. Thus in order to be able to speak generically about "sustainable tourism", it is important to explore the differences in meanings attributed to the concept by different stakeholder groups, given that clarity and consensus of definition may allow stakeholders to communicate more effectively. Additionally, through exploring potentially shared meanings between stakeholder groups, new and co-constructed meanings can be created across groups, owned and understood by all. Within the field of sustainable tourism, little to no research appears to have been conducted on this issue. Moreover, there are only a few instances when social semiotics has been applied within tourism research and none within the "sustainable tourism" context. Consequently, this thesis aims to make a contribution both to the theory of "sustainable tourism" and to tourism research methodology.

Section 1.1 of this chapter presents the background to the study. Section 1.2.1 identifies certain characteristics of the tourism industry that have been seen to impact negatively on the environment, addresses the issue of on-going environmental protection, and the consequent identification of a need for "sustainable development" in the industry. Acceptance of this need has served as an impetus for the creation of a theory of "sustainable tourism", which will be discussed in this section. Section 1.2.2 provides an extended introduction to the theory of "sustainable tourism", while section 1.2.3 presents an overview of semiotics and multimodal social semiotics as a theory used to underpin the methodology of this research, and argued as pivotal to the understanding of the research process and findings. Section 1.3

provides the rationale for this study; section 1.4 goes on to present the research aims and objectives. Section 1.5 explains in which ways this study differs from more traditional tourism research; finally, section 1.6 describes the structure of the thesis.

1.2   Background of the study

1.2.1 Tourism and its characteristics

Tourism is a complex system and a concept contested academically as a product of the era of consumerism and neoliberalism (Bramwell and Lane, 1993a; Cooper et al., 2008; Liburd, 2010; Panosso Netto, 2009; Schilcher, 2007; Teo, 2002). It encompasses diverse economic sectors and incorporates several academic disciplines (Cooper et al., 2008). Tourism occurs on a global scale with most tourism happening regionally and domestically (Sharpley, 2009). For the last few decades tourism has experienced a sustained period of growth as an economic and social activity, both internationally and domestically (Cooper, 2012; Sharpley, 2009; Tribe, 2009; WTTC, 2013; UNTWO, 2013). Tourism growth has been supported by the liberalisation of international air transport industry and the emergence of low-cost airlines, both of which facilitate ~~tourism~~ tourist mobility (Sharpley, 2009). Demand for tourism continues to grow, as more countries, such as China and India, develop economically and become generators of international tourism. Tourism enjoys a reputation as a source of income, foreign exchange earnings, employment and overall development. Therefore the increase in tourism demand is matched by increase in tourism supply, as new destinations, such as former USSR republics, open up to the market (Sharpley, 2009).

Tourism is an economic activity based on the neoliberal values of individualism, competition, reification of markets and the belief that the pursuit of profit leads to results beneficial to a society as a whole (Tribe, 2009). In the 1950s-1960s tourism was seen as a low impact, non-consumptive development option, a view still shared by a number of governments today, particularly in the developing countries (Gossling, 2000; Lane, 2009). Tourism is ~~still~~ supported by international organisations for its contributions to world peace and socio-economic development (Cooper, 2012; Cooper et al., 2008; Duke et al., 2012; Sharpley, 2009; Tribe, 2009; WTTC, 2012). However, during the 1970s some academics, especially in Europe, began expressing their concerns over the negative impacts of tourism and its growth. Cited amongst the negative aftereffects of tourism development were spoiled natural environments, adverse socio-cultural changes and illusions of monetary gains (Cooper, 2012; Cooper et al., 2008; Lane, 2009; Sharpley, 2009). By the 19~~0~~80s, the school of "alternative tourism" in academia had been established (Sharpley, 2009). For example, Jost Krippendorf introduced the term "soft tourism". "Soft tourism" place~~s~~d value on the natural environment and the needs of local population, as opposed to unplanned "hard tourism", which emphasize~~s~~d short-term profit and wa~~i~~s ignorant to the needs of local population and environment (Krippendorf, 1999). The primary reason for the concerns expressed was that the environment, in its broadest sense, was and still is a tourism resource (Cater, 1995; Cronin, 1990; Dwyer and Edwards, 2010; Horobin, 1996; Liburd, 2010; Williams and Ponsford, 2009). As a consequence, tourism should serve as a major motivational tool for resource preservation (Williams and Ponsford, 2009). Paradoxically, at the same time, the industry contributes heavily to the transformation and in some

cases, degradation, of those very features, upon which its existence depends (Williams, 2001).

Tourism impacts include socio-cultural ones as well as environmental (Dwyer and Edwards, 2010), and can be positive as well as negative. For example, Liu (2003) believes that most changes brought by tourism, i.e. modern values, social progress and cultural evolution, are beneficial to the societies on which they impact. Others agree that tourism is a powerful social force that serves a wider public good and is therefore a desirable development (Dwyer and Edwards, 2010; Higgins-Desbiolles, 2006). However, others see tourism as the force that makes people and cultures subservient to the wishes of the few; this corresponds to the view that tourism is the realization of a new neocolonial, western-centred era (Testers, 1990).

Nevertheless, on some occasions, host communities in some destinations argue against tourism development (Beioley, 1995; Sharpley, 2009). It became apparent that tourism development can only occur at a significant social, economic and environmental cost to a destination (Sharpley, 2009). It was considered in the 1990s that the consumers were beginnings to realize the effects of lifestyles on the environment and, therefore, were prepared to change (Stark, 1990). Ateljevic (2009) considered the changes in attitudes in tourism to be a key indicator of the manifestation of the shifts in overall human consciousness. This growing awareness that tourism growth should be sustainable environmentally, socially and economically led to the adoption of the concept of "sustainable development" by tourism research (Dinica, 2009). Its tourism-adopted variation, "sustainable tourism" has been espoused as a solution to tourism's problems and as a means to achieve a

balance with effective tourism management (Sharpley, 2009). "Sustainable tourism" is still a highly debated and contested concept, with the realities of climate change, global recession, and increased insecurity presenting a challenge for the tourism industry (Farrell and Twining-Ward, 2005; Williams and Ponsford, 2009). Therefore, the process of developing, implementing, and monitoring "sustainable tourism" standards is considered instrumental in improving the long-term viability of tourism (Hoad, 2003).

1.2.2 "Sustainable tourism" and its characteristics

The concept of "sustainable tourism" was introduced at the beginning of 1990s, and established itself with the academic journal dedicated solely to the concept, *Journal of Sustainable Tourism*, in 1993 (Testers, 1990; Cooper, 2012; Tribe, 2009). In 2005 the United Nations World Tourism Organisation (2005:12) provided the broad definition of the term as:

'Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities.'

From its conception up until now, "sustainable tourism" has been characterized as vague, since the definition provided by UNWTO is overgenerous in providing room for interpretation. As a result, there still remains confusion over the conceptualisation of the term, with a variety of definitions of the concept being available (Bramwell, 2007; Sharpley, 2000; Torres-Delgado and Palomeque, 2012; Weaver, 2012). Therefore, the choice of "sustainable tourism" 'decoding' is quite wide. The options range from "sustainable tourism-" as a continuous process of improvement for all tourism, including mass tourism, to the concept being understood as a type of tourism (Bascomb and Taylor, 2008; Bendell and Font, 2004; Budeanu, 2005; Butler,

1999; Cooper, 2012; Horochowski and Moisley, 1999; Gossling et al., 200;, Gossling et al., 2009; Kirstges, 2002; Ritter and Schafer, 1998; Ryan, 2002; Singh, 1995; Tribe, 2002; UNWTO, 2005; Wight, 1995). Moreover, Hunter (1997) offers a continuum of "sustainable tourism", which allows for further degree of flexibility in interpretation of the concept. In the continuum, "sustainable tourism" can range from a very weak with a strong tourism imperative to very strong with limited tourism, and there is plenty of choice available between these two options.

Additionally, questions are raised about ways of achieving the balance of needs of present generations and future generations, of host communities and tourists, which "sustainable tourism" aims to achieve. The theory of "sustainable tourism" suggests that the aim of "sustainable tourism" is to achieve economic, cultural, social and environmental sustainability (Bramwell and Lane, 1993b; Cooper, 2012; Farrell and Twinning-Ward, 2005; Hobson and Essex, 2001; Horochowski and Moisey, 1999; Tribe, 2009; UNWTO, 2007). For this to be achieved, stakeholder participation in "sustainable tourism" is seen as an essential component of the concept (Getz and Timur, 2005). However, in reality there is a conflict of interests and preferences expressed by major "sustainable tourism" stakeholders: academia, governments, local communities, tourism industry, tourists and NGOs. Although tourists demonstrate an increasing awareness of the consequences of their actions, this knowledge does not necessarily translate into the actions, as travel is perceived to be a right and not a privilege (Cooper, 2012; DEFRA, 2007; Lane, 2009). The academic and research community has a narrow approach to "sustainable tourism" and do not communicate effectively with other stakeholder groups (Lane, 2009). Understandably, economic

development is favoured by governments and communities of economically depressed regions and tourism businesses. Cultural and social conservation, and environmental protection are preferred by environmental NGOs (Butler, 1999; Forsyth, 1997; Lane, 2009; Neto, 2003~~, Sharpley~~; Sharpley, 2000; Tribe, 2009; Weaver, 2009).

One of the major criticisms aimed at "sustainable tourism" is that its implementation is lagging behind its theoretical discussions, as the concept proves difficult to operationalize (Bramwell and Lane, 2012; Cernat and Gourdon, 2012; Cooper, 2012; Gossling et al., 2009). Despite, or because of this, the number of terms associated with implementation of "sustainable tourism" is also significant. "Carrying capacity", "scenario analysis", "adaptive co-management" and "triple-bottom approach" are the terms most often mentioned in the literature. "Carrying capacity" implies quantifying the ecological, economic, social and psychological costs of tourism (Butler, 1999; Cronin, 1990; Hawkins and Callum, 1994; Pigram, 1990). Adaptive co-management is a North American theory originating from environmental management, which rests on the three pillars of experimentalism, multiscalar analysis and place authenticity (Norton, 2005; Plummer and Fennell, 2009). Scenario planning in this context is a business tool for destination planning and advocacy in "sustainable tourism" (Gossling and Scott, 2012; McLennan et al., 2012; Wade, 2012). Recently the concept of triple-bottom approach has taken a more prominent position in "sustainable tourism" discussion, focusing on economic performance and environmental and social indicators that might be more difficult to quantify (Cooper, 2012; Darcy et al., 2010; Mihalic et al., 2012; Pomering et al., 2011; Stoddard et al., 2012). Thus a new trend in "sustainable tourism" literature is examination of the tools that attempt to

operationalize the concept, quantify it and make it more measurable (Gossling et al., 2009).

Despite such diverse interpretations of "sustainable tourism", the theory is built around core ideas that are present in most of the explanations of the concept. Those key notions are: holistic and long-term planning, maximising social and economic benefits to a host community, and reducing negative impacts on environment and equity (Bramwell and Lane, 1993b; Edwards and Banks, 1990; The Partnership for Global Sustainable Tourism Criteria (PGSTC), 2008). Even "sustainable tourism" critics agree that the theory holds major attraction in being flexible, and adaptable to the needs of most stakeholders involved (Butler, 1999; Cooper, 2012; Weaver, 2007). Therefore, while the core ideas of the concept are established in the literature, the flexibility and adaptability means that different "sustainable tourism" stakeholders interpret the concept in different ways, socially constructing its meanings within their groups. Next section of the chapter introduces the theory of social semiotics, which agrees that meanings are constructed through interactions in social groups, and serves as a methodology for this study.

~~1.2.1~~ 1.2.3 Social semiotics and its characteristics

Semiotics is a study of signs that ~~was~~ has been independently developed by the American philosopher Charles Saunders Peirce and the French Swiss linguist Ferdinand de Saussure in the 19th century (Chandler, 2002). Because of the research conducted by these founding fathers, semiotics settled into two separate schools of thought: the American and the Continental (or

European) (Baer, 2001; Chandler, 2002; Desouza and Hensgen, 2005; Noth, 1990). The difference between the two schools lied mostly in the primary fields of application and the descriptions of signs. Peirce focused on meaning-making, or semiosis, and developed a triadic sign that includes a 'representamen', to represent a certain object, a 'semiotic object', to represent the sign, and an 'interpretant', to give the sign meaning. The Saussurean sign was dyadic and consisted of 'signified' and 'signifier'. The signifier was a term to represent the meaning or a mental concept of a phenomenon, while the signified was the linguistic form to represent it the phenomenon. The American tradition followeds the teachings of Peirce and soughteeks to apply semiotics in a variety of disciplines, including tourism, while the Continental school following Saussurean theory primarily usesd language as its field of application (Almeder, 1980; Cobley and Jantz, 1998; Honti, 2004; Lechte, 2008; Noth, 1990; Parret, 1984; Rochberg-Halton, 1982; Todorov, 1973).

Another prominent semiotician, whose work also contributed to the development of social semiotic theory and multimodality, was Roland Barthes, who broadly fell within the realm of the Continental school of semiotics. Barthes was the first semiotician to apply theory in the field of media culture and image analysis (Burgh-Woodman and Brace-Govan, 2008; van Leeuwen, 2001). His central argument that an image iwas also a text has becomeis one of the central tenants of social semiotic theory and multimodality (Kress and van Leeuwen, 2006).

Social semiotics was has been developed by theorists whose background lay in linguistics and literary studies (Cobley and Janzs, 1998), and has been described as a combination of the Continental and the American schools of

semiotics. Social semiotics is a rationalist and structure-oriented approach, demonstrating the influence of Saussure, but also the behaviourist and at times positivistic views of Peirce (Hodge and Kress, 1988). Social semiotics is concerned with semiosis, meaning-making in social environments and social interactions (Hodge and Kress, 1988; Jewitt, 2009b; Kress, 2010). "Social" adds the human level to semiotics, thus social semiotics is concerned with human semiosis as an inherent social phenomenon. It is also concerned with the social meanings constructed through the full range of semiotic forms, through semiotic texts and semiotic practices (Hodge and Kress, 1988; Jewitt, 2009c, van Leeuwen, 2005). For example, Iinternet webpages are one type of a semiotic form, while the images and texts used in their creation are instances of semiotic texts. Four main postulates of social semiotics are as follows: signs are created in social interactions; signs are motivated; the motivated relations of the form and meaning in a sign are based on the interest of a sign-maker; and signifiers in social interactions become part of semiotic resources of a culture (Kress, 2010).

The concept of multimodality is one of the core notions in social semiotics, and central to this research. The term 'mode' needs to be explained as key to the concept and understanding of multimodality. "Mode" is understood as a resource for organizing and shaping meaning (Kress, 2010). Text, speech, image, video, sound, gestures are all examples of a mode. Multimodality assumes that language is only a part of a meaning-creation complex, with images, music, sounds, gestures and other forms of communication also being potentially the source of meaning-creation, distribution, reception,

representation and interpretation (Flewitt et al., 2009; Jewitt, 2009b; Kress, 2009; Kress and van Leeuwen, 2006). A second assumption affirms that modes in multimodal in multimodal combinations create meaning without duplication but with possible overlap (Jewitt, 2009b; Kress, 2003; Kress, 2009). The third assumption of multimodality dictates that meaning is created by people through their selection and configuration of modes, thus that the interaction between modes is essential for meaning making (Jewitt, 2009b). A final assumption in multimodality declares that the meaning of signs created multimodally is social, shaped by the current rules of society and culture (Jewitt, 2009a). Therefore, on a webpage, which is a unit of analysis in this study, meaning is created not only by texts and images in themselves, but also in interaction between users and their respective cultural expectations.

1.3 Rationale for the study

Stakeholder participation is a recurring theme in the "sustainable tourism" literature. Despite the diversity of sustainable tourism interpretations, the principle of equity and stakeholder participation is a vital part of any reading of the concept (Hardy and Beeton, 2001; Sheldon et al., 2005; Tourism Sustainability Group (EU TSG), 2007). According to the European Union Tourism Sustainability Group (EU TSG), major "sustainable tourism" stakeholders are the regulators, tourism businesses, NGOs, educational and research establishments, trade unions and consumer associations (EU TSG, 2007). Norton (2005) suggests that there is a gap in how different stakeholder groups understand the concept of sustainability, as each of the groups tends to interpret it from their own perspective. Each of the stakeholder groups appears to attach different values and meanings to the concept of "sustainable tourism", which obstructs the understanding and cooperation across the groups (Norton, 2005; DEFRA, 2007). Because of the lack of

appreciation and comprehension of similarities and differences of "sustainable tourism" meanings as perceived by various stakeholder groups, the implementation of "sustainable tourism" lags behind (Bramwell and Lane, 2012; Cernat and Gourdon, 2012). In addition, it has been noted by the practitioners that only one out of three consumers is familiar with the meaning of the term "sustainable development" in tourism context (DEFRA, 2007). Simultaneously, the subject of sustainability in academia has become more theoretical, thus increasing the gap in understanding between ~~the~~ stakeholder groups (Johnston and Tyrrell, 2005). As the literature review chapter on "sustainable tourism" and "sustainable tourism" stakeholders demonstrates, there is not enough research conducted on the meanings and interpretations of the "sustainable tourism" concept itself by stakeholders. This study aims to address this theoretical gap.

Bramwell and Lane (2005, 2007) suggest borrowing research methods and concepts from the social sciences, in order to bring ~~the~~ "sustainable tourism" research closer to a broader social context and to reduce the gap in the interpretation of the concept of "sustainable tourism" between various groups. The author of this study has always been interested in language and semiotics and her undergraduate degree is in English philology. Thus the decision was made to use social semiotics and multimodality for this particular project. This has allowed the author to combine favourite disciplines within a single piece of research and allows for evaluation of the applicability of social semiotics and multimodality in tourism research. The Internet is a rich and easily accessible source of data to a wide range of issues and ideologies, including those of "sustainable tourism" (Beddows, 2008; Jokela and Raento, 2012). It is also a medium for marketing and interaction between

"sustainable tourism" stakeholders (Chen et al., 2010; Neale et al., 2009). Thus the Internet is perceived to be a tool for this research, with "sustainable tourism" stakeholders' webpages being the units of analysis.

1.4 Research aims and objectives

In summary, the reasons for choosing the topic and methodology to research this topic are:

1. The paucity and need for research into the meanings attached to the "sustainable tourism" concept by its stakeholders; an understanding of which is needed to promote successful implementation of "sustainable tourism".

2. The need for innovative research methods in "sustainable tourism" research.

Given the above discussion, the overall aim of this research is:

To explore through social semiotics the meanings that stakeholders attribute to "sustainable tourism", and the potential for the creation of shared meaning(s).

To accomplish the research aim, the following objectives have been set:

1. To explore the extant literature on stakeholders' meanings of "sustainable tourism".

2. To explore the extant literature on semiotics and social semiotics, including its research methods and tools.

3. To develop a social semiotic research instrument to collect and analyze stakeholders' data from "sustainable tourism" stakeholder groups.

4. To apply the research instrument, and to collect and analyze stakeholders' data, in order to discover the meanings different stakeholder groups attribute to "sustainable tourism".

5. To evaluate the potential for the creation of shared meaning(s) that stakeholders attribute to "sustainable tourism".

6. To evaluate the application of a social semiotic methodology in "sustainable tourism" research.

1.5 How this thesis is different and how to approach the reading of it

One of the reasons for conducting this research is to attempt using and testing new methodology in "sustainable tourism" research. As such, this study might seem unusual and difficult to follow for a non-specialist reader. Although social semiotics and multimodality are established theories used for research in communication, media and education, they are relatively new to tourism and to "sustainable tourism" research. This thesis is therefore innovative in adapting a research instrument used for data collection and analysis in parallel disciplines, as expounded in the writings of Gunther Kress and Theo van Leeuwen on social semiotic theory, multimodality, the Grammar of Visual Design (GVD) and Critical Discourse Analysis (CDA). Social semiotics is a complex theory that incorporates the concept of multimodality and Grammar of Visual Design. The theory of Critical Discourse Analysis in other interpretations, however, can be encountered outside the social semiotic field. The theory of social semiotics and the concept of multimodality are introduced in the section 1.2.3 of this chapter. A more detailed explanation of social semiotics and multimodality used in this research design can be found in the literature review chapter on "sustainable tourism" meanings and "sustainable tourism" stakeholders, and Methodology

chapter. The glossary with the key terms for this thesis can be found in Appendix 1 to help the reader navigate through the study. Methodology discusses the development of the research instrument and its parameters, and is crucial for better understanding of this research.

The aforementioned chapters and sections require a reader more attuned to different research instruments to maintain an open mind in respect to the methods employed in this study. As the structure of the study and the research process might also be unfamiliar, the author would ask the reader not to judge the project on the basis of established tourism research guidelines. The theoretical and practical contributions of this thesis permeate the research process, rather than being identified solely through the discussion of the findings. While much academic research on "sustainable tourism" is based on accepted or non-accepted definitions of the concept, this thesis steps back from these fundamentals in not automatically considering them as pre-conceived, and re-opening questions to the foundations on which the foregoing work is based. Thus this study is more philosophical and conceptual than is customary for a "sustainable tourism" PhD thesis, while still making a practical contribution.

1.6 Structure of the thesis

In order to deliver the research aim in a systematic way, the present thesis is organized into eight chapters.

Chapter 1 provides the background and rationale of the research and states the aim and objectives for this thesis. It briefly introduces the "sustainable tourism" theory, social semiotics' theory, and identifies the theoretical gap that contributes to the development of the present study.

Chapter 2 addresses the first research objective to explore the extant literature on stakeholders' meanings of "sustainable tourism". The chapter presents the review of "sustainable tourism" literature. It acknowledges and provides an overview of the stakeholder theory, which has immensely contributed to the stakeholder discussions in "sustainable tourism" literature. It provides an analysis of current "sustainable tourism" stakeholder discourses in the literature and highlights the lack of available research on the meanings and values that stakeholders might attach to the concept. The chapter also provides justification for the selection of the "sustainable tourism" stakeholder groups in this study.

Chapter 3 addresses the second research objective to explore the extant literature on semiotics and social semiotics, including its research methods and tools. The presentschapter presents the review of literature on semiotics and social semiotics. It explains what semiotics is and outlines the key ideas of the American and Continental schools of semiotics which have contributed to the development of social semiotic theory. The idea that signs are motivated and not arbitrary has been adopted from the American tradition of semiotics. The notion that meaning is creating through structures and that any mode of communication, not only language, is a text has been taken from the works of scholars from the Continental tradition of semiotics. The notion that

meaning is created through social interaction and the concept of multimodality are the distinct features of social semiotics and are vital for understanding of this research. The chapter also explains two further theories within the field of social semiotics, which underpin the research instrument development, i.e. Grammar of Visual Design (GVD) and Critical Discourse Analysis (CDA).

Chapter 4 the third research objective to develop a social semiotic research instrument to collect and analyse stakeholders' data from "sustainable tourism" stakeholder groups. The chapter addresses the fourth research objective to apply the research instrument, and to collect and analyse stakeholders' data, in order to discover the meanings different stakeholder groups attribute to "sustainable tourism". Thus the chapter guides the reader through the development of the research instrument designed specifically for this study. The parameters of the research instrument are explained. The chapter addresses the research environment, i.e. the Internet, units of analysis, webpages, sampling and data analysis. The chapter also presents the philosophical underpinnings of this study, social constructionism.

Chapter 5 addresses the fourth research objective to apply the research instrument, and to collect and analyse stakeholders' data, in order to discover the meanings different stakeholder groups attribute to "sustainable tourism". The chapter presents the findings from the data collection according to stakeholder groups and their clusters, providing a detailed overview of the findings according to the research instrument parameters.

Chapter 6 addresses the fifth research objective to evaluate the potential for the creation of shared meaning(s) that stakeholders attribute to "sustainable tourism". The chapter discusses the findings in the light of "sustainable tourism" literature reviewed and social semiotic theory. It presents the meanings that were discovered and attempts to identify whether any meanings of "sustainable tourism" are shared between the stakeholder groups, and what those meanings are. The chapter also canvasses values that are unique to "sustainable tourism" stakeholder groups and clusters. Colour combination as a potential source of meaning for the stakeholders is acknowledged.

Chapter 7 addresses two objectives. It addresses the fifth research objective to evaluate the potential for the creation of shared meaning(s) that stakeholders attribute to "sustainable tourism". The chapter also addresses the sixth research objective to evaluate the application of a social semiotic research methodology in "sustainable tourism" research. Thus the chapter draws the research conclusions. It outlines the study's theoretical and methodological contributions, proposes recommendations to "sustainable tourism" academics and marketing practitioners and registers the limitations of the study. The chapter concludes with the reflections on the PhD research process.

2. "Sustainable tourism" meanings and "sustainable tourism" stakeholders

2.1 Introduction

The following chapter addresses the first research objective to explore the extant literature on stakeholders' meanings of "sustainable tourism". The chapter provides a literature review on "sustainable tourism" meanings. The chapter addresses "sustainable tourism" theory, the concept of "stakeholders" within the context of "sustainable tourism", and the frameworks of meanings and definitions within which the concept of "sustainable tourism" is being shaped for its stakeholders Thus this chapter focuses on the definition, meaning and interpretations of sustainable tourism as conceived by its stakeholders.

> **Comment [R1]:** I think this is too general and needs to focus on meanings as below.

As discussed in the introductory chapter, the existing sources informing us of stakeholders' conceptual interpretations of "sustainable tourism" are scarce and fragmented. In fact, there is no discussion in the literature regarding the meanings that stakeholders attribute to "sustainable tourism". Therefore this chapter concentrates on the ways in which the concept is interpreted by different stakeholder groups. For the purpose of this study the terms 'adaptation' and 'meaning' are differentiated. Adaptations of "sustainable tourism" are suggested to stakeholder groups from the outside by other sources. Meanings of "sustainable tourism" evolve internally, from within the stakeholder group.

Comment [R2]: You need a bit more in here

The chapter briefly explains the origins of the theory of "sustainable tourism" and suggests that the use of the term is currently too generic in being used to cover environmental, social, economic and intergenerational aspects of sustainability. The chapter discusses the adaptation of "sustainable tourism" in practice and demonstrates why its implementation has been challenging. Lastly, the chapter identifies the emergence of new revisions of the concept.

2.2 "Sustainable tourism": Origins

The concepts preceding "sustainable tourism" could~an~ be traced to the 1960s, when the possible negative impacts of the boom of mass tourism were first recognized (Cooper, 2012; Page, 2009; Swarbrooke, 1999). For example, a report by Michael Dowers called 'Fourth Wave – The Challenge of Leisure', published in 1965, and discussed the potential impacts of colossal impending growth in leisure time (Swarbrooke, 1999). In the 1970s, as the negative impacts of mass tourism were increasingly acknowledged, the

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growth in the concept of visitor management became evident. At that time visitor management techniques were small-scale, designed narrowly to improve the worst tourism impacts in the short-term. Changing the nature of tourism as a whole was not an aim (Swarbrooke, 1999). The 1980s however were marked by the birth and growth of "green tourism", a concept which was supported by international conventions, declarations and initiatives (Cooper, 2012; Swarbrooke, 1999). "Green tourism" reflected the growing interest in environmental issues, its aim being to reduce the environmental costs of tourism while maximizing its environmental benefits. The concept of "sustainable tourism", introduced three years after the publication of the Brundtlant Report "Our Common Future" in 1987, has continued to mature to the present day (Butler, 1999; Cooper, 2012; Swarbrooke, 1999).

However, there has been a lack of agreement to date~~r~~ as to how exactly the concept of "sustainable tourism" should be conceptualised (Cooper, 2012; Font, 2005; Sharpley, 2009). The most commonly recognized definition for the concept is outlined by UNWTO (2005:12):

'Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities.'

But given that the definition provided by UNTWO (2005) is quite generic, there is still debate over how "sustainable tourism" should be defined and what it should encompass (Cooper, 2012; Font, 2005; Sharpley, 2009). An early automatic assumption by implication of definition was that all mass tourism was unsustainable, making "sustainable tourism" and mass tourism two opposing polarities. ~~[I am not sure that you have addressed all of~~

Comment [R3]: By whom? Is this by implication of definition

All nature-based and/or small-scale tourism development on the other hand, was perceived to be sustainable (Butler, 1999; Cooper, 2012). Developmentally however, approaches to "sustainable tourism" by the end of the 1990s had been organised into a continuum, reflecting views from those who opposed mass tourism to those who suggested that "sustainable tourism" should be all encompassing (Clarke, 1997). This continuum moved on the currently accepted and prevailing view, that all forms of tourism should be sustainable (Cooper, 2012).

The Globe'90 international conference in Vancouver was key in moving on from merely challenging mass tourism to providing further rationales for "sustainable tourism", (Action Strategy Committee, 1990) and for promoting understanding of tourist impact on natural, cultural and human environments, and on fair distribution of benefits and costs. Since 1990 it has been accepted that "sustainable tourism" stands on "three pillars of "sustainability": economic, environmental and social (Cooper, 2012:121). For economic sustainability it is suggested that tourism enterprises should foster long-term economic development in communities, quantify values of preservation as to options for future generations, and attempt to "green" the economy (Cooper, 2012; Hardy et al., 2002; Pigram, 1990; Reddy, 2008; Timur and Getz, 2009). Environmental sustainability revolves firstly around maintenance of natural resources, and secondly around conservation of the environment through by imposing "limits to growth" (Cooper, 2012; Cole, 2006; Dolnicar and Leisch, 2008; Gossling, 2000; Gossling et al., 2009; Hardy et al., 2002; Miller, 2003; Reddy, 2008; Timur and Getz, 2009). These two components of "sustainable tourism" are identified in the literature by the majority of the stakeholders

(Reddy, 2008). Social sustainability focuses on fairness and intra- and intergenerational equity, and "living within our means" (Cooper 2012:121; Klein-Vielhauer, 2009; Lee and Jamal, 2008; Timur and Getz, 2009; Weaver, 2006). It is argued that the economic, environmental and social pillars of sustainability in "sustainable tourism" need to be balanced to maximise social, economic and environmental benefits, without emphasising any one components over another, in an adaptable and resilient way (Bramwell and Lane, 1993b; Carbone, 2005; Farrell and Twining-Ward, 2005; Hobson and Essex, 2001; Horochowski and Moisey, 1999; PGSTC, 2008; Sekhar, 2003; UNWTO, 2007; VisitEngland, 2013; Wight, 1995).

As an all-encompassing concept based on three very ambiguously defined components, "sustainable tourism" has tended to become an umbrella term for various types of tourism (Bascomb and Taylor, 2008; Bendell and Font, 2004; Bramwell, 2007; Cater, 1993; Cooper, 2012; Edwards and Banks, 1990; Hampton, 1995; Beioley, 1995; Kilipris and Zaprava, 2012; Mahony, 2007; Muller, 1994; Pleumarom, 1990; Sharpley, 2000; Stoddard et al., 2008; Weaver, 2012). However, because of its semantic flexibility "sustainable tourism" discussion has come to be seen as patchy, disjointed and flawed with false assumptions and arguments (Liu, 2003; Weaver, 2006). Some authors perceive "sustainable tourism" as reflecting Utopian belief in the inherent harmony of nature and the innate goodness in mankind (Butler, 1999; Pigram, 1990; Wheeller, 2007). Unsurprisingly then, operational definitions of tourism sustainability do not always agree with the vague interpretations of the concept dominant in the academic literature on the subject (Johnston and Tyrrell, 2005). As a concept, "sustainable tourism" has been argued as vulnerable to appropriation and at risk of becoming all things

to all people (Weaver, 2006). Such ambiguity has led to the meaning of the concept being explained and adapted to the stakeholders by outside groups, rather than actualised from within the group. Furthermore, although there is a wealth of literature as to the concept ought to be understood, there has not been adequate research into how different stakeholder groups essentially understand the term "sustainable tourism".

2.3 "Sustainable tourism": Implementation and adaptations

2.3.1 "Sustainable tourism": Implementation

Implementation of "sustainable tourism" is the Achilles heel of the concept (Sharpley, 2009), a point of major critique that has been discussed since 1990s and is yet to be resolved. "Sustainable tourism" implementation is slow, and while the research on the issues is developing and becoming more innovative, the low level of real-life influence from such research leads to the widening gap between practice and theory (Bramwell and Lane, 2012; Dodds and Butler, 2010; Cernat and Gourdon, 2012; Cooper, 2012; Gossling et al., 2009; Murphy and Price, 2005; Sharpley, 2009). As the second largest industry in the world, tourism is part of broader social and economic systems and networks. As such, it is influenced by the broader changes in society, e.g. social welfare concerns, the implication being that decisions made in other policy areas also have influence on the application of "sustainable tourism" (Bramwell, 2011; Bramwell and Lane, 2012; Cooper, 2012; Weaver, 2006). There is a difference in time-scale between economic and political cycles, which are short-term, and environmental cycles, which are long-term. This raises questions in relation to sustainability indicators, measurements and monitoring, e.g. whether sustainability, as a criteria, or a desirable state of affairs, is an absolute or relative measure (Gossling et al., 2009; Weaver, 2006). At the same time, there is no unifying force that seems ready to

Comment [R4]: Heel – but you made me laugh!

standardise implementation of "sustainable tourism" on a global level (Dodds and Butler, 2010; Lane, 2009). As a result, the perception of what "sustainable tourism" should be like in reality, differs from destination to destination, and from stakeholder to stakeholder. The concept becomes ever more kaleidoscopic.

The difficulties with implementation of "sustainable tourism" also stem from the fact that some authors, for example, Swarbrooke (1999), interpret the concept in the most generic sense possible. Additionally, realities of the world of advanced capitalism, where short-term economic perspectives dominate, also impede the application of "sustainable tourism", which lends itself more to the longer term promotion of economic prosperity (Bramwell, 2007; Butler, 1999; Wheeller, 2007). According to Sharpley (2009), implementation of "sustainable tourism" may also be impeded at a practical level when the concept is understood as rigid, managerialist and imposing European and North American values. Other impediments to "sustainable tourism" implementation are conflicts between stakeholder groups over tourism resources and potential revenues; and the conflicts of interest which arise because of these issues of power (Bramwell, 2005; Getz and Timur, 2005; Lane, 2009; Jamal and Tanase, 2005).

There are also practical difficulties involved with "sustainable tourism" implementation. Certification schemes and industry-led initiatives, for example, the UNEP Green passport (http://www.unep.org/unite/30ways/story.aspx?storyID=18) or the Rainforest Alliance (http://www.rainforest-alliance.org/certification-verification), are

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important features of the current implementation approach (Cooper, 2012). However, these certification programmes designed to accelerate and simplify the adoption of the concept are a voluntary mechanism, which offer a variety of options for tourism businesses (Font, 2005; Mowforth and Munt, 2009). Font (2005) also discusses the costs involved in the implementation of "sustainable tourism" standards, since the majority of businesses in the tourism industry are small- and medium-sized; as such, they might not have the resources to commit to such schemes. Additionally, such certification schemes are not well-prescribed or well-recognized by consumers, making them less efficient in promoting "sustainable tourism" implementation (Weaver, 2006).

2.3.2 "Sustainable tourism": Stakeholders' interpretations

The stakeholder concept is core to the theory of "sustainable tourism" (Ryan, 2002; Waligo et al., 2013). Sustainability can only be achieved if stakeholders share goals, cooperate with each other and are involved in the practice of "sustainable tourism" (Byrd, 2007; Getz and Timur, 2005; Gossling et al., 2012; Nicholas et al., 2009; Simao and de Rosario Partdario, 2012). However, in these arguments, it is not evident who such "sustainable tourism" stakeholders are, by what effective means they should be involved in tourism development planning and management, nor who bears the responsibility for making major decisions regarding stakeholders (Byrd, 2007; Hardy and Beeton, 2002; Jamal and Tanase, 2005).

As to who stakeholders are, the notion is debated, interpretations depending on the discipline used to discuss the concept (Gren and Huijbens, 2012). The public sector, local communities and residents, the tourism industry and

entrepreneurs, and tourists (mostly Western) are the stakeholders most discussed in the literature (Byrd, 2007; Timur and Getz, 2009; Woodland and Acott, 2007). Conlin and Baum (2003) suggest that tourism industry employees in source and host countries should also be considered as "sustainable tourism" stakeholders, even though they are barely discussed in the literature. The confusion is compounded in that not all of the afore-mentioned stakeholders would consider "sustainable tourism" to be their core activity, as "sustainable tourism" stakeholders might be pursuing other goals (Bramwell, 2011; Bramwell and Lane, 2012). Dodds and Butler (2010) for instance suggest that there is little motivation for individual stakeholder groups to engage with protection and conservation for "sustainable tourism". At the same time, the literature states that the role of stakeholders is indivisible from the "sustainable tourism" discussion (Williams and Ponsford, 2009).

In the academic literature, discussion of stakeholders in "sustainable tourism" revolves around stakeholder involvement, participation, engagement, representation, achieving triple bottom line and collaboration, with the focus being on Destination Management Organisations (DMOs) and a context of destination management (Aas et al., 2005; Anastasiadou, 2008; Byrd, 2007; Currie et al., 2009; d'Angella and Go, 2009; Getz and Timur, 2005; Lobo et al., 2013; Nicholas et al., 2009; Okazaki, 2008; Ryan, 2002; Sheehan et al., 2005; Waligo et al., 2013; Woodland and Acott, 2007; Wray, 2011).

In this context there are conversations taking place on the role of stakeholders and their interactions, for example, making trade-offs with

regard to rewards and risks (d'Angella and Go, 2009). The positionality is a blend of characteristics and a disposition of particular stakeholders, determined by their previous and on-going interactions and knowledge exchange with a range of other stakeholders, entities and technologies across a range of fields (Crang, 2002, cited in Massey, 2005; Le Heron, 2004, cited in Massey, 2005; Massey, 2005). Organisation's positionality is crucial for information transfer; as it is context-dependent, stakeholder's positionality is fluid and evolving (Massey, 2005). As the positionality isn't fixed and able to change over time, reflecting the dynamics of its social context, it also influences the stakeholders' credibility to the information transfer (Massey, 2005). "Sustainable tourism" meanings attributed by the organisations within the stakeholder groups affect their respective positionalities. In its turn, positionality affects stakeholders' behaviours.

Critical Stakeholder Analysis (CSA), developed by Jones and Fleming (2003), is a technique that focuses on conceptualising structural similarities, differences and contradictions among stakeholder groups. CSA can be used to promote common understanding of key issues in "sustainable tourism". It recognizes that organisations in stakeholder groups aim to achieve their objectives in a social context, an assumption that relates CSA to the concept of positionality. Positionality, availability of resources, power and interest are taken into account by CSA to reveal stakeholder relationships, where different organisations do not possess equal power (Jones and Fleming, 2003). CSA also seeks to impose broader and long-term understanding of stakeholders' interests. In doing so, it looks at three contradictions, or dichotomies: of convergence-divergence, of inclusion-exclusion, and that of centralisation-decentralisation. Additionally, CSA recognizes that stakeholder groups can be

structurally fragmented into smaller clusters (Jones and Fleming, 2003). Therefore there is a possibility of those dichotomies being present in the meanings of "sustainable tourism" attributed to the concept by its stakeholders. The contradiction of convergence-divergence can be realised in meanings by the increased fragmentation of "sustainable tourism" values. The divergence of meanings would follow the fracture of stakeholder groups into smaller clusters. The dichotomy of inclusion-exclusion can be realised in meanings by including the tourist into the processes of "sustainable tourism", asking for engagement and participation. Alternatively, it would be realized by the value of exclusion, or detachment, which would separate the tourist from other participants in "sustainable tourism", requiring only a fleeting engagement with the concept. The contradiction of centralisation-decentralisation would be expressed in the meanings of "sustainable tourism" by the preference towards the concept as a value of the whole stakeholder group. Alternatively, the tendency towards decentralisation can be ascribed through preference towards "sustainable tourism" as a value of individuality.

CSA's categories of power and interest link it to the power/interest matrix developed by Mendelow (1991, cited in Johnson et al., 2012). The power/interest matrix is a template on which "orientation", or some positionality, of an organisation or a stakeholder group can be mapped (Scholes, 2011). It is used in strategic management to identify expectations and power to help understand stakeholders' priorities, based on the levels of their power and interest in relation to a cause (Johnson et al., 2011):

The power/interest matrix can also illustrate the convergence-divergence dichotomy of CSA within a stakeholder group. Organisations within a "sustainable tourism" stakeholder group can have a common purpose at a general level; however, at a more detailed level it is possible for them to have varying aims and priorities (Scholes, 1998). Additionally, organisations within a stakeholder group can demonstrate different levels of power and interest, illuminating heterogeneous nature of stakeholder groups (Johnson et al., 2011). The levels of power and interest possessed by a stakeholder are able to change as well (Jamal and Getz, 2000; Johnson et al., 2011). The location of a stakeholder in the power/interest matrix determines their influence in the potential creation of shared meanings in "sustainable tourism". In order to be able to create shared meanings within and between "sustainable tourism" stakeholder groups, it should be sufficient to influence those organisations identified as key players. Organisations in other sections will therefore change accordingly.

The literature highlights that stakeholder involvement is vital for the successful implementation of "sustainable tourism" (Waligo et al., 2013). Improved communication between stakeholders is named as the key requirement for management of stakeholder involvement (Aas et al., 2005; Dabphet et al., 2012; Murphy and Price, 2005; Timur and Getz, 2009). An observation is made about differences and similarities in "sustainable tourism" stakeholders' views and perspectives on "sustainable tourism" processes and conflicts arising. Within the major stakeholder groups there is variety of speculations, debates and disagreements as to the nature of the concept, as well as discussion of conflicts between private and public sectors (Getz and Timur, 2005; Jamal and Stronza, 2009; Timur and Getz, 2009). The meanings of "sustainable tourism" for different stakeholders do not always coincide e.g. as is the case of the tourism industry and academia (Torres-Delgado and Palomeque, 2012). Although it is assumed that frequent interaction should make it easier for stakeholders to identify each other's interpretations of "sustainable tourism", in practice this is not always the case (Dinica, 2009).

There is insufficient research conducted into the perceptions of "sustainable tourism" by different groups of stakeholders, or of their understanding and interpretations of the concept. Researchers such as Dabphet et al. (2012) are still uncertain about stakeholders' understanding of "sustainable tourism". Timur and Getz (2009) have researched the interpretations of sustainable urban tourism by tourism industry, local government and host environment, in the context of sustainability goals and barriers in achieving sustainable urban tourism. Their research indicates that local authorities, environmental supporters and tourism industry do share some goals of sustainability. For example, the tourism industry and environmental supporters share the goal of

economic and environmental sustainability, while the tourism industry and local authorities share the goal of economic and social sustainability (Timur and Getz, 2009). More often, however, the desirable outcomes in "sustainable tourism" differ from stakeholder group to stakeholder group (Johnston and Tyrrell, 2007). Puhakka et al. (2009) conducted research on the perception of sociocultural tourism sustainability by local residents in Oulanka National Park in Finland, which aim to discover the overall perception of tourism development in the area.

For this thesis, the "sustainable tourism" stakeholders identified by the European Union Tourism Sustainability Group (EU TSG, 2007) have been chosen as key groups for investigation of perceptions. The reason for this choice is the author's decision to choose the highest official document on "sustainable tourism" within the European Union, as this research is contextualised in the UK, as part of the EU. The report (EU TSG, 2007) identifies the following stakeholders: regulators, tourism businesses, NGOs, academia and research establishments, trade unions and consumer associations. Unfortunately, trade unions or consumer associations are not discussed in "sustainable tourism" literature. Therefore consumer associations as a stakeholder group have been replaced with a more general consumers' group, and trade unions omitted entirely.

2.3.2.1 "Sustainable tourism" adaptations: The Tthe Tourism industry

The tourism industry is a stakeholder group with a focus on delivering service (Cooper, 2012). It dominates provision in tourism, while depending on the public sector for provision of required facilities and infrastructure (Page and Connell, 2006; Woodland and Acott, 2005). It is driven by profit motive (Page

and Connell, 2006). Therefore, the tourism industry is competitive, operates on low profit margins, and requires an adaptation of "sustainable tourism" concept that is practical and will result in long-term survival of results (Hall and Brown, 2006).

The distribution of power, however, is not equal within this stakeholder group. The structure of this group is complex, comprising of many clusters and organisations of different size (Cooper, 2012; Mowforth and Munt, 2009). This fragmentation signifies that the power held by different clusters and organisations within those clusters varies (Mowforth and Munt, 2009). Globally, the industry is dominated by small- and medium-size enterprises (SMEs) (Page and Connell, 2006). However, SMEs are heterogeneous, with their business objectives varying greatly depending on owners' motivation, access to resources and links to local networks (Woodland and Acott, 2005). In local communities, SMEs can hold considered power and interest and be swifter at adapting to change (Mowforth and Munt, 2005). Traditionally, tour operators and travel agents have had the most power in the sector (Cooper, 2012; Page, 2008). Tour operators are intermediaries between consumers and tourism suppliers. Gradually, acquisitions, integrations with hotel and airline businesses, expansions and further widening of distribution channels, lead to the formation of large transnational tour operators that hold extensive power (Page, 2008; Page and Connell, 2006). This position provides them with the potential influence over consumer choices, practices of supplies and development of destinations, making tour operators "key players" according to Mendelow's matrix (Mintel, 2005). The size of those "key players" is more likely to result in slower implementation of "sustainable tourism" (Mowforth and Munt, 2005). Specialist independent tour operators have grown in

number and significance as well, represented by the increasing number of members in the Association of Independent Tour Operators (AITO) in the UK. However, the level of power of independent tour operators is not high enough yet for them to be classified as "key players" in the tourism industry (Mowforth and Hunt, 2009). Finally, the position of travel agents has been weakened by the new powerful electronic and transnational intermediaries and increasing regulation introduced by the public sector (Cooper, 2012).

Weaver (2012) expresses the view that "sustainable tourism" is supported universally across the tourism industry, although the current interpretations of the concept are diverse and do not come in conflict with profitability. Weaver (2012) also states that the more regulated the tourism sector is, the higher its involvement with sustainability; for example, the airline industry is more involved than small tour operators. In the UK, Tour Operators' Initiative (TOI), co-ordinated with UNEP with the support of UNESCO and UNWTO, is a voluntary organisation open to all tour operators, which focuses on sustainability in supply management and sustainability reporting (Mintel, 2005). This leads to more clearly demonstrated understanding of the concept within sectors that are highly regulated (Weaver, 2006). Mintel report from 2005 emphasizes that while there is no leading sector in the tourism industry in terms of sustainability, the cluster of tour operators is the most probable focus of change, with the pressure towards change coming from shareholders (Mintel, 2005). Those affiliated industries emphasise the environmental aspect of "sustainable tourism" in their interpretations of the concept (International Tourism Partnership, 2013; Mintel, 2005; Mintel, 2011; Mowforth and Munt, 2009; Swarbrooke, 1999). Information that targets hospitality and transport operators in tourism industry also focuses on the

environmental side of sustainability, using codes of conducts as a tool (International Tourism Partnership, 2013; Mintel, 2005; Mintel, 2011; Swarbrooke, 1999). This trend is supported by some of the industry stakeholders, e.g. certain hotels, airlines and tour operators produce guidelines and handbooks containing policies and best practice examples, emphasizing the environmental aspect of sustainability or designating "sustainable tourism" to a niche market (Air New Zealand, 2008; Finnair, 2011; National Ski Areas Association (NSAA), 2005; Tour Operators Initiative (TOI), 2003; TOI, 2011; TUI, 2007).

However, some operators, in particular specialist ones, take a broader view of "sustainable tourism" to include socio-economic aspects (Swarbrooke, 1999). [Is Swarbrooke (1999) really worth such extensive comment through this chapter? He is a generalist, really] Professional bodies, such as Tour Operators Initiative (TOI) for Sustainable Tourism Development, created by UNEP, seek to unite 'tourism stakeholders from around the world to promote development, operation and marketing of tourism in a sustainable way' (Mowforth and Munt, 2009; TOI, 2011). The TOI provides management tools for its members to minimise environmental, social and economic impacts and to maximise the benefits, putting sustainable development at the core of tourism operations (TOI, 2011).

Another adaptation of "sustainable tourism" for this stakeholder involves Corporate Social Responsibility (CSR) (Font et al., 2012; Hall and Brown, 2006; Mowforth and Munt, 2009). In its broader definition, CSR includes all the interactions between society, the environment and a business

organisation (Hall and Brown, 2006; Mowforth and Munt, 2009). However, this adaptation of "sustainable tourism" is again more prevalent in the more regulated sectors of the tourism industry, such as airlines and the hospitality industry (Hong Kong International Airport, 2013; Marriot International, 2013; Shangri-La International Hotel Management, 2013; Singapore Airlines, 2013).

2.3.2.2 "Sustainable tourism" adaptations: C~~c~~onsumers

Swarbrooke (1999) observes little evidence that tourists are interested in the concept of "sustainable tourism", as they have not been involved in any pro-active actions such as, for example, boycotting companies that are unfair to their employees or which are environmentally unfriendly. There is a growing number of tourists from Europe and North America, who are sophisticated and express increasing concern about the environmental impacts of their travels. However, those tourists are still a minority (Mowforth and Munt, 2009; Page, 2009). ~~, o~~Overall, the literature perceives consumers to be ambivalent, reactive, apathetic, in denial over consequences of their behaviour, with a belief of entitlement about travel, and unwilling to make sacrifices in their travelling habits (Budeanu, 2007; Dredge and Whitford, 2011; Lane, 2009; Miller, 2003; Miller et al., 2010; Mintel, 2005; Mowforth and Munt, 2009; Sharpley, 2001). The view taken by the academic literature is that tourists are the causes of all problems in "sustainable tourism", so the idea of what a "good tourist" is central for the concept (Swarbrooke, 1999). Overall, consumers can be considered to possess high power but low interest in "sustainable tourism", failing to become "key players".

When consumers are aware of "sustainable tourism", their lifestyle behaviour is less frequently transferred into a tourism context, one reason being that

tourists have less control over their surroundings (Barr et al., 2010; Dolnicar, 2010). [You miss out the definite and indefinite article on many occasions in this work. It is worth sorting that...] According to Dodds et al. (2010), young and well-off tourists going to exotic locations are aware of "sustainable tourism" and ready to pay more for it, but do not consider themselves to be responsible for the concept's implementation. Therefore for consumers "sustainable tourism" is presented as and associated with higher costs and exclusive holidays (Weaver, 2006). Academic authors perceive "sustainable tourism" as linked to tourist behaviour traits (Gossling et al., 2008). Therefore it has been argued that incentives should be offered to tourists to encourage them to pursue the desired behaviour, framing "sustainable tourism" as something that fulfils aspirations to feel good (Goodwin and Francis, 2003). In general, sustainability is presented within the framework of behaviours and habits, for example, linked to climate change, introducing the notion of "green consumerism" or "ethical consumerism" (DEFRA, 2011; Key Note, 2012; NESTA, 2008). The terms "responsible travel" or "responsible tourism" are also used increasingly when consumers are addressed, for example, by the Global Sustainable Tourism Council (2013).

2.3.2.3 "Sustainable tourism" meaningsadaptations: The pPublic sector

The public sector has various reasons for engaging with tourism. Generally, it takes a number of roles, which include regulation, legislation, education, statistics, planning and control, and provision of facilities and infrastructures for tourism (Cooper, 2012; Hall and Lew, 2009; Page, 2009). The public sector's stake in sustainability is usually that of economic development (Page and Connell, 2006; Redclift, 1999). The sector is not commercially oriented; however, in the UK it is increasingly operated with the commercially set objectives (Page and Connell, 2006). It is also a heterogeneous stakeholder

group, with organisations operating at different levels and scopes (Page and Connell, 2006). The public sector's organisations, depending whether they are local, regional or national, might have diverging objectives (Hall and Lew, 2009). However, the public sector's stakeholders have unifying focus to deliver government policy for the public good, with tourism objectives being superseded by wider social objectives (Page and Connell, 2006). Jacobs (1999) suggests that only the public sector possesses enough power to force a change, as tourism products are often public and collective in character. However, in the UK the public sector tends to adopt a passive role and follow public opinion, rather than lead it (Christie and Worburton, 2001). Moreover, there is a devolvement in terms of power from national to regional and local level (Cooper, 2012; Page and Connell, 2006). Therefore it is impossible to map the stakeholder groups of the public sector on the power/interest matrix in its unity. The "orientations" would change depending on the level, scope and objectives of the organisations in this stakeholder group.

There ~~are~~ is a ~~a~~ wide range of variations of how "sustainable tourism" is adapted for this stakeholder group~~. [Pay attention to single or plural case through the thesis, too]~~ . Overall, the literature concentrates on assigning to the public sector the leading role of a steward in "sustainable tourism", that is it should aim to protect the environment and tourism resources from destruction by other stakeholders (Dredge and Whitford, 2011; Mowforth and Munt, 2009; Page, 2009; Ruhanen, 2013; Timur and Getz, 2009; Woodland and Acott, 2007). Thus the public sector is seen as being responsible for leading, through regulation and planning controls based around the Environmental Impact Assessment (EIA) and AGENDA 21 (Mowforth and Munt, 2009; Swarbrooke, 1999). By producing a range of international

agreements and declarations, inter-governmental regulations, policy guidelines and handbooks, the public sector is seen as having the capacity to regulate "sustainable tourism" via a top-down approach (Chorlton, 2004; CORDIS Unit, 2008; Mowforth and Hunt, 2009; Visit Scotland, 2013). Overall, those adaptations concentrate on the environmental aspect of "sustainable tourism", suggesting that it is an economic necessity which will be followed up by positive social developments (Mowforth and Hunt, 2009; Swarbrooke, 1999)

There are variations in the extent to which "sustainable tourism" is understood and adapted amongst supranational, national and local institutions (Mowforth and Hunt, 2009). For instance, UNWTO advocates "sustainable tourism" as a means for poverty alleviation, while World Economic Forum equates sustainability to climate change policies (UNWTO, 2003; World Business Council for Sustainable Development, 2008). On the national level, some government bodies prefer to use the term "sustainable lifestyles" rather than "sustainable tourism", emphasizing the behavioural aspect of the concept (Barr et al., 2010; DEFRA, 2011). In certain regions outside of Europe, such as Central America or South Asia, tourism is a major contributor to GDP, and therefore of main concern to the national authorities; in this respect, "sustainable tourism" is being increasingly interpreted as eco-tourism (Mowforth and Munt, 2009). At local and regional level, "sustainable tourism" is discussed as a perspective for destination management, in particular, for protected areas such as national parks (Catlin et al., 2012; Dolnicar and Leisch, 2008; Jamal and Stronza, 2009; Puhakka et al., 2009). In less-developed countries and economically depressed regions, "sustainable tourism" is presented as a source of empowerment of disadvantaged groups,

to be achieved through education, information distribution and inclusion in decision-making (Hampton, 1995; Lee and Jamal, 2008; Cole, 2006; Krausse, 1995; Ryan, 2002; Testers, 1990). Lately, the term "governance" instead of government, has been introduced into public sector discourse, to describe a new form of public-private policy-making in "sustainable tourism" (Bramwell and Lane, 2011b; Dredge and Whitford, 2011).

2.3.2.4 "Sustainable tourism" adaptations~~meanings~~: The Third sector~~NGOs~~

The third sector is a stakeholder group consisting of interest groups that seeks to exercise power in tourism to influence certain issues by increasing awareness and understanding (Christie and Warburton, 2001; Page, 2009). Organisations in the third sector usually have more esoteric and aesthetic reasons to be involved in tourism, often put in opposition to the profit motive of the tourism industry (Page and Connell, 2006). Therefore the organisations in this sector are considered the principal actors in a change towards sustainability (Redclift, 1999). Large NGOs, such as Greenpeace or World Wildlife Fun, have considerate power and interest in sustainability and are well integrated into global and national networks. However, the transnational organisations tend to campaign issues on a global scale and need to compromise with the public sector, consumer and the industries to be able to receive funding, which diminishes their power (Mowforth and Munt, 2009).

The third sector tends to adopt an advocacy role for more "sustainable tourism", in attempting, for example, to educate tourists on the environmental or socio-cultural [Change all other mentions of 'sociocultural' to 'socio-cultural']aaspects of the concept (Mowforth and Munt, 2009; The Travel

Foundation, 2007). For instance, Tourism Concern, as one of the most influential organisations in this stakeholder group, frames "sustainable tourism" as "ethical tourism" and "ethical travel" when addressing its audiences. Tourism Concern aims to influence the industry, governments and tourists, to support people and communities in destinations countries (Tourism Concern, 2012). Horochowski and Moisey (1999) also stress the role environmental NGOs play in the development of "sustainable tourism". Swarbrooke (1999) considers that the stakeholders in this group play a positive role in "sustainable tourism"; however, because of their nature the potential for their contribution is limited. Organisations in the Third sector not directly related to tourism, for example, World Wildlife Fund (WWF), interpret "sustainable tourism" for its members within the context of Green Globe 21 and certification programmes, and emphasize the need for conservation, minimisation of ecological footprints and pollution (WWF, 2000; WWF-UK, 2002). Therefore how the concept of "sustainable tourism" is adapted within this stakeholder group is determined by the area of organisation's activities.

2.3.2.5 "Sustainable tourism" adaptations: ~~Academia and research~~Universities and research centres

This stakeholder group seems to be most engaged in the discussions on "sustainable tourism~~", with its own dedicated *Journal of Sustainable Tourism being published* ~~" since the early 1990s ~~[repetition]~~, quite often to exclusion of other stakeholders' interests (Lane, 2009; Murphy and Price, 2005). As such, criticism has been levelled at academia for its narrow approach and lack of dissemination by academics in the interests of "sustainable tourism" (Lane, 2009). The previous discussion in this chapter reviews how "sustainable tourism" concept is understood by academia itself and reflects the contested and variegated understanding of the concept within this stakeholder group. It

should be noted that while there is plenty of debate about the concept in academic literature, there has been no research conducted into the variety of "sustainable tourism" adaptations and meanings attributed by this stakeholder group. Overall, organisations in this stakeholder group have high interest in "sustainable tourism", but their power to influence other stakeholder groups through research appears to be limited. However, the power to influence stakeholders through educating tourism and hospitality students is higher (Bramwell and Lane, 2012; Dodds and Butler, 2010; Cernat and Gourdon, 2012; Cooper, 2012; Gossling et al., 2009; Murphy and Price, 2005; Sharpley, 2009).

2.3.3 "Sustainable tourism": further developments

Simultaneously with the development of the concept of "sustainable tourism", the issue of ethics and responsibility has been introduced into tourism discourse (Hall and Brown, 2006; Mowforth and Hunt, 2009). In the late 1980s, UNTWO replaced the term "alternative tourism" with the term "responsible tourism", as a means of avoiding the connotations affiliated with "mass tourism" (Hall and Brown, 2006). The choice in favour of "responsible tourism" is explained by its having stronger and more positive connotations without opposing the concept of "mass tourism" (Hall and Brown, 2006). "Responsible tourism", along with "responsible travel", is used increasingly when addressing consumers (Global Sustainable Tourism Council, 2013), although parallel terms such as "ethical tourism" or "fair trade travel" at times replace "sustainable tourism" in consumer-oriented discourse (Fennell, 2006; Mowforth and Munt, 2009). Sharpley (2009) suggests that the contested nature of the "sustainable tourism" concept over twenty years of theoretical discussions has led to a failure to its being implemented in reality; Sharpley (2009) argues that it is now time to move beyond this impasse into post-

sustainability discourse. The problem with this, however, is that what this post-sustainability discourse should entail is not yet clear.

2.4 Summary

This chapter reviews the literature on "sustainable tourism" meanings and adaptations, following the first objective of the study: to explore the extant literature on stakeholders' interpretations of "sustainable tourism". In this study, the imposition of "sustainable tourism" understanding from outside the stakeholder group is called 'adaptopation', as opposed to 'meaning'. Within the social semiotic framework of this research, meanings are created within the groups through social interactions. The chapter confirms that the discussion on the meanings and values that stakeholders attribute to the concept of "sustainable tourism" is scarce and fragmented. Existing literature concentrates on interpreting the concept of "sustainable tourism" by stakeholders, rather than researching the meanings they attribute to it.

Since implementing the concept in practice has been challenging, various organisations have developed their own guidelines for the concept, in order to simplify understanding of "sustainable tourism" for specific stakeholder groups. As a result, the concept has become diluted through being interpreted at different levels as different explanations of its various aspects (social, economic, environmental) have been created for various stakeholder groups and for different geographical milieu. Thus the meaning of the concept has been broadly and variously interpreted and defined by academia, industry and other organisations for other "sustainable tourism" stakeholders, for example, consumers. This diversity has created a vicious circle: "sustainable tourism" implementation is lacking because there is a lack of knowledge

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regarding how different stakeholders understand the concept. At the same time, stakeholders' understanding of the concept has not been researched, ~~with a~~with a concentration instead on the adaptation of the ~~term~~ "term "sustainable tourism" by different stakeholder groups.

~~[Check...]~~

3. Social semiotics, its origins, theories and methods

3.1 Introduction

This chapter addresses the second research objective to explore the extant literature on semiotics and social semiotics, including its research methods and tools. Section 3.2 introduces semiotics and presents the semiotic theory relevant to and underpinning this research. Semiotics is a discipline that

studies signs, or interpretations of signs. While semiotics is a relatively new research theme for exploring the realm of "sustainable tourism", its history as a legitimate field of study has been established for decades under the auspices principally of two scholars working independently to develop the discipline. The American philosopher Charles Saunders Peirce developed an American semiotic tradition, whilst the Swiss academic Ferdinand de Saussure did the same for the Continental European tradition.

In this study, both the American and Continental European semiotic traditions are addressed, with the emphasis being on the Continental school of semiotics. In particular, the ideas of Barthes, the first theoretician to introduce visual semiotics, are explored. Nevertheless, both schools of semiotics serve as a starting point in the research. Section 3.3 presents the theory of social semiotics, with an explanation of definitions and core concepts, including those of social semiotic sign and change. The chapter also introduces social semiotic multimodal discourse analysis as the method of social semiotics which is applied in this study. Further dimensions of social semiotic analysis are explained. Section 3.4 explains Grammar of Visual Design (GVD), with section 3.5 introducing Critical Discourse Analysis (CDA), the core theories for this research methodology. The conclusions for the chapter are provided in the section 3.6.

3.2 Semiotics: Schools and core concepts

Semiotics is a study of signs (Chandler, 2002). Scholars trace the origins of semiotics back to ancient history, when a sign, e.g. a natural event, would be interpreted by the semeiotikos, a divinatory priest acting in the framework of a narrative discourse (Clarke, 2005; Noth, 1990; Todorov, 1973). Such practices were recorded by the Greek philosopher Hippocrates in the pre-

Socratic era, who sought to identify physical and mental states in human beings through the observation and interpretation of symptoms, or signs, manifested by the human body (Hawkes, 2003). Later on, further discussions relating to signs, and their involvement in the production and communication of meaning, were recorded in the works of Plato, Aristotle, and the Stoics, who developed a theory of semeon. This theory was further developed throughout the Middle Ages and then by Locke, Leibniz, and Vico, along with other philosophical grammarians in the 17th and 18th centuries (Fawcett et al.,1984; Hawkes, 2003; Noth, 1990; Parret, 1984; Kristeva, 1973).

Thus it can be seen that throughout the history of the Western world study of verbal signs has played a primary role in the study of language (Todorov, 1973). However, it is not until the turn of the 20th century that semiotics achieved a modern academic identity through the writings of the French Swiss linguist Ferdinand de Saussure and the American philosopher, Charles Saunders Peirce (Hawkes, 2003; Noth, 1990; Berger, 2009).

From its beginnings, semiotics has not been a homogeneous field of study, which unsurprisingly has given rise to a variety of views regarding the nature and aims of semiotics (Kristeva 1973). Parret (1984) for example states, perhaps ambitiously, that semiotics should be seen as a new paradigm within the realm of philosophical ideas. Other prominent semioticians such as Kristeva (1973), argue that semiotics is not in itself a philosophy, since it does not study the essence of being. Instead, semiotics is a discipline that studies the world in a particular way, described by the two schools of semiotics.

The divide in the discipline of semiotics is substantiated by the fact that the modern study of semiotics is split into two schools of thought, Continental and American (Berger, 2009; Desouze et al., 2005; Noth, 1990). In founding the American school, or tradition of semiotics Charles Saunders Peirce developed semiotics as a "formal doctrine of science" (Baer, 2001; Desouza and Hengsen, 2005; Noth, 1990). Saussure, on the other hand, developed his language-based "semiology" as a formal doctrine of signs that would serve the needs of general psychology (Chandler, 2002; Noth, 1990; Saussure, 1983). Over time, such early semiotic research and theory has progressed and expanded from linguistics and philology into other disciplines and applications such as the communicative behaviour of animals, rhetoric and aesthetic theory, resulting in the field of semiotics becoming more complex (Hawkes, 2003; Mick, 1986; Noth, 1990).

Given the increasingly broad spectrum of fields using semiotic application, several attempts have been made to define semiotics. The most generic, and perhaps vague definitions can be found in works such as Chandler (2002), Todorov (1973) and Kristeva (1973). These authors state that semiotics is a theory, which studies anything which stands for something else. However, while such a broad range of areas of application and interpretation may render semiotics a useful research tool the lack of specificity has led to the discipline being often criticized for being too broad and vague, becoming all things to everyone (Parret, 1984). Therefore some researchers have questioned whether semiotics should be replaced by disciplines better suited to fulfil the particular needs of, for instance, communication studies or semantics (Parret, 1984). The concept of semiotics becomes more defined

within the two schools of semiotics, i.e. the American school and the European school, discussed in the following sections.

3.2.1 The American school of semiotics

This section introduces the work of the founder of the American school of semiotics in more detail and presents an overview of its applications. Some ideas from this strand of semiotics have contributed to Social semiotics, a theory that underpins this research and which is discussed later in this chapter as providing additional concepts used to create the research instrument for this project, such as the concept of "motivated sign", a key idea in social semiotics developed by Charles Saunders Peirce.

3.2.1.1 Charles Saunders Peirce

Theories of semiotics have been independently developed by C.S. Peirce and F. de Saussure. Peirce's semiotics has developed as a philosophy and later developed into linguistic semiotics (Almeder, 1980; Noth, 1995; Rochberg-Halton, 1982), grounded in empirical observation and focused on semiosis, or meaning-making (Honti, 2004; Lechte, 2008; Mick, 1986; Parret, 1984; Todorov, 1973). Peirce's theory, alternatively, is normative and quite difficult to comprehend for uninitiated readers, given that Peirce makes no attempt to offer coherent outline of his theory (Houser, 2010; Metro-Roland, 2011; Noth, 1995; Silverman, 1983), nor to define 'sign' in such a way as to be acceptable to all those who followed the Pierce's paradigm (Noth, 1995). Rather, Peirce's contribution is that signs are not only the elements of the language, but include everything that could denote something for somebody (Honti, 2004). In this respect, his theory could be said to be concerned with signs in themselves, rather than signs in discourse (Lechte, 2008). Overall, Peirce's theory is based on three main principles: that signs are motivated; that they give rise to endless communicability, and that they work within a system

which needs an interpretant to establish a connection between signification of objects and the objects themselves (Silverman, 1983).

Peirce's theory of signs is based on trichotomies (Hawkes, 2003), that is, a triadic relationship on the semiotic axis between the object, its sign, or representamen, and its interpretant. A sign represents an object for an interpretant in a context, in such a way as to bring out a fourth element, semiosis, so that the interpretant becomes a sign, and so ad infinitum; a semiosis process which can go on to infinity (Honti, 2004; Lechte, 2008; Liszka, 1982; Mick, 1986; Noth, 1990; Parret, 1984).

The object in this context may be either something abstract (a Dynamical Object) or something concrete (an Immediate Object) (Honti, 2004; Peirce, 1958). Peirce extensively develops the theory on the interpretant, emphasizing its endless commutability (Mick, 1986; Silverman, 1983). An interpretant is seen as the material side of the sign that evokes an emotional, physical or logical response, linking an object and a sign together (Honti, 2004; Kloepfer, 1987). It can be either arbitrary, or based on some causal relationship and likeness between an object and an icon (Honti, 2004). Peirce further divides the concept of interpretant into either Immediate Interpretant, which is represented directly in the sign, Dynamic Interpretant, which evokes the object immediately in the mind, or Normal Interpretant, which evokes the object after sufficient development of thought (Peirce, 1958). Consequently, the sign can be seen as a process, which while being related to the object it signifies, does not fully represent the object it signifies, but acquires meaning in relation to the process of continuous interpretation (Almeder, 1980; Honti, 2004; Rochberg-Halton, 1982). It can be understood by this that Peirce's view of semiotics is anchored in the real world and, through the addition of the interpretant to the sign structure, emphasizes the social and human aspect of it in meaning (Mick, 1986). For Pierce, the Interpretant is the most significant part of the sign, as only through study and interpretation of the sign can its meaning be understood (Almeder, 1980). For Peirce, arbitrariness of social traditions and conventions is acceptable, but he also emphasizes the role of traditions in sign formation. In his view, signs are created in the middle ground between the pure arbitrariness of deep structures, which are not inherent or purposeful, and the purposeful desires of an individual to change a sign as he/she pleases (Rochberg-Halton, 1982). Another major focus of his work is the relationship of sign and interpretant in semiosis (Mick, 1986).

In Pierce's approach, another trichotomy on the ontological axis, around which all human experience is organized, is that of firstness, secondness and thirdness (Moore, 1961; Parret, 1984; Todorov, 1973). Firstness is an idea of perception (Lechte, 2008; Moore, 1961; Todorov, 1973). Secondness is an idea of volition or the experience of effort (Lechte, 2008; Moore, 1961; Todorov, 1973). Thirdness is an idea that relates two objects by means of a third, or a sign; it is based on generality and negotiation of human experience (Almeder, 1980; Lechte, 2008; Moore, 1961; Todorov, 1973). Based on the relationship between the object and its sign, Peirce divides signs into categories such as icon, index or symbol; these correspond to the idea of firstness, secondness and thirdness (Peirce, 1958; Todorov, 1973). In this respect, an icon is a sign similar to the object denoted in that it exhibits the same qualities, e.g. a mule may stand for obstinacy (Honti, 2004; Mick, 1986; Todorov, 1973). An Icon can further be subdivided into images, diagrams and metaphors, it's the function of which is to represent the features of the object as if they are imaginary (Peirce, 1958; Todorov, 1973). Thus Icons do not denote existing objects, but allow learning about the object by means of its characteristics (Peirce, 1958). An Index would be partially or causally linked to the object, e.g. smoke being an indicator of fire (Honti, 2004; Mick, 1986; Todorov, 1973). An Index provides factual information about the object, existing in reality, without actually describing it (Almeder, 1980). A Symbol is an arbitrary and conventional force of law, without material connection, and therefore requires an interpreter to create the signifying connection (Almeder, 1980; Hawkes, 2003; Lechte, 2008; Mick, 1986; Todorov, 1973). In this case, the object is general, linking the Symbol to the idea of thirdness. For Peirce, every general description, the function of which is to represent the existing

law, or habit, or convention, is a symbol (Almeder, 1980). These sign categories are not exclusive, and a sign can be classified as any of the above three, depending on its function (Mick, 1986). According to Peirce's classification, there are ten triadic classes of signs and combinations of trichotomies that result in sixty-six sign types (Lechte, 2008; Mick, 1986; Todorov, 1973). Peirce's main areas of investigation lie within the realms of the icon and index (Lechte, 2008).

On the epistemological axis, Peirce creates another trichotomy, i.e. of deduction, induction and abduction (Mick, 1986; Parret, 1984). While induction and deduction were accepted knowledge strategies of knowledge before Peirce, the model of abduction was developed by the American scholar (Parret, 1984). As a strategy of knowledge, abduction takes place when one conjectures a case, which becomes qualities, from the combination of a rule and a result (Parret, 1984). Induction, as a rule of observational experience, corresponds to Peirce's secondness (Parret, 1984). Deduction, as an order of thought that results in an interpretation, corresponds to the thirdness of Peirce's ontological axis (Parret, 1984). For Peirce, these elements of the trichotomy were the semiotic means for the description and analysis of signs (Almeder, 1980).

The ideas of Peirce have been applied within the tourism context more often than those of Saussure and Continental school of semiotics, as the subsequent sections of this chapter will demonstrate. Additionally, the concept of a motivated sign, developed by the American school of semiotics,

has contributed heavily to the development of the fundamental principles of social semiotics, which is the core theory for this study.

3.2.1.2 Application of the American school of semiotics

Overall, the American school of semiotics has influenced a variety of disciplines, such as cybernetics, information theory and mass communication theory (Cobley and Jansz, 1998). It has also been applied to tourism research by American scholars in the 1980s, e.g. Jonathan Culler and Dean MacCannell, who perceive tourism as a semiotic phenomenon. MacCannell (1982, 1982) introduces the term "ethnosemiotics" as a term to describe research on the creation of culture as interpretation stimulated by social differences. Thus MacCannell looks at tourism from an anthropological perspective. Culler (1981) investigates tourism from the semiotic perspective, researching potential contributions which tourism could bring to semiotics. According to Culler (1981), tourists identify the prominent features of the social and natural environment, or signs, in their quest for experiences. In this respect, Culler considers tourists to be inherent semioticians, as they are interpreting what they experience as sign systems. He considers tourist attractions to be signs, which become sights by means of markers. Markers are the reproductions of attractions for tourists, e.g. models of Tower Bridge. Thus a touristic experience constitutes a production sign relationship between the sight and its marker. Culler argues that for a tourist attraction to become authentic from the tourist perspective, the sight needs to be marked. Thus a touristic object and its representamen have the capacity to replace one another (Culler, 1981). More recently, American school of semiotics has been applied within the research of urban landscapes and tourism prosaic (Metro-Roland, 2011).

3.2.2 The Continental school of semiotics

This section introduces the work of the founder of the Continental school of semiotics in more detail and presents an overview of its application. Some ideas from this strand of semiotics contribute to the social semiotics, discussed later in the chapter. Social semiotics is the semiotic theory that underpins this research and provides further concepts that are used to create a research instrument for this project, in particular, the idea that sign is dyadic in social semiotics. This idea is based on the semiotic concept of Ferdinand de Saussure; Roland Barthes, in turn, has contributed the ideas of connotation meaning and visual analysis to semiotics.

3.2.2.1 Ferdinand de Saussure

French Swiss linguist Ferdinand de Saussure (1857-1913) is the founder of the Continental school of semiotics and of modern linguistics. It has to be noted that Saussure himself did not publish any of his works; his acclaimed "The Course in General Linguistics" has been published posthumously and based on the notes of Saussure's students. Saussure's semiotics, or semiology, as he has called it from the Greek 'semeon' (sign), is descriptive and logocentric (Cobley and Janzs, 1998; Houser, 2010; Noth, 1990; Silverman, 1983). It is understood to be a universal competence of living beings, with semiotic principles applicable to all aspects of culture (Henault, 2010; Honti, 2004; Noth, 1990; Saussure, 1983). Therefore for Saussure the task of semiology is to investigate the nature of signs and the laws that govern them (Saussure, 1983). Saussure's semiotics is based on three central postulates that apply to all systems of signification: in a language meaning is created through differences and absences, language constitutes a system; and the sign is arbitrary (Henault, 2010).

Unlike the triadic function of sign in the American school of semiotics, Saussure's sign is a link between a concept and a sound pattern, as illustrated by the figure below.

Saussure's sign is binary, a dyadic linguistic sign that lacks Peirce's Interpretant (Henault, 2010; MacCannell and MacCannell, 1982; Noth. 1990). The linguistic link Saussure analysed is not between an object and its name, but between a concept and a sound pattern, making a sound pattern in the sign a psychological impression of a sound (Saussure, 1983). A concept and a sound pattern are linked to each other, one not being possible without the other (Saussure, 1983). A modified, more accurate version of a sign, preferred by Saussure himself, would appear as follows:

For Saussure, the signified represents a sound pattern, a sound produced by a speaker to indicate something (Honti, 2004; Saussure, 1983). The signifier is a concept to which the signified refers (Honti, 2004; Saussure, 1983). The boundary circles the signifier and the signified, uniting the two elements, thus creating a self-contained sign (Saussure, 1983; Volek, 2001). The horizontal bar between the signifier and the signified reinforces the statement that these two entities are opposed to each other and to the sign as a whole (Saussure, 1983; Volek, 2001). The arrows on the sides of the sign signify the dynamic interplay between the elements (Volek, 2001). However, without each other as part of a sign the signifier and the signified do not exist (MacCannell and MacCannell, 1982).

Saussure's sign possesses two primary characteristics: it is arbitrary, or unmotivated, and it is linear (Lechte, 2008; Saussure, 1983). Its signification is not related to reality, and it is a temporal entity (Saussure, 1983). The linguistic sign does not have any intrinsic or natural relationship with the object it denotes (Honti, 2004; Saussure, 1983). Saussure sees as a misconception the view that ideas exist independently of signs (Saussure, 1983).The arbitrariness of linguistic signs explains and is supported by the fact that the same signifier might be represented by a variety of sound patterns in different languages (Honti, 2004; Saussure, 1983). Saussure supports his argument by stating that any accepted means of expression is a result of a collective habit (ibid.). Therefore, because of the arbitrary nature of linguistic signs, language is the most characteristic semiological process (ibid.). However, arbitrariness of a linguistic sign does not imply that an individual is free to alter it as he/she sees appropriate. On the contrary, the power to alter signs lies within a linguistic community (ibid). As to the linear

character of a sign, its signification is not related to reality, but to these temporal entities that occupy space one after another, either in a line of written words or in a narrative (ibid.).

For Saussure language is a system of elements where each element has no meaning outside of that system (Lechte, 2008). Therefore meaning is found in form rather than substance, as meaning is a differential value (Noth, 1990). Saussure supports these statements with an example of a chess game. In a chess game, each piece has a meaning and a function on a chessboard. Taken off a chessboard, pieces lose their meaning and become simple pieces of wood. Furthermore, an important characteristic of a sign is value. This value is not intrinsic to the sign (Volek, 2001). Saussure's linguistic units are defined not only by their own signification, but also by their value, which they gain through the means of a value-driven linguistic model created by Saussure (Volek, 2001). Value, in its turn, has two characteristics by which it can be described, i.e. exchange and comparison (ibid). Saussure explains these two characteristics in monetary terms for the sake of easier understanding. If one translates his explanation into modern realities, exchange identifies how many items one can receive for one pound, while comparison identifies how many euros one can receive for one pound (ibid.).

The omission of the influence of the social and individual in language and in the meaning of the sign is one of the theoretical points for which Saussure is most criticized (Chandler, 2002; Lechte, 2008). More particularly, Saussure's dichotomy is criticized for prioritizing structure over changes in structures,

resulting from the Saussure's preference for the synchronic nature of language (Chandler, 2002).

3.2.2.2 Roland Barthes

Roland Barthes (1915 – 1980) is a French semiotician who, in his 1957 book 'Mythodologies' is the first theoretician to apply semiotic theory to media in culture (Cobley and Janzs, 1998; Danesi, 2010; Linder, 2006). In this important work Barthes discusses style, pleasure, literature, photography and popular culture; his writings are now a well-accepted point of reference for studies in modern media (Cobley and Janzs, 1998; Danesi, 2010; Silverman, 1983). In his work, Barthes aims to interpret cultural systems of meaning as something shared by everyone, systems which could be activated by style and content of text (Burgh-Woodman and Brace-Govan, 2008; van Leeuwen, 2001). Barthes is further acknowledged for the introduction and accommodation of connotation and denotation in semiotics, and for accounting for both motivated and unmotivated signs (Silverman, 1983).

A central argument in Barthes' theoretical position is that everything, including images, is a text, and idea which is further developed and adapted in multimodal social semiotics (Burgh-Woodman and Brace-Govan, 2008; van Leeuwen and Kress, 2006). Another ground-breaking suggestion by Barthes is to deny the accessibility of absolute or objective reality; instead, Barthes sees members of society constructing their world meanings in interactive collaboration, echoing the principles of social constructionism (Hawkes, 2003). In this respect, meaning is dependent on the perceptions of addressees and on the relevant system for interpretation (Burgh-Woodman and Brace-Govan, 2008). Thus Barthes' work concentrates on "lexis", that is

the vocabulary of an image, to identify and trace the consistent threads of meaning within the language of specific communities possessing generally homogenous language, similar habits and specific cultural referents (Burgh-Woodman and Brace-Govan, 2008; van Leeuwen, 2001).

Barthes' sign is different from that of Saussure. Although the basis for Barthes' sign is the same as for Saussure that is a signifier and signified in a dyadic relationship, for Barthes this is only one layer of denotative meaning (Burgh-Woodman and Brace-Govan, 2008; van Leeuwen, 2001). Barthes extends the signifier further, adding additional layers of meaning, in the form of further signifier and signified with a further connotative layer of meaning. In the process, the whole structure becomes complex, the sign transforming into a myth (Burgh-Woodman and Brace-Govan, 2008; van Leeuwen, 2001). Thus his sign transforms into the following:

For Barthes, the layer of denotation is relatively unproblematic and depends on the beholder and the context, with certain pointers indicating the preferred level of generality (van Leeuwen, 2001). Those pointers are categorization, portrayal of a group as opposed to individuals, distancing and the text that surrounds the image (ibid.). The layer of connotation, in its turn, is the layer

representing broader concepts, ideas and values, which representations in an image stand for (ibid.). It consists of both parts of the denotative signs as well as the additional meanings that they help to generate (Silverman, 1983). Thus the layer of connotation is superimposed on the layer of denotation (van Leeuwen, 2001). For example, Barthes discusses social connotations that may be expressed when analysing a photograph. The connotations emerge through the ways in which the photograph is presented, the layout of its surroundings and the captions given to the photograph (Danesi, 2010). Therefore, for Barthes, signification always implies a larger cultural field, through which the relationship between connotative signifier and signified are explained. That cultural field is structured in terms of group interests and values (Cobley and Jansz, 1998; Silverman, 1983).

3.2.2.3 Application of the Continental school of semiotics

The Continental school of semiotics has influenced a variety of disciplines, in particular cultural studies, communication studies and media studies (Cobley and Janzs, 1998). In the field of marketing, most notably, in France, Italy, Scandinavia and Japan, and increasingly in North America, it has been applied in brand image research, advertising and brand semiotics (Danesi, 2006; De Chernatony and McDonald, 2003; Floch, 2001; Mick et al., 2004; Oswald, 2012; Rossolatos, 2012). In tourism-related research, the focus has been on semiotic and linguistic landscapes (Jaworski and Thurlow, 2010). There is an increase in diversity in the business studies which use semiotics as their methodology. The following section presents additional semiotic discipline, which is most suited for the research in meaning and values created within a group.

3.3 Social semiotics

This section introduces the core theory for this research – which is embedded in social semiotics. The main concepts and principles of social semiotics are outlined in this chapter. Some of the ideas of social semiotics can be traced to the American school of semiotics, e.g. motivated sign. However, the introduction of 'social' field through which signs are referenced, alleviation of analysis of the visuals and the dyadic sign are primarily the influences of the European school of semiotics (Hodge and Kress, 1988; Kress, 2010).

3. 3.1 Social semiotics: Definitions and core concepts

Social semiotics has been developed by theorists from Britain and Australia whose background lies in linguistics and literary studies (Cobley and Janzs, 1998). This approach to semiotics is described as a combination of Continental and American schools of semiotics, in that it is rationalist and structure-oriented, demonstrating the influence of Saussure, but also, in some aspects, behaviourist and positivistic, expressing the views of Peirce (Hodge and Kress, 1988). Additionally, the theory draws upon work of the British systemic functional linguistics as developed by M.A.K. Halliday (Cobley and Janzs, 1998). In social semiotics, the "semiotics" aspect is concerned with semiosis, that is, the meaning generated and used in social environments through social interactions. That signs are being created, rather than merely used by users, is what differs social semiotics from other schools (Hodge and Kress, 1988; Jewitt, 2009; Kress, 2010). The term "social" denotes that semiotics is understood at a human rather than abstract level, in that social semiotics is concerned with human semiosis as an inherent social phenomenon. It is also concerned with the social meanings constructed through the full range of semiotic forms, through semiotic texts and semiotic practices (Hodge and Kress, 1988; Jewitt, 2009; van Leeuwen, 2005).

Social semiotics does not make a distinction between how people use language and language as a mode (Jewitt, 2009). Therefore it re-frames Saussure's 'langue' as the 'potential for use', while 'parole' is classified as an individual act of sign-making (Jewitt, 2009). As opposed to traditional structuralist semiotics that discusses codes, social semiotics involves semiotic resources (Jewitt and Oyama, 2001). However, social semiotics does not imply total anarchy in how those resources are used to create meaning, since it is understood that different rules are applicable in different contexts. Only individuals with a large amount of cultural power have the ability to change semiotic resources, with the majority conforming to the rules (Jewitt and Oyama, 2001). Therefore four main postulates of social semiotics are as follows: signs are created in social interactions; signs are motivated; the motivated relations of the form and meaning in a sign are based on the interests of a sign-maker; and signifiers in social interactions become part of semiotic resources of a culture (Kress, 2010).

3.3.1.1 Social semiotic sign

In line with semiotic theory, sign is understood as a core concept in social semiotics (Kress, 2010). The relationship between signifier and signified in a social semiotic sign is a motivated one. Some signifiers might be arbitrary, but most are chosen to represent particular signified phenomena because society agrees for these signifiers to be the most appropriate at a particular point of time and setting (van Leeuwen, 2005). The description of a sign being motivated and not arbitrary raises the question of what motivates the sign maker's choice of semiotic resources (Jewitt, 2009). Kress (1993) suggests the notion of 'interest' to link choice to resource within the social context of semiosis.

The relation of form and meaning is that of 'best fit', or aptness, making all signs metaphors (Kress, 2010). In social semiotics, the signifier is still a material realization of the sign, and the referent it constructs is its signified. Sign systems function most economically in producing meaning if there is a clear link perceived between signifiers and signifieds by all users of the signs. However, negative and hostile relationships within the semiotic plane motivate the opposite tendency, an inaccessible link between signifiers and signifieds, leading to systematic distortion of such links. Signs can therefore be on a continuum from transparent to opaque, in terms of how clearly the link between signifier and signified is perceived by a semiotic participant (van Leeuwen, 2005). The process of interpreting a sign results in the remaking of a sign, which again highlights the agency of a sign maker (Jewitt, 2009; Kress, 2010). A sign maker selects the most apt signifier for the meaning to be expressed in a particular context. Signifiers are constantly worked and re-made in the process of semiosis. Therefore, the relationship between signifier and signified is motivated, while still drawing on resources shaped by convention (Jewitt, 2009).

3.3.1.2 Social semiotic change

When social practice, e.g. tourism, is represented through a discourse, because of the different nature of the two phenomena, a certain transformation occurs. For instance, some elements, certain actions or actors may be deleted, or the sequential order of the social practice may be re-arranged, or the elements of the practice may be replaced or added, for example to express participants' evaluations or purposes (van Leeuwen, 2005). Depending on the nature of the transformation, the process can be described as either "exclusion", "substitution" or "addition". Those types of

transformations tend to be motivated by the interests of the groups that a particular discourse represents, thus articulating the ideology of the group through discourse (van Leeuwen, 2005). Social semiotic change is why the transcription of data in this research, as discussed in the Methodology chapter, differs from the more widespread and accepted transcription processes in qualitative research methods.

3.3.1.3 Social semiotic multimodal discourse analysis

The core principle of social semiotics is that of multimodality (Kress, 2010; van Leeuwen, 2005). Multimodality itself is an emergent theory, and its concepts and tools are still unsettled (Jewitt, 2009). It describes forms, meanings and histories which are specific and appropriate to specific modes, and which are also material affordances (Kress, 2010). Multimodal theory has increasingly gained attention and popularity in various fields, for example, in tourism and education research (Abousnnouga and Machin, 2010; Chmielewska, 2010; Dray, 2010; Jaworski and Thurlow, 2010; Thurlow and Jaworski, 2010).

There are several perspectives within multimodality: social semiotic multimodal analysis, a systemic functional approach, also known as multimodal discourse analysis, and multimodal interactional analysis (Jewitt, 2009). The differences between these perspectives originate in different historical backgrounds and approaches, which give varying degrees of importance to context, to internal relations within modes, and to the agentive work of the sign-maker (Jewitt, 2009). This research bases its research instrument on the social semiotic multimodality associated with the works of Kress and van Leeuwen. This approach to multimodality allows for visual, compositional and textual analysis to take place and for equal importance to

be attributed to results of analyses of different modes. In this respect, it is argued that multimodality is best suited for research on texts such as Internet webpages, which combine various modes to create meanings.

The starting point for social semiotics is considered to be Halliday's theories of social semiotics and systemic functional grammar (SFG). Kress and van Leeuwen (2006) have re-evaluated his approach and adopted a looser and more flexible version of this through their work on visual communication; this has allowed social semiotics to be adapted for use in a number of modes (Jewitt, 2009). As this approach evolves, the emphasis is on the context of communication and is extended to the sign-maker shaping signs and meanings (Jewitt, 2009). However, it should be noted that Kress and van Leeuwen are not exempt from experiencing some differences in their understanding of social semiotic multimodality, with van Leeuwen's approach having more ties with SFG than that of Kress (Jewitt, 2009). Regardless of this, both authors, along with others working within this perspective, do not confine their research toolkit to SFG only. Rather, they look to incorporate other resources ranging from sociolinguistics to non-linguistic disciplines, such as film studies or musicology (Jewitt, 2009). Thus this approach extends beyond the traditional linguistic foundations of multimodality (Jewitt, 2009).

Some researchers consider multimodality to be a field of research with considerable cross-disciplinary relevance, which results in its fluidity in adapting to approaches to data collection, description and analysis (Flewitt et al., 2009). It is also considered it to be a domain of inquiry that is a lens through which the phenomena could be researched (Kress, 2009). As a domain of inquiry, multimodality has five core concepts: mode, materiality,

modal affordance, meaning potential (or metafunction), and intersemiotic (or intermodal) relationships (Jewitt, 2009).

It has to be noted that there are several schools of thought in multimodality research; consequently, there are slight variations in how the core concepts are interpreted. The study of multimodality has been boosted by three stimuli: firstly, the shift away from preference for mono-modality in Western culture, in the arts for example, towards the use of multiple modes to express meanings. Secondly, it has been boosted by the desire of social semiotics to cross boundaries (Kress and van Leeuwen, 2001). Thirdly, there has been a considerable increase and development in technology, particularly the place of computers as mediators of knowledge (O'Halloran et al., 2012). This relatively new development presents several challenges for multimodal research, one of which is understanding how different modes create meaning in interaction in different media (Flewitt et al., 2009).

There are variations in readings of the core concepts between different multimodality schools. For example, O'Halloran considers images and language to be semiotic resources rather than modes (Jewitt, 2009). Multimodal interactional analysis, on the other hand, focuses on action and not on the mode itself (Jewitt, 2009). However, this research follows the social semiotic approach to multimodal research as developed by Kress and van Leeuwen (Kress, 2009). Most of the authors in the field of multimodality concentrate their research in education, while Kress and van Leeuwen (2006) are more interdisciplinary in their approach. Their approach to multimodality has developed generically over the years, with their earlier version of theory focusing on images, then broadening in their later works to encompass

concept, image, writing, layout, music, speech, movements, all of which examples of modes may offer different potentials for semiosis (Kress, 2009; Kress and van Leeuwen, 2001; Kress and van Leeuwen, 2006). However, these authors argue that modes can be generally allocated in one of the two groups: time-based modes or space-based modes (Kress and van Leeuwen, 2001). For example, in all cultures speech and writing are sequential, with time and sequence of elements creating meaning. In an image, on the other hand, the information is displayed in framed space with all elements simultaneously present, the creation of meaning occurring by the juxtaposition of spatial arrangements between those (Kress, 2009). Multimodal semiotic resources operate across modes, therefore it is possible, as discussed later in the chapter, for a semiotic resource to be present both in visual and textual modes (Kress and van Leeuwen, 2001). Moreover, in a multimodal environment, meanings are made in a variety of modes in interaction, and therefore require the presence of more than one mode (Bezemer and Kress, 2008).

A primary focus of social semiotic multimodal analysis is on sign-making as a social process, stressing the importance of the sign-maker and their situated use of semiotic resources. This, in its turn, highlights the strong emphasis that is placed on the notion of context within this approach. The context shapes the resources available for semiosis, and determines how these resources are selected and designed (Jewitt, 2009). Because of the strong emphasis on the context, analytical interest in this approach is located and regulated through the social and cultural. People create the available signifier for the signified that is also most apt to express the meaning they want to express at a given moment in time, introducing an element of fluidity and dynamism to

the process. Thus, unlike traditional semiotics, in social semiotic multimodality, signs, modes and semiosis are open systems, closely interconnected to the social context of use. According to Jewitt (2009), who analysed and compared this approach with others, social semiotic multimodal analysis concentrates less on the development of general modal networks and systems, and more on the resources of modes, specifically on mapping those resources through detailed observation of modes, as they are realized in a given social context.

As this approach extends beyond the boundaries of linguistics, its signs are not limited to the textual. Kress and van Leeuwen (2006), in the spirit of multimodality, consider for example image, gesture or talk, to be signs that indicate a sign-maker's interest. As material residues, those signs are analysed in order to understand their interpretative and design patterns, as well as the broader discourses, histories and social factors that shape them. The fluidity and motivated nature of a sign in a way represents its maker, highlighting the question of motivation for choice of one semiotic choice over another (Jewitt, 2009). In response to this problem, Kress (2009) develops the concept of 'interest', which links individual choice of one resource over another with the social context of sign production. With modal resources available as part of the context, and with the focus being on the process of semiosis, the relationship between signifier and signified serves as an indication of the characteristics of the sign-makers and what they want to represent. It is the sign-maker's 'interest' that motivates the selection of semiotic resources, or their decision of what is criterial to represent (Jewitt, 2009). Van Leeuwen's (2008) analytical focus is on rules and normative discourses, which offers a different emphasis to the agency of the sign-

maker. In comparison to Kress' notion of interest, van Leeuwen's focus on the social production and articulation of meaning gives less emphasis to the individual and the contingent, and places more emphasis on the communal and social.

In multimodal discourse analysis, O'Halloran approaches 'discourse' at micro-textual level, while in the social semiotics of Hodge and Kress (1988), and Kress and van Leeuwen (2006), 'discourse' denotes macropolitical and social/institutional interests (Jewitt, 2009). Another distinction of this approach lies with its emphasis on the metafunctional systems underlying semiotic resources and the integration of system choices in multimodal phenomena, while multimodality as developed by Kress and van Leeuwen emphasizes the social semiotic (Jewitt, 2009). This approach is more aligned with Halliday's social semiotic theory and engages less with other theories of visual and non-linguistic forms. The ultimate task of this perspective is the development of a comprehensive multimodal social semiotic theory for the articulation of meaning in multisemiotic and multimodal artefacts and events that constitute culture (Jewitt, 2009).

Multimodal interactional analysis is represented in the works of Scollon and Scollon (2001), and Norris (2011). In this perspective, multimodality expands the focus of interaction to explore how people employ gesture, posture, gaze, movement, space and objects to mediate interaction in a given context. It is concerned with the situated interplay between modes at a given moment in social interaction, focusing on understanding modes in action, and on the hierarchical and non-hierarchical structures that can be found among the modes used in specific social interactions (Jewitt, 2009).

All in all, the difference lies within the accent on multimodality, rather than major disagreements within perspectives (Jewitt, 2009). Here is the summary of the social semiotic multimodal analysis, as analysed and presented by Jewitt (2009). Its historical influences lie within Marxist and Soviet psychology, semiotics, interactional sociology, art history, iconography, discourse and SFG (choice from system). Social semiotic multimodal analysis places medium to high emphasis on the context, which is articulated through the interest at the moment of sign-making as balanced with the normative discourses that act upon it. It also puts medium emphasis on a system as a resource with regularity and dynamic character, and high emphasis on the sign-maker, especially his or her interest (Jewitt, 2009).

As in any field of research inquiry, multimodality research has certain limitations. A criticism is sometimes made of multimodality that it can seem rather impressionistic in its analysis. In part this is an issue which stems from the linguistic heritage of multimodality. In part, it is the view of semiotic resources as contextual, fluid and flexible – which makes the task of building stable analytical inventories of multimodal semiotic resources complex. The principles for establishing the security of meaning or category are the same for multimodality as for linguistics, philosophy or art. This is resolved by linking the meanings people make to a given context and perceived social function. Increasingly, multimodal research looks across a range of data and towards participant involvement to explore analytical meaning as one response to this potential problem. Linked with the aforementioned problem of interpretation is the criticism that multimodality is the king of linguistic imperialism, which imports and imposes linguistic terms on everything. The

social component of this perspective on language sets it apart from narrower concerns with syntactic structures, language and mind and language universals that have long dominated the discipline. This view of communication can be applied (in different ways) to all modes, to gesture and image no less and no more than to speech and writing. Multimodal analysis is an intensive research process both in relation to time and labour.

3.3.1.3.1 Social semiotic mode

Mode is a key concept of multimodality theory (Jewitt, 2009; van Leeuwen, 2005). It is a 'socially shaped and culturally given semiotic resource for making meaning' (Kress, 2010: 80). Simply put, modes identify material resources which are shaped historically and socially to become available as meaning resources. In this respect, modes help users of modes to materialize the meanings they wish to realize (Kress, 2010). Communication between people and the artefacts of that communication have always been multimodal. For example speech has traditionally been accompanied by gestures, and architectural monuments have also been used for exalting the ruling classes since ancient times by means of additional imagery. In both examples, different modes, or resources for semiosis have been combined to create a message. Nevertheless, historically, at least in Western society, cultural preference has been given to monomodal texts. It is still generally the case that in highly valued written genres, such as academic writing for example, are mostly monomodal; that is, academic journals are typified by a density of text and a scarcity of illustrations. Established critical disciplines, such as linguistics or musicology, are also developed to be monomodal, since they confine their study to a single mode, i.e. language or music, and exchange ideas, and create identity, by means of discipline specific vocabulary, methodology, limitations and assumptions (Jewitt, 2009; Kress and van

Leeuwen, 2001). However, this is increasingly less the case, since the introduction of new technologies carries a movement towards multimodality, with, for example, an increase in cross-disciplinary research, and on the more practical level, increasingly complex layout and typography in published materials (Kress and van Leeuwen, 2001).

Therefore social semiotic sign is not restricted to linguistic domain only. It exists in all modes, although not always evenly, and distributes different aspects of meaning among a variety of modes (Jewitt, 2009; Kress, 1993; Kress, 2010). As a result, a mode carries part of a message, making each mode partial in relation to the whole of potential meaning (Jewitt, 2009). Therefore, different modes offer different potentials for meaning-making, or affordances (Kress, 2010). The meaning conveyed by different modes can be either "equivalent" or complementary (Jewitt, 2009). Social semiotics attempts to recognize the function of each mode and the relations of modes to each other. Additionally, the theory aims to comprehend apt forms of communication through better understanding of design (Kress, 2010). Therefore, a definition of multimodality is "the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined <…>, they may reinforce each other, fulfil complementary roles <….>, or be hierarchically ordered" (Kress and van Leeuwen, 2010:20).

Mode is a resource for meaning-making, shaped by the requirements, histories, values and cultures of societies, in a specific context of time and space (Jewitt, 2009; Kress, 2009; Kress and van Leeuwen, 2006). The influences of timescales, technologies, history, cultures and sites of display

are all vital for the concept of the mode (Jewitt, 2009). As a rule, for something to be a "mode", there needs to be a collective cultural sense of a set of resources and how these can be structured to realize meaning. Writing becomes a mode when there is sufficient number of people who share the knowledge of the same alphabet and the rules of its usage. Thus the "social" aspect is introduced into multimodality by social semiotics (Jewitt, 2009; Kress, 2009). In addition to those influences, modes are formed by the intrinsic characteristics and potentialities of their modal, or semiotic, resources, which will be discussed later in the chapter (Kress and van Leeuwen, 2006). Modes are not static entities; they are fluid and perceptible to change, expansion or contraction in their social use, in response to the communicative needs of the societies (Jewitt, 2009; Kress and van Leeuwen, 2006). They are also context-bound, as available modal resources are drawn upon to realize meaning in specific situations (Jewitt, 2009). However, the technological development of the Internet and the increased proficiency of its users allows for modes used in this virtual context to become more and more interchangeable (Kress and van Leeuwen, 2001).

3.3.1.3.2 Social semiotic resources

Semiotic resource, or modal affordance, is another core concept in multimodality theory. The definition of this concept is still debated and contested within the literature on multimodal research. For Kress and van Leeuwen (2006), a semiotic resource serves as a link between representational resources and their application in practice. The authors name the semiotic resource a "medium", or a modal resource, such terms being used interchangeably (Kress and van Leeuwen, 2006). In multimodality, following the theory of social semiotics, signs are the product of a social process of sign-making. A sign-maker makes a choice for the most suitable

semiotic resource from those available in a system, thus linking the signifier, or the semiotic resource, and the signified, or the meaning. That choice is always socially located and regulated. Discourse that is binding to a degree, such as discourses of gender, social class, race, generation, institutional norms etc., provides the 'rules' for the usage of the semiotic resources (Kress and van Leeuwen, 2006). The regular pattern of using a set of semiotic resources traditionally is called "grammar" (Jewitt, 2009). However, different modes possess different semiotic resources, each with its own possibilities and limitations (Kress and van Leeuwen, 2006). Writing has syntactic, grammatical, and lexical resources, and graphic resources, such as font type or size, and resources for "framing", such as punctuation (Bezemer and Kress, 2008; Kress, 2009). Image has resources such as position of elements in a framed space, size, colour, icons of various kinds, and spatial relation (Bezemer and Kress, 2008; Kress, 2009). Thus available "grammars" may vary considerably, depending on the mode used.

In this social semiotics approach to multimodality, modal affordance is paid significant attention, particularly by Gunther Kress (2001, 2009), for whom the affordance of a mode (which parallels the meaning potential of a mode in van Leeuwen's writings), is linked to social practice. It is shaped by the repeated ways and purposes of the mode's use, along with the social conventions that inform its application in a context (Jewitt, 2009; Kress, 2009). The origins of the mode become part of its affordance or meaning potential. Consequently, each mode is shaped through its unique history, and as a result, possesses different meaning potentials and constraints from other modes (Bezemer and Kress, 2008; Jewitt, 2009). This separate development of modes leads to their specialization, where the meaning cannot be equally represented by all

modes (Jewitt, 2009). Thus modes do not replicate the meaning they create; for example the world narrated is different from the world displayed (Kress, 2003). Language requires the elements to be placed in a sequential temporal order; they have to follow the logic of space and time, resulting in a narration. Visual communication, on the other hand, is display, and thus does not have to follow the logic of narrative (Kress, 2003).

This specialization of modes highlights the importance of intersemiotic or intermodal relations, also referred to as multimodal ensembles (Jewitt, 2009). Modal affordances raise the question as to which modes and their arrangements are most suitable for a particular context (Lanham, 2001). As identified earlier in the chapter, the meaning of any message in a multimodal ensemble is distributed across the modes and not necessarily evenly. The different aspects of meaning are carried in different ways by each of the modes in the ensemble. Multimodal research examines the interplay between modes and the working of each mode, their interactions and contributions to the multimodal ensemble (Jewitt, 2009). These relationships may realize tensions between the aspects of meaning in a text (Jewitt, 2009).

The focus on semiotic resources rather than on code alone is a key distinction between traditional and social semiotics (Jewitt, 2009). Semiotic resources offer a different starting point, with signs being a product of a social process of sign making, in which a person who is a sign-maker brings together semiotic resources, or a signifier, with meaning, or signified (Jewitt, 2009). People use semiotic resources that are available within their social context, making their choice socially and culturally constrained (Jewitt, 2009; Jewitt and Oyama, 2001; Kress, 2010). Therefore, the more distinctive cultural and

social differences are, the greater they will differ in semiotic resources and their usage (Kress, 2010). Thus semiotic resources are never fixed. As the present is unstable and changing, semiotic resources are being constantly socially remade (Kress, 2010; van Leeuwen, 2005). Currently, technology, e.g. the Internet, has also become a semiotic resource (Kress, 2010). Multimodality, at least in the interpretation of the concept by Kress and van Leeuwen (2001), operates within the realm of social constructionism. For this project, multimodality acts as a lens through which the research is being conducted.

3. 3.1.3.3 Social semiotic functions

Metafunction is another core concept of multimodality theory, borrowed from the Systemic Functional Grammar (or SFG) developed by Halliday in the 1970s. Metafunction is explained as the "representational and communicational requirements that all semiotic modes have to serve" (Kress and van Leeuwen, 2006:41). Kress and van Leeuwen (2006) chose three metafunctions to be included in their theory: the ideational metafunction, the interpersonal metafunction and the textual metafunction. The ideational function is used to construct representations and experiences of internal and external worlds as felt by people (Halliday, 1978; Kress and van Leeuwen, 2006). For Halliday, the ideational function expresses social process (Halliday, 2009). In SFG, this function portrays language as a reflection (Halliday, 1978). In language this can be achieved by the selection of certain words as representations; by creation of different kind of relationships between the participants positioned as active, passive or reactive, or by transitivity of structures (Halliday, 1978; Kress and van Leeuwen, 2006). Interpersonal resources, or interpersonal metafunctions, enable the mode to project the social relations between the sign-maker, the reproducer/receiver

of the sign, and the objects that are participants in a situation (Halliday, 1978; Jewitt, 2009; Kress and van Leeuwen, 2006). Thus language becomes an action that expresses social relationships (Halliday, 1978; Halliday, 2009). Verb moods and modalities realize this function (Halliday, 1978). Textual resources, or textual metafunction, of the mode are a capacity of a mode to form a text, drawing upon interpersonal and ideational resources and organizing them in a coherent way, with language being seen as a texture in relation to environment (Halliday, 1978; Jewitt, 2009; Kress and van Leeuwen, 2006). Patterns of cohesion and organization of discourse are the means of realization of this metafunction (Halliday, 1978). As SFG was a linguistic theory, those resources of the mode were discussed within the realms of language only. However, the multimodal approach applies the concept of metafunction to all semiotic (or modal) resources and modes (Jewitt, 2009; Kress, 2009; Kress and van Leeuwen, 2006). Thus modes become not only semiotic resources which are used regularly, consistently, and with shared assumptions about their meaning-potentials; they also have to be able to represent the metafunctions introduced above (Kress, 2009; Kress and van Leeuwen, 2006). Unless both of these criteria are met, the resource does not become a mode (Kress, 2009).

The ideational resource of a mode constructs representation of the happenings on the world and human experience. In linguistic terms the ideational resource is expressed through the choice of vocabulary, and the creation of different kinds of relationships between the participants, who are positioned as active, passive or reactive (Jewitt, 2009). Visually, ideational meaning is expressed by conceptual patterns which represent visual participants as belonging to some category, or having certain characteristics

and components, through their more generalized, timeless essence (Jewitt, 2009). Narrative structures can be recognized by the presence of a vector, which is a real or imaginary line that connects the participants, expressing a dynamic kind of relation (Jewitt, 2009). The visual narrative process also involves the representation of an actor, or of people or elements that are represented with a vector coming from them or who form a vector (Jewitt, 2009). Therefore there is also a goal, identifying a person or an element that the actor is acting on (Jewitt, 2009). When an image has both an actor and a goal in it, it is then called a transactive representation. Alternatively, if an image has an actor and a vector without a goal, it is called a non-transactive representation (Jewitt, 2009). It is not necessary for an image to include a goal, e.g. narrative images can realize a reaction, rather than an action, where the vector is created by a look (Jewitt, 2009). An actor can be represented in an image as looking and the object of their gaze can be shown, as in a transactive reaction, or not-shown, as in a non-transactive reaction (Jewitt, 2009). By applying these analytical tools to the images, it becomes clear who is active and who is playing a reactive role.

Interpersonal resources of the modes construct the relations between the producer of the sign and the person who engages with it, and the object that is represented in a sign. In language, this relation is expressed by inclusion and exclusion. Additionally, expressing functions such as orders, requests, statements or questions all realize particular kinds of interpersonal relations (Jewitt, 2009). In the visual mode, three semiotic resources of the mode realize the relations between the elements represented in an image and the viewer, i.e. distance, contact and attitude (Jewitt, 2009). The third type of mode resources is textual resources, which are quite self-explanatory (Jewitt,

2009). In a way, visual social semiotics is functionalist, as it sees visual resources as having been developed to perform specific kinds of semiotic work (Jewitt and Oyama, 2001).

3.3.1.3.4 Additional assumptions of social semiotic multimodality

Supplementary to the five core concepts, the theory of multimodality operates on four interconnected theoretical assumptions. The first theoretical assumption states that language is only a part of multimodality complex, with other modes also being the source of meaning-creation, distribution, reception, representation and interpretation (Flewitt et al., 2009; Jewitt, 2009; Kress, 2009; Kress and van Leeuwen, 2006). The second assumption affirms that modes in a multimodal ensemble realize different communicative work, creating meaning without duplication but possible overlap (Jewitt, 2009; Kress, 2003; Kress, 2009). As a mode is a socially and culturally shaped resource for realization of the social functions, all communication acts are constituted to be of and through the social (Bezemer and Kress, 2008; Jewitt, 2009). Each mode has specific social value in particular social contexts (Kress and van Leeuwen, 2009). Consequently, the third assumption of multimodality dictates that meaning is created by people through their selection and configuration of modes, thus the interaction between the modes is essential for meaning making (Jewitt, 2009). Finally, the last assumption in multimodality declares that the meaning of signs created multimodally is social, as it is shaped by the rules operating at a given moment in time, and is influenced by the motivations and interests of a sign-maker in a specific social context (Jewitt, 2009). These four assumptions determine the scope of the usual multimodal inquiry, i.e. description of semiotic resources, investigation of inter-semiotic relations, research into multimodality and technology,

knowledge, pedagogy and literacy, and research of identity practices (Jewitt, 2009; O'Halloran et al., 2012).

3.3.1.4 Dimensions of social semiotic analysis

Social semiotics distinguishes between the following dimensions of analysis, or principles of organization: discourse, genre, style and modality (Kress, 2003; van Leeuwen, 2005). The term 'discourse' on occasions is used to denote 'text', but the term also has wider meaning (van Leeuwen, 2005). The broader definition of discourse applied in social semiotics is based on the principle that knowledge is based on social practice (Machin and van Leeuwen, 2007). Study of the discourse is the means to understanding how semiotic resources are applied to construct and alter representations of the world (van Leeuwen, 2005). Discourse is the resource for social construction of knowledge and representations of some aspect of reality, which helps people to understand the world around them (Kress, 2010; van Leeuwen, 2005). It is a social process of semiosis, in which texts are embedded, to create, reproduce or change sets of meaning and values that could be used for further representation of that aspect of reality (Hodge and Kress, 1988; Kress, 2010; van Leeuwen, 2005). Therefore discourse is at the same time a framework for representation, and simultaneously a realization of that representation (van Leeuwen, 2005). Combined, discourses, as they recontextualize social practices, create a culture of society (Hodge and Kress, 1988; Machin and van Leeuwen, 2007; van Leeuwen, 2005). Every social practice includes the following elements: participants, activities and reactions of the participants, times and places, dress and grooming, and tools and participants (Machin and van Leeuwen, 2007). Discourse selectively represents and transforms those elements according to the interests of the context (Machin and van Leeuwen, 2007).

Discourses legitimize or de-legitimize the social practices, transforming those practices, with the ideas and attitudes that are attached to social actions in the context of their use (Machin and van Leeuwen, 2007; van Leeuwen, 2005). Discourses possess certain characteristics, in that they have history, social distribution and various ways of realization, and are finite (van Leeuwen, 2005). However, because discourses are based on social practices, plurality of discourses on the same subject is possible, corresponding to the plurality of interests of social groups in a given social context (van Leeuwen, 2005). For a social group, discourse is a resource for transformation of the social practice (van Leeuwen, 2005). Certain elements of the social practices must be present as those practices are enacted, i.e. actions, manner, actors, presentation, resources, times and spaces; with those elements having a possibility to be expressed in a variety of modes (van Leeuwen, 2005). Social action, being a part of reality, can be transformed into discourse in a number of ways, i.e. through exclusion, of some actors, for example, rearrangement, additions and substitutions (van Leeuwen, 2005). Text and discourse are complementary perspectives on the same phenomenon (Hodge and Kress, 1988). Similar texts, expressed in various semiotic modes, on the same aspect of reality, serve as an evidence for the existence of a discourse on that social practice (van Leeuwen, 2005).

Genre, as a semiotic resource in social semiotics, is the key to studying how those resources are applied to perform communicative interactions. Style explains how people use semiotic resources to perform genres, and to express their identities and values by doing so (van Leeuwen, 2005). It is the manner in which a semiotic event is produced or performed, as contrasted

with the discourse and genre it realizes. The function of a style is to sustain difference and/or cohesion, and to declare a group ideology (Hodge and Kress, 1988). Style can be subdivided into individual style and social style, with meaning conveyed by those varying accordingly. Individual style communicates the identity and the character of the individual. Social style signifies social categories, such as provenance, class, or profession. Within the social category of lifestyle, social style indicated the values and identities of the individual lifestyle, as socially produced and shared with others in a group, thus creating a new form of social identity (van Leeuwen, 2005).

Multimodal design explains that different modes are used to realize and re-contextualize knowledge in specific arrangements for a specific audience (Kress, 2010). As a concept in social semiotics, this has been particularly emphasised by Kress (ibid.), who argues that design is the key concept in multimodal communication, shaping all environments of communication, and requiring on the part of those who create it, knowledge of the wider social and political context, and reliance on social relations. In design, each instance of materiality, meaning potentials, histories, characteristics and functions in one culture potentially differentiates it from other cultures.

Modality, through which the social definition of truth is expressed, is another social semiotic resource (Hodge and Kress, 1988; van Leeuwen, 2005). Modality refers to both the issues of representation and social interaction (van Leeuwen, 2005). It is a stance of the semiotic process' of participants which includes categorizing social persons, places, relations, etc. (Hodge and Kress, 1988). The degree of truth or reality value given to representations created by the semiotic resources is expressed through modality, for

example, whether if the representation is accepted as a fact or fiction (van Leeuwen, 2005). 'Truth' and 'reality' are descriptions of a state wherein systems of the previously mentioned classifications are accepted by the participants (Hodge and Kress, 1988). All semiotic acts in every mode are modalized, with a differentiating degree of 'truth' or 'reality' (Hodge and Kress, 1988).

Modality can be expressed through several semiotic modes, but the two modalities most discussed in the literature are "linguistic" modality and "visual" modality (van Leeuwen, 2005). The focus on "linguistic" modality has traditionally has been on the specific grammatical systems of the English language, i.e. that of modal auxiliary verbs, nouns, adjectives and adverbs (van Leeuwen, 2005). Within that system of modal auxiliaries, the verb 'may, for example, signifies low modality, while the verb 'will' signifies median modality, with the verb 'must' signifying high modality (van Leeuwen, 2005). With other grammatical categories, modality serves to identify the degree of truth being presented, through the degree of probability or/and frequency. The higher or lower the aforementioned categories, the higher or lower the modality (van Leeuwen, 2005). The theory of modality also distinguishes between subjective and objective modality. Subjective modality represents the level of an author's inner conviction on the subject, denoted through use of verbs of cognition, while objective modality represents the factuality of the statement, through such grammatical constructions as 'it is' and 'there is' (van Leeuwen, 2005).

Visual modality deals with degrees of truth in images. As lacking the clear internal structure that can be found in linguistic grammar, visual modality does

not possess the rules of expression to the same degree of precision, and so is context-dependent (Hodge and Kress, 2010; van Leeuwen, 2005). Depending on the mode, the characteristics of modality differ; the variation in modalities being grounded by what is accepted as truth criteria. In visual communication, modality can be naturalistic, abstract, technological and sensory. Abstract modality is the modality in which the truth criterion is cognitive, i.e. if the representation is based on a common outline of seemingly different instances, or if it is based on something "deeper" (van Leeuwen, 2005). In naturalistic modality, which can be expressed through visual and sound modes, the truth criterion is perceptual, i.e. the more the representation resembles the reality, the truer it is. With naturalistic modality, the degree of truth also depends on the technology, or medium used, as it can either increase or decrease the degree of naturalism of representation (van Leeuwen, 2005). In sensory modality, which can also be expressed by visual and sound modes, the truth criterion is emotive, based on the effect of pleasure or displeasure created by the representation. Differing from naturalistic modality, sensory modality is conveyed by the medium that is overstated, or overemphasized (van Leeuwen, 2005). In technological modality, the pragmatic serves as the truth criterion, based on the perceived practical usefulness of the representation (van Leeuwen, 2005). In practical terms, visual modality can be expressed by the degree of articulation of detail, of background and of colour saturation, modulation and differentiation, for example, of depth, light and shadow (van Leeuwen, 2005).

3.4 Grammar of Visual Design

3.4.1 Grammar of Visual Design: Overview

The Grammar of Visual Design (or GVD) as used in this study was developed by two theoreticians Gunther Kress and Theo van Leeuwen

(1996), working respectively in Australia and in the UK. Their book 'Reading Images: The Grammar of Visual Design' has already been published in two editions, a third edition now in process (Jewitt, 2012). Their theory of GVD is a concept developed within social semiotic theory as a theory in itself. This theory implies that there are regularities in visual design which can be developed into a descriptive framework for visual analysis and evaluation. GDV describes itself as a 'social resource of a particular group, its explicit and implicit knowledge about the resource, and its uses in the practices of that group' (Kress and van Leeuwen, 2006: 3). Simultaneously, GVD is presented as a general grammar, encompassing the entire visual mode, a grammar of contemporary visual design in the Western world (Kress and van Leeuwen, 2006). As such it is not presented as a universally applicable theory, but rather as specific to all visual communication within Western culture (Kress and van Leeuwen, 2006). Visual communication is coded, just like languages. Therefore only individuals sharing the code, implicitly or explicitly, will be able to recognize the meanings in visual form. Hence Kress and van Leeuwen (2006) do not exclude the possibilities of regional variations, and in their writing they provide a few examples of differences, for example, in front-page layouts in German and British newspapers. According to Kress and van Leeuwen (2006), Western visual communications are deeply influenced by the Western system of writing from left to right. Worldwide, there are other options of how this system is organized: from left to right, from top to bottom or from the centre to the outside. The prevalent direction of writing influences what values and meanings are attached to the key dimensions of visual space and these extend their influence beyond language and textual mode (Kress and van Leeuwen, 2006).

Historically, writing systems have been attributed a dominant position over other forms of communication, including the visual in certain cultures. For example, in Western culture, there is a sense of achievement associated with the ability to write and read. Traditionally, in contrast, as a result of historical and cultural development, Australian Aboriginals do not prioritize writing but other modes of communication (Kress and van Leeuwen, 2006). Societies tend to develop unequivocal methods for discussing and analysing those semiotic resources which they value most. Those semiotic resources also play an important role in controlling the common understandings needed in order to communities to function and meanings to be understood. As a consequence of privileged position of writing systems in the Western culture and suppression of means of analysis of the visual forms of representation by literate culture, there has been until recently a lack of any well-established theoretical framework for analysis of visual communication. In challenging this, GVD suggests that visual communication is just as meaningful as writing and speech, arguing that visual means of representation are equally important expressions of cultural meanings which can be analysed rationally. Additionally, a new mode of visual communication is suggested as valid for research, i.e. visual design, which includes images, layout and other means of conveying meanings through visual means (Kress and van Leeuwen, 2006).

Kress and van Leeuwen (2006) also state that languages, as well as visual communication, are social constructs, reflecting the core postulate of this study's epistemology of social constructionism. A clear extrapolation from this is the combined use of written language with a dominant visual language as controlled by global mass media distributing exemplary visual designs. This is

increasingly the case as image banks have become available online, and subsequent technological design restrictions are imposed online (Kress and van Leeuwen, 2006). Through these powers, visual communication has become 'normalized' into accepted forms to be disseminated (Kress and van Leeuwen, 2006). One of the key concepts of GDV is the acceptance of the normalising power of such media. This issue of power is taken up in the theory of Critical Discourse Analysis (CDA), as discussed later in the next section of the chapter. Kress and van Leeuwen (2006) themselves suggest that their theory of visual communication is an expansion of CDA.

3.4.2 Grammar of Visual Design and social semiotics

GDV is a methodology for the analysis of visual and visual design as a mode which exists within social semiotics. GDV follows two postulates that resonate with its parent theory. The first postulate states that all 'communication requires for the participants to make their messages maximally understandable in a particular context' (Kress and van Leeuwen, 2006: 13). Therefore the forms of expression that have the highest propensity of being understood by other participants are most frequently chosen. At the same time, social structures marked by power differences determine communication. As a result of this influence, the understanding varies as to what 'maximal understandable' might mean to different sign-makers. The second postulate reflects the social semiotic assumption that interest of sign-makers determines the choice of forms used for the expression of meanings, as such sign-makers choose the forms that are most apt in a particular context. Specifically in regard to concepts such as "sustainable tourism", it would be useful to explore which aspects are perceived to be most crucial in reflecting the interests of different sign-makers in different contexts. This premises that the nature of specific interests will determine which form is

chosen as the most apt and meaningful for this particular concept, according to the context of use.

Visual design, like all other semiotic modes, fulfils three social semiotic functions, discussed in the previous chapter. It fulfils 'ideational function', by being able to represent the world as it is experienced by sign-makers, and to denote objects and their relations to the world. This function involves the mode of visual design, providing choices of ways how objects and their relations outside the representational system are represented. This representation usually takes the form of a vector. Visual design as a mode also fulfils 'interpersonal function' (or 'representational' function), by enacting social interactions as social relations. This function allows for the social relations between the sign-maker, the receiver of that sign and an object to be projected. With this function, the mode also offers a choice as to how to represent different relations. For example, in a given image a depiction of person looking directly at a viewer can be used to create a sense of interaction between the two. Visual design also fulfils 'textual function', by connecting the elements within the acts of visual communication coherently within the design and with its external environment. As with the previous functions, the mode offers a variety of choice, for example, through different options for compositional arrangements. (Kress and van Leeuwen, 2006).

3.4.3 Grammar of Visual Design: Language and visual representation

GVD gives equal importance to visual communication forms and to linguistic communication forms. Both language and visual communication forms, or mediums, have their unique features and limitations, for example, perspective for visual forms and nominalization for linguistic forms. However, the

meanings those forms can potentially express are broadly from the same domain. Since both forms express meanings that are socially constructed by the culture in a given society, there is considerable congruence between the visual and linguistic forms. At the same time, at textual level visual and language components will be constructed, structured and organized independently. The visual is connected to the verbal text, but not dependent on it. The opposite is also true: verbal texts are linked to visual texts but are not dependent on them. The meaning potentials are neither conflated nor opposed (Kress and van Leeuwen, 2006). Consequently, a multimodal text using visual design and writing may convey one set of meanings in writing, and another set with images and layout. According to GVD meanings are socially constructed. Social groups have varying interests, and messages produced by an individual from a particular social group reflects the differences and conflicts within their social collective.

3.4.4 Grammar of Visual Design: Semiotic landscape

The term 'semiotic landscape' is used by Kress and van Leeuwen (2006) to identify the importance and location of visual communication in a specific society. The importance and location are understood in the context of forms and modes of communication available to a society, and in the use of those forms and modes. For example, with the introduction of new technologies, the semiotic landscape for visual modes in 2013 differs from that of fifty years ago. The landscape location also changes, not only through history, but also at any given point in time from society to society, social group to social group or even institution to institution. Semiotic landscapes therefore are shaped by histories and cultural values. Semiotic modes, as part of semiotic landscapes, follow this trait. Additionally, they are influenced by the potentialities of the medium used for a particular mode. As social semiotics and multimodality

imply instability and change in culture, both semiotic landscapes and semiotic modes are constantly evolving because of the introduction of new social, cultural, economic and technological developments. Examples of these changes can be perceived in more pronounced multiculturalism, in the spread of social media for electronic communication and in global recession.

3.5 Critical Discourse Analysis

Critical Discourse Analysis, or CDA (as it is commonly abbreviated), is applied in textual analysis (Chandler, 2002; van Dijk, 2008). It is an interdisciplinary approach which originates in linguistics, particularly in the work of M.A.K. Halliday, which has also influenced the development of social semiotics and Grammar of Visual Design (Blommaert, 2005; Fairclough, 2000; Kress, 1990; Sheyholislami, 2001; van Dijk, 1993; van Dijk, 2008). CDA considers language to be a social phenomenon and has been applied by a number of scholars with different research interests in a number of disciplines (Blommaert, 2005; Fairclough, 2000; Kress, 1990; van Dijk, 1993; van Dijk, 2008). It is an established and diverse field that does not have a unitary theoretical framework. However, because Kress and van Leeuwen, the key theorists in methodology underpinning this research project, have contributed extensively to CDA (Blommaert, 2005; van Dijk, 2008), the interpretation of CDA by Kress and van Leeuwen has been chosen as appropriate for this research.

CDA considers language to be one of the social practices of representation and signification (Kress, 1990; van Dijk, 2008). Linguistic signs are the results of social processes, and are therefore motivated; this accords with the position of social semiotics on this matter (Kress, 1990). Choice is a key

concept for the theory, as it reflects degrees of power and control in an interaction, but also the potential degrees of real action available to participants of a particular interaction (Kress, 1990). CDA takes the view that ideological and political history should be taken into account for the analysis of language, whether as a context of a particular interaction, or within the context of larger histories of social or linguistic institutions (Kress, 1990). The broader ideas communicated are referred to as discourses, represented as models of the world (Fairclough, 2000; van Dijk, 1993). Such discourses include kinds of participants, behaviours, goals and locations. They also project certain social values and ideas, thus contributing to the reproduction and production of social life (Abousnnouga and Machin, 2010). Texts are the outcomes of the actions of socially situated speakers and writers (Kress, 1990). The power relations of the participants in text production can range from a perceived state of equality to complete inequality (Kress, 1990). The texts are analysed to determine the functions of the social discourse which those texts represent (Hallett and Kaplan-Weinger, 2010). These functions are revealed through the analysis of texts in terms of the details of the linguistic choices those texts contain. This analysis allows the researcher to reveal the broader discourses that may be realized within a particular text (Abousnnouga and Machin, 2010). On this basis, CDA has become also a standard framework for studying media texts within European linguistics, discourse studies and social semiotics (van Dijk, 2008).

According to CDA theory, opacity is a key characteristic of language and texts; therefore CDA aims to make them more transparent to reveal discourse and social practices and social structures (Blommaert, 2005; Kress, 1990; Sheyholislami, 2001). CDA aims to research social inequalities, power being

one of the core concepts in this approach (Blommaert, 2005; Kress, 1990; Kress, 2010; Le, 2006; van Dijk, 2008). According to Blommaert (2005) the theory asks for interventionism in the social practices it researches, professing commitment to change, empowerment and practice –orientedness (van Dijk, 2008). Power is the metaphor for 'position', which includes power from below, power from above, and power exercised horizontally (Foucault, 1982; Kress, 2010). Refusal of acknowledgement of power, and rejection of application of power, are also instances of power realization (Kress, 2010). Therefore CDA attempts to demonstrate how language is used to convey power and status in social interactions, even in apparently neutral texts, such as webpages (Kress and van Leeuwen, 2006). CDA aims to provide explanations of the production, internal structure, and overall organization of texts (Kress, 1990). In a way, CDA offers an 'alternative' view on a particular discourse; for example, in that of "sustainable tourism", the textual meanings used might not be immediately evident on the surface (Kress and van Leeuwen, 2006). In order to yield occluded meanings, CDA relies on close linguistic description, for example, modal verbs and word order to disclose relational power meanings. This makes it different from other forms of discourse analysis (Kress, 1990).

From the perspective of CDA, "sustainable tourism" is a social action. CDA contextualizes social problems in textual modes. In tourism research, texts such as websites of the World Wide Web are considered to be one set of channels for this contextualization, through which the discourse on "sustainable tourism" is constructed (Hallet and Kaplan-Weinger, 2010). CDA acknowledges that there are micro and macro approaches between the levels of analysis. The micro approach includes language use, discourse and verbal

communication; the macro approach deals with power, dominance and inequality between social groups. The theory attempts to connect both approaches by recognizing that language users are members and representatives of social groups. For example, a tour operator is a member and a representative of a social group of tour operators and also of the tourism industry. Therefore their social acts are part of a number of group actions and social processes. Finally, personal memories, knowledge and opinions along with those shared with the culture and the group are the link between the personal and the social, between individual discourse and social structure (van Dijk, 2008).

3.6 Summary

This chapter has addressed the second research objective of this study and has explored the extant literature on semiotics and social semiotics. The original semiotic schools has been introduced, that is the American school of semiotics and the Continental school of semiotics. The work and key semiotic ideas of the respective founding fathers, Charles S. Peirce and Ferdinand de Saussure have been discussed, and their respective contributions to the field of social semiotics have been highlighted. The American school of semiotics and Peirce are seen as having contributed the concept of motivated sign, while the construct of dyadic sign is reported as borrowed from the European school of semiotics by Hodge, Kress and van Leeuwen, key authors for social semiotic theory. It has been noted that Roland Barthes, the first theoretician to develop visual semiotics, adds a realization that meanings can be conveyed by visual forms just as well as by verbal form to the theory of social semiotics.

Social semiotics as a core theory for the research methodology in this research has been explained. It provides the framework for Grammar of Visual Design and Critical Discourse analysis used in this study for the research instrument creation and for subsequent data collection, analysis and interpretation. The chapter stated that signs are motivated and forms chosen to represent certain meanings because of their aptness. It has been pointed out that meaning is understood to be made in social interactions, and that semiotic resources and modes used to express ideas are influenced by society's histories and culture. The key idea of multimodality indicates that meanings are created and conveyed not only through language, but also by other means of communication, including images and layouts. As meanings are constructed in social interaction and represent the values and interests of a group, rather than an individual. Both Grammar of Visual Design and Critical Discourse Analysis serve as the core methodologies for this study. GVD and CDA provide key methods and tools used for developing the research instrument, which is discussed in further details in the following chapter.

4. Research methodology

4.1. Introduction

This chapter addresses the second research objective of this study to explore the extant literature on semiotics and social semiotics, including its research methods and tools. The chapter also explains the research philosophy underpinning the social semiotic research design of the study. Section 4.2

accounts for the epistemological framework that serves as a foundation for the project, i.e. social constructionism. This chapter addresses the third research objectives of this study to develop a social semiotic research instrument to collect and analyse stakeholders' data from "sustainable tourism" stakeholder groups. The chapter also addresses the fourth research objective to apply the research instrument, and to collect and analyse stakeholders' data, in order to discover the meanings different stakeholder groups attribute to "sustainable tourism". The chapter also explains the peculiarities of the chosen research environment, thus Section 4.3 introduces the research setting of the study. Characteristics and peculiarities of the Internet as a research environment, and of webpages as a source of data are explained. The choice of theoretical sampling and the process of how suitable webpages are identified through web search engines are also explained. Further criteria for selection or exclusion of "sustainable tourism" stakeholders' webpages are provided, along with observed limitations. Section 4.4 describes the data collection process and the development of the research tool for this project. Parameters of the research instrument, based on the theories of Grammar of Visual Design (GVD) and Critical Discourse Analysis (CDA), are explained. Section 4.5 of the chapter describes the process of data analysis through multimodal data transcription and provides the observed limitations to this approach. The final section concludes with a summary of the material covered in this chapter.

4.2 Epistemological framework of social constructionism

Understanding tourism epistemology promotes further understanding of the process of tourism knowledge production (Tribe, 2009). In one of the issues of *Annals of Tourism Research*, dedicated to tourism epistemology, Belhassen and Caton (2009) observe that since tourism is a discursive

discipline, and as knowledge production itself is a linguistic process, it is logical that tourism epistemology should follow a language-based approach. Social constructionism is one such approach, since as a fundamental principle, it maintains that language plays a central role in human understanding of the surrounding world (Burr, 2003).

Constructivism is the epistemological approach chosen for this research, specifically, social constructionism. Constructivism is a philosophical school that states that all research occurs within society (Mir and Watson, 2000), serving to dissolve the boundaries between ontology and epistemology (Tribe, 2009). Knowledge lies with language, which is a socially constructed phenomenon; from this it can be argued that there can be no absolute truth (Gergen and Gergen, 2003; Prawat, 1997). In a constructivist approach, the theoretical stance of the researcher is to determine what he or she may choose as a research problem and its design, all research being theory-dependent (Mir and Watson, 2000). From this research perspective, the object of the research can only be understood and limited by the means offered and constructed by the chosen theory (Delanty, 1997; Mir and Watson, 2000).

Constructivism can be considered a postmodernist philosophical school, in that postmodernism, in some of its variations, stresses that all knowledge is constructed through understanding of linguistic processes, including semiotics, posts-structuralism and discourse analysis. (Best, 1994; Gottdiener, 1994; Johnson and Duberley, 2000; Richardson, 2000). This underpins the argument by authors such as Rakic (2012) that constructivism

is the most feasible epistemological position for research involving visual methods. This research uses such visual methods.

Social constructionism, and social constructivism, are referred to by some as "postmodernist" kinds of constructivism (Burr, 2003; Phillimore and Goodson, 2004; Prawat, 1996; Tribe, 2009). According to Burr (2003), theory's roots can be traced back to intellectual developments beginning several hundred years ago. In modern times, is the case with its overarching concept of constructivism, the roots of social constructionism lie within postmodernism (Burr, 2003). Social constructionism borrows from postmodernism a notion that there is no ultimate truth (Burr, 2003). However, derived from structuralism is the idea that the world around is constructed by structures that are not apparent (Burr, 2003).

Poststructuralism can be seen as another theory related to social constructionism (Burr, 2003). This establishes the indefiniteness of language, in stating that meanings are always temporary and fluctuating; this in turn reflects the social semiotic postulate that meanings are not fixed but change with cultures and times (Burr, 2003; Schwandt, 2003). Poststructuralists see language, a social phenomenon, as a prime force for construction of an individual and social reality, by means of constructing meaning in exchanges between individuals (Burr, 2003; Richardson, 2000; Schwandt, 2000). From this perspective, knowledge is a construction which results from active, historically and culturally placed, communal interchange, for purposes shared by a community of participants.

This could be argued for specific cases, contexts and communities such as related, for example, to tourism, with the social construction of a tourist "self", of tourism reality and imagery, and of tourism spaces (Burr, 2003; Gergen, 2003a; Gergen and Gergen, 2003; Goodson and Phillimore, 2004; Phillimore and Goodson, 2004). In a tourism context, meanings are constructed from public discursive repertoires in interactions, for example, as used in webpage constructions; such repertoires are also constrained by language (Cunliffe, 2008; Gergen and Gergen, 2003). In the interactive use of such repertoires, social understanding is generated from participation within the common system. Although social meanings are constructed by individuals, it could be argued that these pre-exist any single individual (Gergen, 2003b). That is, the concepts by which humans operate pre-date the actual birth of any one individual, who will acquire those concepts during the learning process, with members of the society having to learn the concepts accepted by that society (Burr, 2003). Without those concepts set in language meaning and structure, humans do not have the means to understand the world, making it intangible (Burr, 2003).

Social constructionism also states that meaning and order (or what is called "grammar" in social semiotics) are interwoven (Gergen, 2003b). Social semiotics also places "social" element in meaning-making above individual as well, stating that meanings are created through social interactions within a group. Thus social constructionism and social semiotics both emphasize "social" over "individual" in meaning-creation.

Consequently, social constructivists argue, in accord with the parent paradigm of constructivism, that science cannot be objective (Burr, 2003;

Lincoln and Guba, 2000; Schwandt, 2003). Social constructionism states that "objectivity" is just a construct of a particular outlook on world; and as such, impossible to achieve (Burr, 2003; Lincoln and Guba, 2000; Schwandt, 2003). It argues that it is not possible for a human being to leave the human state in order to study the world from the outside, free from any pre-constructed view (Burr, 2003; Lincoln and Guba, 2000; Schwandt, 2003). Thus it follows that in research, the researcher is not able to exclude himself or herself from the world; he or she cannot consider himself or herself to be neutral (Burr, 2003; Mir and Watson, 2000).

Nonetheless, the impossibility of objectivism should not be perceived as a limitation for the researcher. On the contrary, social constructionism invites creativity and open-mindedness in selection and application of research methods (Gergen and Gergen, 2003). This is especially true in that research facts, and any fact in general, cannot be considered to be unbiased, as beliefs about facts are always a production of a particular assumption about reality (Burr, 2003). As specifically applied to this study, conducted within the particular "sustainable tourism" stakeholder group cluster named as *Universities,* the researcher acknowledges that her assumptions about "sustainable tourism" are influenced by the accepted canons of her stakeholder group. Therefore, someone from another stakeholder group, following the same research procedure, might produce different interpretations of the research findings.

4.2.1 Social constructionism: Reflexivity

One of the major components of social constructionism is reflexivity, a component which plays a crucial role in discussions of visual research methodologies (Burr, 2003; Lincoln and Guba, 2003; Rose, 2007). The term

"reflexivity" holds several meanings in the theory of social constructionism (Burr, 2003). Firstly, reflexivity identifies that an account of an event constitutes both a description and a part of that event (Burr, 2003), awarding equal importance both to the researcher and the researched (Burr, 2003). Secondly, reflexivity is a response to social constructionism itself being understood as a social construction (Gergen and Gergen, 2003). In practical terms, a researcher should include the production of the text itself, its context and history, and its audience in the analysis of a text, in order to provide the insights on the ways the discourse is constructed (Burr, 2003; Lincoln and Guba, 2003). Thirdly, reflexivity refers to the need to acknowledge the values and perspectives that are communicated by way of the research (Burr, 2003; Lincoln and Guba, 2003). As a means to achieve this reflexivity, the author of this research project has kept numerous research diaries, to be able to keep track of and account for the research progress, any changes made, and any difficulties that have been encountered along the way.

4.2.2 Social constructionism: Variations

Social constructionism can be divided into several varieties (Burr, 2003). At the macro level, it researches theoretical generalizations in search for patterns, a process which corresponds to poststructuralist ideas (Cunliffe, 2008). At this micro level, this approach is seen by some to be more deconstructionist and Foucauldian (Burr, 2003). At macro level, social constructionism acknowledges language to be a constructive force, but also as a derivative that is closely related to social and institutional structures and practices (Burr, 2003). Therefore it stresses that the language of a society limits the ways in which the members of that society are able to expresses themselves, both verbally and practically (Burr, 2003; Schwandt, 2000).

Consequently, the language in use also restricts the ways in which the members of that society can be influenced (Burr, 2003).

As both Critical Discourse Analysis (CDA) and multimodality share concern for studying language as a social action, both are suitable to operate within the framework of social constructionism. At the micro level, social constructionism investigates interpretations in a context, within everyday discourse and interactions (Burr, 2003; Cunliffe, 2008). It is also interested in the process of meaning construction itself, which parallels semiotic enquiry (Cunliffe, 2008). Another classification divides social constructionism into "weak" and "strong" categories (Schwandt, 2000). "Weak" constructionism postulates that social factors play a moderate role in determining what is true and real (Schwandt, 2000). "Strong" social constructionism, suggests that social practices of forms of life are all implanted in language, a belief shared with social semiotics (Schwandt, 2000).

4.2.3 Social constructionism: Criticism

Social constructionism is criticized from a number of angles. From the critics' point of view, both macro and micro social constructionism cannot explain the relationship between an individual and a society (Burr, 2003). For example, there is an issue of the direction of influence, whether individuals condition the society, or whether the society conditions individuals (Burr, 2003). It is unable to specify how an individual can reconstruct himself or herself, as it can be concluded that both an individual and a society are artificial constructs (Burr, 2003). Macro social constructionism is seen as too socially deterministic, portraying an individual as an entity totally dependent on societal discursive structures (Burr, 2003). However, as this study is concerned with stakeholder groups, and the meanings which they attribute to

"sustainable tourism", rather than with individuals in such groups, this criticism is not of critical importance to this study.

Micro social constructionism studies the discourse, interactions and constructed accounts of an individual; however, it is not interested in the individual per se (Burr, 2003). Metaphorically speaking, micro social constructionism would research the signals that the TV set emits, rather than the internal structure of the set. There is no concept of "self" in social constructionism, and no explanation for such abstractions as "hope", "dream", "desire" (Burr, 2003). Rather, these concerns tend to be voiced by the authors working in fields such as psychology, while for this particular research in the field of tourism, societal constructions are of more interest than any one personality or individual.

4.2.4 Social constructionism: Semiotic research

Finally, social constructionism has been used as an epistemological framework in a small number of other tourism research projects employing semiotics methodology. Such research includes a study of the construction and promotion of identity of tourist locales, conducted by Hallett and Kaplan-Weinger (2010). Hallett and Kaplan-Weinger studied the construction of identities through official websites advertising tourist destinations in Spain, Latvia, Estonia and USA; their methodology employed critical discourse analysis, multimodal discourse analysis, and visual semiotic analysis. Specifically, the authors looked at how words and images on the webpage might socially construct the identities of independent communities. Similarly, this study examines how textual, visual modes and their interactions reveal the values and meanings that the "sustainable tourism" stakeholders attach to the concept of "sustainable tourism".

4.3 Research setting

4.3.1 The Internet and the webpage

The Internet is a global communication medium that is available to users 24/7 (Markham, 2004; Landa, 2010). It serves a scene of social construction, and provides new tools for conducting research, new venues for social research, and new means for understanding the way social realities are constructed and reproduced through online discourses (Markham, 2004). Increasingly, the Internet has become more popular with the researchers as a source of data, gradually achieving an accepted and then dominant position in the area of visual research (Beddows, 2008; Chambers and Rakic, 2012; Duffy, 2002; Hughes and Lang, 2004; Jokela and Raento, 2012; Rakic and Chambers, 2012). The Internet being largely a public environment, open and available to everyone (Markham, 2004), it offers a rich and easily accessible source for secondary data collection, and provides access to a wide range of material that reflects broader societal issues and ideologies. Such materials include those dealing with "sustainable tourism" and reflecting its interpretations by different stakeholders (Beddows, 2008; Jokela and Raento, 2012). The Internet has also become a marketing medium for businesses, and has changed the ways businesses interact with customers (Chen et al., 2010; Treiblmaier et al., 2008). Thus the Internet has evolved into a unique platform that enables researchers to obtain information from and about businesses, information which is also designed for and accessible the general public. Although the topic of "sustainable tourism" is not specifically limited to the Internet (Markham, 2004), this research perceives the Internet to be a suitable tool for research into the topic.

In spite of its accessibility as a source of data, and as a potential research environment, the Internet presents researchers with certain challenges, not the least of which is the very immediate and 'unstable' nature of Internet activity. For instance, the temporary nature of this medium presents significant challenges in data storage (Howard, 2002; Jankowski and van Selm, 2008; Jokela and Raento, 2012), a problem that became all too evident during this research project, when webpages selected initially for subsequent data analysis would be altered without warning, or disappear entirely. Although it is possible to preserve webpages in the state in which they were collected, the process is technically challenging; printing webpages out, for example, distorts the layout and other data sets. Therefore the method chosen during this project is similar to that used by Jokela and Raento (2012) in their analysis of users' comments on the website of 'Visit Finland'. That is, screenshots of relevant webpage were taken to preserve the data sets. However, this method did not prove to be completely reliable either, as webpages can be too long to be saved in a single snapshot (an example is that of *Helsbury Park,* see Findings chapter*).* Such distortions tend to disturb the analysis.

An additional predicament for the researcher lies in the vastness of information available on the Internet and the sheer quantity of voices expressed through the medium (Jokela and Raento, 2012). These authors suggest geographical selection as a useful criterion for reducing the number of units of analysis. For instance, in this study the UK is chosen as a geographical criterion, with the webpages selected for subsequent analysis originating in this country. This decision also corresponds with the postulate of the social semiotic theory, that meanings are constructed socially and

shared within groups, in this case, within a broad group sharing British culture, and within that group, other specific groups such as "sustainable tourism" stakeholder groups and their clusters. From the perspective of the social semiotic multimodality, when analysing webpages, it is important to understand the constraints and the choices that are made when creating webpages, as these processes may determine the interaction between content and context (Jewitt, 2012; Moss, 2012). For example, site administrators are responsible for content and layout of material published online (Jokela and Raento, 2012). However, the online presentation of a webpage, its authors may not be easily identifiable, nor which "sustainable tourism" stakeholder group they belong to. Therefore, webpages whose stakeholder group membership cannot be ascertained have been excluded from the data pool.

An additional concern, expressed by Jokela and Raento (2012), is that the opinions expressed online can be biased; however, in the context of this research, biases can provide useful insights as they may help to uncover underlying conflicts and disagreements related to "sustainable tourism" values and meanings within stakeholder groups.

From the visual design perspective, webpages as a medium have migrated from printed pages, and therefore the principles of layout and basic functions are transferrable (Ambrose and Harris, 2011). While GVD and CDA comparatively concentrate on printed material, with limited attention paid to webpages, it is possible to apply the principles and tools of the approaches to the medium of webpages (Kress, 2010; Kress and van Leeuwen, 2006). But

that online communication in its accessibility can also offer multiple modes simultaneously (Markham, 2004; Martinec and van Leeuwen, 2009) means, for social semioticians, that webpages have a greater capacity to become settings for initiation and incitement of social actions, such as "sustainable tourism" (Hallett and Kaplan-Weinger, 2010). In contrast to a predominantly monomodal text such as a manuscript, a webpage is a multimodal, non-linear text, which foregrounds visuality by using images, composition (or layout), typography and colour (van Leeuwen, 2005). As such, webpages are designed to allow for a multiple paths of reading and multiple uses (van Leeuwen, 2005).

4.3.2 Sampling

Purposive sampling has been chosen as a sampling strategy for this research. Purposive sampling is a non-probability sampling, sometimes also called judgemental sampling (Saunders et al., 2009; Creswell, 2007). It allows for stakeholders' webpage to be selected based on the researcher's judgement about the appropriate characteristics required of the sample member, and their relevance to the analytical framework of social semiotics (Schwandt, 2007; Zikmund et al., 2010). As ideal sample in this strategy is not quantifiable, there is no correct number of webpages to be selected (Berg, 2009; Schwandt, 2007). The webpages chosen are not fully representative of the "sustainable tourism" stakeholder groups they hail from. The researcher has elected organisations' webpages that satisfy the purposes of this thesis. (Zikmund et al, 2010). The criteria that have been used to make decisions when choosing the webpage for the subsequent analysis are further discussed in this chapter (Saunders et al., 2009). Despite the lack of wide generalizability being a limitation of this approach, the samples has provided rich material to evaluate the potential for the creation of shared meanings(s)

in "sustainable tourism", and to evaluate the application of social semiotics in "sustainable tourism" research (Berg, 2009; Creswell, 2007; Schwandt, 2007; Zikmund et al., 2010). Therefore in this research all webpages chosen for the subsequent analysis are of equal importance, as the study is interested in all meanings that "sustainable tourism" stakeholders attribute to the concept, and the diversity of those meanings. Heterogeneous sampling technique has been applied, as it pre-supposes that any patterns, or values, that emerge through the analysis, are valuable (Saunders et al., 2009). Heterogeneous sampling technique allows for the researcher to work with the small sample of 18 webpages, while having "sustainable tourism" meanings' variations from as many stakeholder groups and clusters as possible (Gubrium and Silverman, 2007; Saunders et al., 2009).

4.3.2.1 The process of webpage collection

The unit of the analysis in this study is a webpage, as from the multimodality point of view it provides an interesting subject. Modern webpages increasingly use more than one mode to convey meaning, for example, text, image, video, music. The ways such modes are severally organized is becoming increasingly complex, for example, with images and soundtrack composing a slideshow. In addition, the methods of structuring and utilizing various modes within the space of a webpage, and their consequent interaction, are becoming daily more sophisticated.

Using search engines to identify suitable cases of analysis is one of the most popular methods for constructing research sampling (Jankowski and van Selm, 2008). For this purpose, a procedure for webpage search and selection has been developed, based on the experience of other researchers who have used the Internet to search for research cases (Earl and Kimport, 2008). The

procedure includes using the three search engines most popular at the time when the research was conducted, i.e. Google UK, the most popular search engine with the largest market share, Bing UK, a product of Microsoft that is currently still being marketed to the public, and Yahoo! UK & Ireland, one of the oldest search engines and still quite popular (Grappone and Couzin, 2008; Lutze, 2009). The three search engines use different ranking algorithms, therefore the assumption is made that there might be variations in the Internet key word-based search, depending on the search engine used (Earl and Kimport, 2008; Grappone and Couzin, 2008).

The procedure for the preliminary stage of the data collection was developed by the researcher and the first version consisted of the following stages:

Google UK

- Subscribe to Google alerts
- Search for Google blogs and group with discussions on "sustainable tourism"
- Look for discussions that originated in the UK
- Follow the discussions, looking for the webpages that are mentioned in the discussion, with regards to "sustainable tourism", either through RSS feeds or by subscribing to updates.

Bing UK

- Search for blogs and group with discussions on "sustainable tourism"
- Look for discussions that originated in the UK

- Follow the discussions, looking for the webpages that are mentioned in the discussion, with regards to "sustainable tourism", either through RSS feeds or by subscribing to updates.

Yahoo! UK & Ireland

- Search for blogs and group with discussions on "sustainable tourism"
- Look for discussions that originated in the UK
- Follow the discussions, looking for webpages that are mentioned in the discussion, with regards to "sustainable tourism", either through RSS feeds or by subscribing to updates.
- Compare the results and choose the webpages that appear in the results from all three search engines.

However, after the first few trials of this procedure in practice, it became evident that it needed revision. An inspection of the results originating through the search engines highlighted several issues. Firstly, most of the blogs, news, and groups on "sustainable tourism" identified as being active in recent time prior to conducting the search, do not originate in the UK, but rather in the USA, Latin America and Africa. Secondly, the websites that might be mentioned occasionally in the noted discussions were also not of UK origin. Thirdly, this method of the initial website selection was time-consuming, as it required the researcher to follow trends online over a certain period of time. According to the literature, the quality of Internet research relies on researchers being practical and realistic in their decisions (Baym and Markham, 2009). Therefore, although the procedure in the form discussed above would be suitable for research utilizing "netnography" or "webnography", it was less so for the current research.

The selection procedure was therefore altered accordingly, taking into account the previously mentioned observations. A simpler and more straightforward webpage selection procedure was developed, as described below:

- Search for "sustainable tourism" + relevant stakeholder group in Google UK, Bing UK and Yahoo! UK & Ireland.
- For the succeeding analysis, first fifty pages of the search results are collected.
- The outcomes are compared to see which websites are present in all three search engine results.
- These are referenced with the findings obtained by the observations of blogs and groups (as designed in the previous version of this research procedure), to see if any websites match.
- Identified websites are checked for the date of their last update, in order to confirm that they fall within the chosen timeframe (previous twelve months, starting with 1.08.08). "About Us" section is to be inspected, to evaluate to which stakeholder group the authors of the website belong.
- Evaluate who is the audience of the website.
- Evaluate the purpose of the website.

After careful consideration, a pilot run was conducted for this version of the website selection procedure. It became evident that because of the social semiotics perspective adopted in this study, and because of the time-constraints posed, the evaluation of the audience and of the purpose of each webpage was not feasible. While such steps might have be helpful in indicating criteria for including a website in the research pool, they did not

play a vital role in that decision. It seemed beneficial however to preserve these last two steps as a possible determinant in a borderline case. Therefore, after the aforementioned considerations were taken into account, the research procedure was altered further and also broken down into more detailed steps:

Google UK

- Search for "sustainable tourism" and relevant stakeholder group in Google.co.uk
- The key words used to search for groups are: "sustainable tourism" regulators, "sustainable tourism" operators, "sustainable tourism" research and education establishments, or education, "sustainable tourism" NGO, "sustainable tourism" trade union, "sustainable tourism" consumer association.
- The key words for input into the search engine for the group "sustainable tourism" regulators are as follows: "sustainable tourism" regulators, "sustainable tourism" government, "sustainable tourism" local council, "sustainable tourism" destination management organization, "sustainable tourism" DMO.
- The key words for input into the search engine for the group "sustainable tourism" operators are the following: "sustainable tourism" operators, "sustainable tourism" tourism business, "sustainable tourism" tourism industry, "sustainable tourism" "hotel industry".
- The key words for input into the search engine for the group "sustainable tourism" research and education establishments are the following: "sustainable tourism" academia, "sustainable tourism" education, "sustainable tourism" educators, "sustainable tourism" education establishment, and "sustainable tourism" research.

- The key words for input into the search engine for the group "sustainable tourism" NGO are the following: "sustainable tourism" NGO, "sustainable tourism" non-governmental organization.

- The key words for input into the search engine for the group "sustainable tourism" trade union are the following: "sustainable tourism" trade union.

- The key words for input into the search engine for the group "sustainable tourism" consumer association are as follows: "sustainable tourism" consumer association, "sustainable tourism" tourist consumer group.

- The Advance Search option indicates that the language of the result should be in English, active in the past year and originate in the UK, with the number of the results per page being 100.

- Save first 100 results.

Bing UK:

- Search for "sustainable tourism" and relevant stakeholder group in Bing UK.

- The key words for searching groups are: "sustainable tourism" regulators, "sustainable tourism" operators, "sustainable tourism" research and education establishments, or education, "sustainable tourism" NGO, "sustainable tourism" trade union, "sustainable tourism" consumer association.

- The key words for input into the search engine for the group "sustainable tourism" regulators are as follows: "sustainable tourism" regulators, "sustainable tourism" government, "sustainable tourism" local council, "sustainable tourism" destination management organization, "sustainable tourism" DMO.

- The key words for input into the search engine for the group "sustainable tourism" operators are the following: "sustainable tourism" operators, "sustainable tourism" tourism business, "sustainable tourism" tourism industry, "sustainable tourism" "hotel industry".

- The key words for input into the search engine for the group "sustainable tourism" research and education establishments are the following: "sustainable tourism" academia, "sustainable tourism" education, "sustainable tourism" educators, "sustainable tourism" education establishment, and "sustainable tourism" research.

- The key words for input into the search engine for the group "sustainable tourism" NGO are the following: "sustainable tourism" NGO, "sustainable tourism" non-governmental organization.

- The key words for input into the search engine for the group "sustainable tourism" trade union are the following: "sustainable tourism" trade union.

- The key words for input into the search engine for the group "sustainable tourism" consumer association are as follows: "sustainable tourism" consumer association, "sustainable tourism" tourist consumer group.

- Bing UK does not provide an option for Advance Search, therefore the number of results per page would be 10. The required language for the results cannot be indicated; however, Bing UK allows for the search to be restricted to websites originating in the UK only.

- Save first 100 results.

Yahoo! UK & Ireland:

- Search for "sustainable tourism" and relevant stakeholder group in Yahoo! UK & Ireland.

- The key words to search for groups are: "sustainable tourism" regulators, "sustainable tourism" operators, "sustainable tourism" research and education establishments, or education, "sustainable tourism" NGO, "sustainable tourism" trade union, "sustainable tourism" consumer association.

- The key words for input into the search engine for the group "sustainable tourism" regulators are as follows: "sustainable tourism" regulators, "sustainable tourism" government, "sustainable tourism" local council, "sustainable tourism" destination management organization, "sustainable tourism" DMO.

- The key words for input into the search engine for the group "sustainable tourism" operators are the following: "sustainable tourism" operators, "sustainable tourism" tourism business, "sustainable tourism" tourism industry, "sustainable tourism" "hotel industry".

- The key words for input into the search engine for the group "sustainable tourism" research and education establishments are the following: "sustainable tourism" academia, "sustainable tourism" education, "sustainable tourism" educators, "sustainable tourism" education establishment, and "sustainable tourism" research.

- The key words for input into the search engine for the group "sustainable tourism" NGO are the following: "sustainable tourism" NGO, "sustainable tourism" non-governmental organization.

- The key words for input into the search engine for the group "sustainable tourism" trade union are the following: "sustainable tourism" trade union.

- The key words for input into the search engine for the group "sustainable tourism" consumer association are as follows:

"sustainable tourism" consumer association, "sustainable tourism" tourist consumer group.

- The Advance Search option indicates that the language of the result should be in English, active in the past year and originating in the UK, with the number of the results per page being 100.
- Save first 100 results.

From the selection of potential webpages to be researched, 18 were chosen. The original stakeholder titles for some of the groups were changed, because of the nature of these organisations' activities did not correspond to the labels that the EU TSG (2007) report had assigned to them. It was difficult with some organisations to determine to which stakeholder group their webpage belonged, with the stakeholders themselves being sometimes ambiguous on the matter. Additionally, it became evident that the identified "sustainable tourism" stakeholder groups needed to be divided further into clusters, on the basis of their activities. Table 4.1 provides an overview of the final stakeholder groups, their clusters and the organisations within those clusters. A total of 18 webpages out of 5700 were collected through search engines within a period of three months in 2009, and then analysed, with a break-down of cases according to the stakeholder groups, as provided below.

Stakeholder group	Case
Public sector	Northumberland National Park
	Lake District National Park
	South Downs National Park Authority
	Cadwyn Clwyd
Tourism industry	Hartford Bridge Park

	Blueseas Hotel
	Helsbury Park
	AiTo
	Inntravel
	Nature Park
	Crystal Holidays
	Travel Matters
Universities and research centres	Edinburgh Napier University
	Middlesex University
	CEPAR
Third sector	Nurture Lakeland
Environmental and tourism consultancies	Red Kite
	The Tourism Company

TABLE 4.1: ORGANISATIONS AND STAKEHOLDER GROUPS ANALYSED IN THIS STUDY

There are seven reasons why only 18 webpages out of 5700 qualified for this study. The reasons for which certain webpages identified in the search engine results were not been chosen for subsequent analysis are as follows:

Reason for exclusion	Explanation
Malware warnings	Warning signs from the internet browser about the structure or nature of a webpage
Technical fault	A webpage is missing or does not load properly
Too complex structure	Slideshows and/or videos have been added to a webpage. As the research

	tool developed for this project does not allow for these elements to be analysed, webpage with the aforementioned elements have to be excluded from the analysis.
Newslists	Webpages that are news lists are excluded from the analysis.
Monomodal webpages	Webpages that are predominantly monomodal are excluded from the analysis.
Missing content	Webpages have been updated and all the content pertaining to "sustainable tourism" have been removed
Missing organisation	An organisation represented by a webpage ceased to exist.

TABLE 4.2: REASONS FOR WEBPAGES BEING EXCLUDED FROM THE ANALYSIS

4.4 Data collection: Research instrument

4.4.1 Research instrument layout and parameters

An understanding of the original research instrument, as used in the analysis of "sustainable tourism" stakeholders' webpages, is critical to the remainder of this work. In the pages that follow, the social semiotics research instrument used in analysis of the "sustainable tourism" stakeholders' webpages is presented. Its structure and the elements of the instrument are visually laid out in the order they appear in the research instrument as used for the process of analysis. The parameters of the instrument are simplified and explained in more detail following the visual representation of the models and tables used in by the researcher.

4.4.1.1 Stage 1: Multimodal cohesion

Screen shot of the website

- **Analysis of the composition (textual/compositional meaning)**

Figure 4.1: Webpage composition - dual structures

The Grammar of Visual Design states that values are realized through the placement of elements of a composition around a webpage (Jewitt and

Oyama, 2001; Kress and van Leeuwen, 2006). Societies that followed Roman script in their direction of writing and reading of a text, from left to right, top to bottom, have been found to award different values to various sections of a page, and today, this includes webpages (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006). Composition structures presented in Figure 4.1 are simple non-linear models, based on the principle of contrasting different kinds of information (Martinec and van Leeuwen, 2009).

Along the horizontal axis of the webpage, information is divided visually into two halves of 'Given' and 'New' (Kress and van Leeuwen, 2006; Martinec and van Leeuwen, 2009). In such texts some information is 'Given', or previously known to the audience, and therefore unproblematic (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006; Machin and van Leeuwen, 2007; Martinec and van Leeuwen, 2009). For example, on many webpages, the main navigation structure is quite often on the left, as 'Given' (Martinec and van Leeuwen, 2009). Other information is 'New', representing present or future. This is information presumed to be as yet unknown to the viewer, and therefore in need of their attention. It can also be potentially problematic information (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006; Machin and van Leeuwen, 2007; Martinec and van Leeuwen, 2009). On most webpages, links to other webpages tend to be on the right, connecting the viewer to additional and new information (Martinec and van Leeuwen, 2009). This means that 'Given' and 'New' can be manipulated to suit specific communicative purposes (Martinec and van Leeuwen, 2009).

Like the model of 'Given' and 'New', the structure of 'Ideal' and 'Real' is built on contrast as well. This structure divides information along the vertical axis into more general, or idealized content, or 'Ideal', then into complementary content, with details, documentary evidence and realities in 'Real' (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006; Martinec and van Leeuwen, 2009). As a rule, 'Ideal' has higher salience and lower modality than 'Real' (Kress and van Leeuwen, 2006; Jewitt and Oyama, 2001).This principle is quite often followed in webpage design. The company logo is usually found at the top or in the 'Ideal' area of the webpage. The images are also quite often located in the upper half of the webpage, with the text following the visual representations in the lower half (Martinec and van Leeuwen, 2009).

Thus classical webpage design carries on from the printed page the structure that follows the progression from 'Given'/'Ideal' toward 'New'/'Real'. According to Scollon and Scollon (2003), this structure works best for locating information within a single page-image-screen window. This structure is considered to be reasonably robust (Scollon and Scollon, 2003).

Figure 4.2: Webpage composition - concentrical structure

This model of compositional organisation is called The Star, or Nucleus-Satellites, or Centre-Periphery (Martinec and van Leeuwen, 2009). It has a central element that contains the core information, while a number of other elements, or margins, are arranged around the core, united to it in some way. Margins rely on the core for their meaning, and quite often represent the attributes or characteristics of the core information, defining its identity (Jewitt and Oyama, 2001, Kress and van Leeuwen, 2006, Machin and van Leeuwen, 2007, Martinec and van Leeuwen, 2009). This pattern is more customary in Asian rather than Western designs (Kress and van Leeuwen, 2006).

Triptych organization

Figure 4.3: Webpage composition – horizontal and vertical triptychs

Triptych is a compositional model which combines 'Given' or 'Ideal', and 'New' or 'Real', with 'Centre' and 'Margin'. Vertical triptychs are common in websites. The structure of triptych, either vertical or horizontal, can be a simple and symmetrical pattern of 'Margin''-'Centre'-'Margin'. Alternatively, it can be a vertical or horizontal polarized structure in which 'Centre' acts as a

bridge between 'Given' and 'New' or 'Ideal' and 'Real' (Kress and van Leeuwen, 2006).

The parameter of 'Salience' means that some elements on the webpage may be more striking than others (Jewitt and Oyama, 2001). Such elements are made to attract the viewer's attention through relative size, placement in foreground or background, or sharpness of focus (Kress and van Leeuwen, 2006). The webpage may also be encoded with different visual features, which can be combined in various ways, for example, through use of colours, or tonal contrasts (Jewitt and Oyama, 2001; Machin and van Leeuwen, 2007; van Leeuwen, 2005). Many spatial compositions have arrangements that are more or less equal in salience (van Leeuwen, 2005). However, it should be noted that 'Salience' is not an absolute parameter. Rather, it results from complex interactions between different elements and from trade-off relationships between the factors mentioned previously (Kress and van Leeuwen, 2006).

'Framing' is a parameter which assumes that elements of a webpage composition can either be given separate identities, or be represented as belonging together (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006). This is a common social semiotic principle, realized differently in textual and visual modes (Kress and van Leeuwen, 2001). In visual mode, disconnection of elements can be created through any forms of discontinuity and contrast, e.g. framelines, empty spaces between elements, contrasts of colours, forms, or other visual features (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006; Machin and van Leeuwen, 2007). In textual mode, disconnection is

created through the use of punctuation, such as bullet points (Kress and van Leeuwen, 2006). Use of framing devices indicates a preference for the values of independence and individuality (Kress and van Leeuwen, 2006). Connection in the visual mode is achieved through absence of framelines or empty spaces between elements, similarities of colours, forms and other visual features (Jewitt and Oyama, 2001; Machin and van Leeuwen, 2007). Lack of framing or reduced framing conveys a value of group and social coherence (Kress and van Leeuwen, 2006).

In visual modes, 'Framing' can also be created by the use of different shapes to frame certain elements of the webpage. The shapes used possess different meaning potentials. Rectangular shapes represent the mechanical and technological, the world of human construction. Rounded shapes convey the meaning of something as self-contained, organic, of natural order. Triangular shapes also belong to the mechanical world, but they also indicate movement and directionality, unlike rectangular shapes, which are static (Kress and van Leeuwen, 2006; Machin and van Leeuwen, 2007).

The parameter or 'Repetition' suggests that the potential meaning conveyed by an element of a webpage's composition is reinforced if it is repeated around a webpage. This parameter is linked to that of 'Salience', as repetition of an element or a phrase makes it more salient as well (Hallett and Kaplan-Weinger, 2010). Through 'Salience' and 'Repetition' a hierarchy of elements on the webpage is established, with more salient and most repeated meanings being the most important ones (Kress and van Leeuwen, 2006).

Figure 4.5: Types of Visual-verbal information linking

In 'Visual-Verbal Information Linking', the term 'extension' is used to describe the relationship between the textual and visual modes. With 'extension', one mode, in the case of this research, images, may add new, related content to the content expressed in another mode, in this case textual mode (van Leeuwen, 2005).

4.4.1.2 Stage 2: Critical Discourse Analysis

- **Analysis of discourse style**

Figure 4.6: Discourse style

Social style indexes social categories, such as class (van Leeuwen, 2005). Social style uses language that is formal and monologic (Kress and van Leeuwen, 2006). Individual style expresses individual identity and expressive characteristics of the individual using it (van Leeuwen, 2005). This style may be casual with slang and colloquialisms being used quite frequently often (Kress and van Leeuwen, 2006). Lifestyle discourse style identifies and forms new social identities, shared consumer behaviours and attitudes to key social issues (van Leeuwen, 2005). It uses colloquialisms to a lesser degree than does the individual style, and introduces some formality. This style also uses language that is more verbally explicit and articulate (Kress and van Leeuwen, 2006).

- **Modality**

Figure 4.7: Textual modality

Modality is one of the research instrument's parameters which can be applied in both textual and visual modes. In social semiotics, modality is linked to the social theory of real and provides answers to the question as to the degree of reliability of information expressed on webpages (Kress and van Leeuwen, 2006). Linguistic modality indicates what should be regarded as credible and what should be treated as caution (Kress and van Leeuwen, 2006). Linguistic modality is expressed through the grammatical choices made by the creator of the text, with those choices presented in Figure 4.7. Kress and van Leeuwen (2006) consider the modal cues from Figure 4.7 to be motivated signs constructed from the shared social interests of any group of English language speakers, and developed to carry certain meanings about reality and truth. Figure 4.7 explains the link between the modal markers, or cues, that are modal verbs and the modality they convey. As for frequency, adverbs that express the frequency with which actions are performed indicate the modality of that action. Adverbs such as 'often', 'always' and 'frequently' realize higher modality. Adverbs such as 'never', 'rarely' or 'seldom' convey lower modality. Linguistic modality is also realized through the moods of verbs used in a sentence. There are four moods of a verb in the English language: Infinitive, Subjunctive, Indicative and Imperative. The Indicative mood expresses assertion, denial and question. The Imperative mood conveys command, prohibition, entreaty or advice. The Subjunctive mood carries

meanings of doubt or something that is contrary to a particular fact. Finally, the Infinitive mood expresses an action or a state without referring to a subject. Out of the four moods, only the Subjunctive mood conveys lower linguistic modality (Kress and van Leeuwen, 2006).

- **Linguistic information linking**

Figure 4.8: Types of Linguistic information linking

Without 'Linguistic Information Linking' the information in the text would be meaningless. In language, information is linked by conjunctions, of which Figure 4.8 presents an overview. Conjunctions are used either to extend or to elaborate on an idea. In case of elaboration, information is repeated and restated for purposes of creating an environment of argumentation and/or persuasion. In the case of extension, new information is added and linked to existing information in a particular way, expressed as a subtype of information linking. Depending on the conjunction used, through extension environments of argumentation, persuasion, description, narrative or procedure can be established (van Leeuwen, 2005).

- **Discourse**

Figure 4.9: Actors and participants of discourse

Discourse, as discussed in the previous chapter (see page 93 in the Methodology I chapter) is about social cognitions (van Leeuwen, 2008). In Critical Discourse Analysis the concept of agency is introduced, which means that depending on the context, a discourse participant, or a 'social actor' can be represented either as 'agent' or 'patient' (van Leeuwen, 2008). In this research instrument, the label 'agent' corresponds to that of an 'actor' and the

term 'participant' is used instead of a 'patient' (Jewitt, 2009; Kress and van Leeuwen, 2006). All 'social actors' have their roles identified in discourse on the basis of the grammatical choices made to assign those roles (Jewitt, 2009; Kress and van Leeuwen, 2006; van Leeuwen, 2008). In a nutshell, 'actors' of the discourse are foregrounded through subjection and nominalization; they act. On the other hand, 'participants' of the discourse react and are de-emphasized or pushed in the background. They become the objects or beneficiaries of the actions of the 'actors' (Jewitt, 2009; Kress and van Leeuwen, 2006; van Leeuwen, 2008).

4.4.1.3 Stage 3: Visual analysis

- **Modality**

Figure 4.10: Visual modality

Jewitt and Oyama (2001:151) term modality to mean 'reality value'. This extends to visuals, which can represent humans, objects and environments as real and existing, or as imaginings and fantasies, depending on the views of the social group (Kress and van Leeuwen, 2006). There are four types of visual modality, as indicated by Figure 4.10. Naturalistic modality suggest that the more congruence there is between what is represented in an image, and the same object or a person in reality, the higher the modality is (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006). This modality is mostly applied to images, in particular, photographs (Jewitt and Oyama, 2001). Abstract modality is common in scientific illustrations and modern art (Kress and van Leeuwen, 2006; Machin and van Leeuwen, 2004). With this modality, visual truth is abstract truth, therefore the more general the pattern and the more reduced the articulation, the higher the modality is (Kress and van Leeuwen, 2006). In technological modality, truth is based on the practical usefulness of an image and decreased articulation; therefore the image with the highest modality can be used as a blueprint (Kress and van Leeuwen, 2006; Machin and van Leeuwen, 2004). Sensory modality expresses pleasure or displeasure; therefore visual truth depends on the degree of articulation

amplified beyond the point of naturalism (Kress and van Leeuwen, 2006; Machin and van Leeuwen, 2004).

The values of different kinds of visual modality are created by a combination of means of modality articulation, which can be reduced or amplified. Unlike the models of composition, these means are not contrasted against each other, but form a range of possible combinations (Kress and van Leeuwen, 2006).

- **Visual information linking**

Figure 4.11: Types of Visual information linking

According to van Leeuwen (2005) 'Visual Information Linking' has not been studied as extensively as 'Linguistic Information Linking' or 'Visual-Verbal Information Linking'. Figure 4.11 summarizes the types and sub-types of information linking connections and the ways by which the information is linked through visual means using images. By this means, environments of persuasion, description, narration and procedure can be created (van Leeuwen, 2005). Since these same environments can be established through 'Linguistic Information Linking', it should be possible to compare the two to establish the dominant environment in which "sustainable tourism" is presented for the viewer.

- **Interactive meaning**

Figure 4.12: Interactive meaning - Distance

The parameter of 'Distance', just as in real life, communicates interpersonal relationships. Such relationships can be formed between the viewer and human, anthropomorphic representations, as well as objects and environments (Kress and van Leeuwen, 2006). Thus distances translated into sizes of shot frames in the images used on webpages become symbolic (Jewitt and Oyama, 2001; van Leeuwen, 2008). If a close-up shot is used, a relationship of intimacy is established with someone who reveals their personality and individuality to the viewer. Those representations are

perceived to be a part of the viewer's 'group' or close surroundings, something or someone they should identify with (Jewitt, 2009; Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006). A medium shot presupposes social distance, that of the people who are acquaintances. Therefore the viewer is neither too familiar with what is represented, neither too distant nor formal (Kress and van Leeuwen, 2006). When a long-shot is used, a relationship of formality is created, with the representation perceived as strange, impersonal and distant (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006). Kress and van Leeuwen (2006) suggest that these three distances can also be applied to social relations between the viewer and objects and environment, i.e. buildings and landscapes.

Figure 4.13: Interactive meaning - Attitude

The parameter of 'Attitude' represents the social relation of power and involvement. This parameter realizes the social relations between the viewer and human and anthropomorphic participants in the representation, as well as environment and objects (Kress and van Leeuwen, 2006). A horizontal angle used in an image represents either involvement or detachment from the viewer. When a frontal horizontal angle is used, maximum involvement is expressed, which presupposes action (Kress and van Leeuwen, 2006). In real life this would be equivalent to coming 'face-to-face' with someone, or confronting a person. When an oblique horizontal angle is used, minimal involvement is expected from the viewer. Again, in a real life situation this would be equivalent to taking a 'sideline' position, perhaps listening to a person without actual communication taking place (Jewitt, 2009; Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006; van Leeuwen, 2005).There are varying degrees of possibility as to how oblique the angle might be, and indicating the greater or lesser degree of involvement required from the viewer (Kress and van Leeuwen, 2006).

A vertical angle used in an image expresses power differences between the viewer and the representation. When the representation looks up at the viewer, the viewer has symbolic power and acts as an authority figure or a role model. When the representation looks down at the viewer, it exerts imaginary power over the viewer. Accordingly, when the representation looks at the viewer at eye level, a value of equality is implied (Jewitt, 2009; Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006; van Leeuwen, 2008).

Figure 4.14: Interactive meaning - Contact

The parameter of 'Contact' represents the dimension of social interaction. A crucial difference in the interpretation of a parameter's might be determined by presence of contact between the representation and the viewer, or by the lack of it. If representation establishes contact with the viewer, a symbolic

demand of some kind is made. In simpler terms, this means that a representation is being made that requires something from the viewer. If no contact is established, than the representation is offered to a viewer as a spectacle for dispassionate scrutiny, thus rendering the viewer an invisible onlooker. All images that contain a human or anthropomorphic entity that does not look at the viewer fall into this category. (Jewitt, 2009; Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006; van Leeuwen, 2008).

4.5 Data analysis

4.5.1 Multimodal data transcription

The complexity is that multimodal data requires descriptive and analytic tools which have the capability to accommodate the data variability and reflect their diversity (Flewitt et al., 2009). The transcription of multimodal data has been recently discussed in the literature on multimodal research by Jeff Bezemer. From a social semiotic perspective, transcription is semiotic work, as being guided by the particular representational need to gain analytical insights, develop theoretical arguments and persuade the audience in a particular interpretation (Bezemer and Mavers, 2011; Kress, 2010). Multimodal transcription in a social semiotic framework perceives transcripts to be 'artefacts'. Therefore transcripts are treated as empirical material, through which social meaning-making can be reconstructed. Therefore the evaluation of the potential and constraints of the modes of transcription provides analytical insights and helps develop theoretical arguments (Bezemer and Mavers, 2011).

Transparency, i.e. demonstrating what has or has not been chosen, is the key criterion for good research involving multimodal data (Bezemer, 2012).

Transcribers acknowledge the constraints of their social context and make 'representational' choices on how to frame the script, what to select for transcription, and what to highlight as more important in transcription (Bezemer and Mavers, 2011). These choices shape the social relations between the researcher and the reader (Bezemer and Mavers, 2011). Therefore Bezemer (2012) suggests that the process of multimodal data transcription should include five stages. Table 4.3 presents the stages and explains how they are realized in this research.

Stage of multimodal data transcription	The implementation of the stage of multimodal data transcription
Choose a methodological framework	Social semiotic multimodal analysis
Define purpose and focus	• The purpose of this study is to collect and analyse stakeholder's webpages in order to discover the values different stakeholder groups attribute to "sustainable tourism" (research objective 4) • The focus of this study are "sustainable tourism" stakeholder groups and their clusters
Design the transcript, i.e. create a template for analysis	Develop and refine a research instrument based on theories of Grammar of Visual Design and Critical Discourse Analysis
Read the transcript	• Interpret the data collected with the research instrument by transforming it into narrative forms and mind-maps at the level of a single organisation • Interpret the data collected with the research instrument by transforming it into narrative forms and mind-maps at the level of a cluster • Interpret the data collected with the research

	instrument by transforming it into narrative forms and mind-maps at the level of a stakeholder group
Draw conclusions	• Identify meta-themes as "sustainable tourism" values • Draw conclusions on the values that different stakeholders attribute to "sustainable tourism", whether these are the values that are shared between the stakeholder groups • Link the values to the literature on "sustainable tourism" and social semiotic literature

<div align="center">TABLE 4.3: STAGES OF MULTIMODAL DATA TRANSCRIPTION</div>

Based on Table 4.3, the research instrument discussed in Section 4.4 plays an important role in the transcription of the data, as it helps transfer visual data, such as images and webpage layout, into the narrative written form. As conventionally researched data are presented in written form, so also does the visual mode need to be translated into the verbal mode (Flewitt et al., 2009). Such a process re-frames the webpage, placing it in a new social context, i.e. academic, bringing out categories which are legitimate in the academic setting (Bezemer and Mavers, 2011). Also, the multimodal transcription process views a webpage through a social semiotic multimodal lens, which is different from the perspective of the viewers and creators of a webpage. Transcripts become partial, as they become transducted (or transferred) and edited representations of webpages. Through this process analytical insights are gained, but certain details of the original are also lost (Bezemer and Mavers, 2011; Flewitt et al, 2009).

4.5.2 Research instrument and possible meta-themes

Meta-themes in the interpretations and values of "sustainable tourism" stakeholders gradually became apparent during the process of the writing-up

of the Findings chapter. At that stage of the research, the data collected using the research instrument was interpreted from the rigid format of the research tool into the narrative form of the thesis. After finishing writing-up the Findings chapter, the researcher realized that the parameters of the research instrument applied at different stages of research highlighted similar and recurring tensions in the values of "sustainable tourism" as perceived by the stakeholder groups and their clusters. Table 4.4 displays which parameters have brought up particular tensions and dualities.

Research instrument parameter		Meta-themes
Webpage composition Textual and visual modalities	→	Dream/Reality
Webpage composition Salience Framing Discourse style	→	Group value Lifestyle choice Individuality
Visual-Verbal Information Linking Textual and visual modalities	→	True or not true
Visual-Verbal Information Linking Linguistic Information Linking Attitude Distance Contact Visual Information Linking	→	Participate or observe
Salience Repetition	→	Balance or dominance

TABLE 4.4: POSSIBLE META-THEMES BASED ON THE RESEARCH INSTRUMENT'S PARAMETERS

The process of developing the meta-themes involved the use of mind-maps, as well as the writing of summaries in the Findings chapter for each of the

clusters within "sustainable tourism" stakeholder groups and the stakeholder groups themselves. Thus the process of transformation of data collected with the research instrument and the stage of recounting the findings in the form accepted in the academic context all became part of the transcribing process. This transcribing process highlighted the patterns arising from the vast pool of information that had been collected during this research, leading to the identification of meta-themes.

4.6 Summary

This chapter has addressed the third research objective of this study and demonstrated how the original social semiotic research instrument to collect and analyse stakeholders' data from "sustainable tourism" stakeholder groups has been developed. Additionally, the chapter has provided the overview of the epistemology for this research and of the key methodological theories for the project. Social constructionism provides the framework that accommodates social semiotics and the approaches associated with it, i.e. The chapter has also partially addressed the fourth research objective to apply the research instrument, and to collect and analyse stakeholders' data, in order to discover the meanings different stakeholder groups attribute to "sustainable tourism" The research instrument used for the collection of data from "sustainable tourism" stakeholders' webpages and the subsequent analysis has been developed specifically for this study, based on methods and tools of Grammar of Visual Design and Critical Discourse Analysis. Therefore, each parameter of the research instrument has been explained and the format of the research instrument introduced. The presentation of the research findings in the next chapter is organized around the structure of the research instrument in order to guide the reader to a better understanding of the work conducted.

5. Findings

5.1. Introduction

This chapter addresses the fourth research objective to apply the research instrument, and to collect and analyse stakeholders' data, in order to discover the meanings different stakeholder groups attribute to "sustainable tourism". The chapter presents the findings from the data analysis, conducted with the chosen research tool (see Section 4.4 of the Methodology chapter). Data is examined from case studies conducted amongst the following "sustainable tourism" stakeholder groups: the *Public sector*, the *Tourism industry*, *Universities and research centres*, the *Third sector* and *Environmental and tourism consultancies*. In some cases it was difficult to establish which stakeholder group claimed possession of a webpage, since stakeholders themselves were sometimes ambiguous or unsure on the matter. Nonetheless, a total of 18 webpages were meticulously analysed for this research, with the break-down of cases according to stakeholder group provided below in Table 5.1:

Stakeholder group	Case
Public sector	Northumberland National Park
	Lake District National Park
	South Downs National Park Authority

	Cadwyn Clwyd
Tourism industry	Hartford Bridge Park
	Blueseas Hotel
	Helsbury Park
	AiTo
	Inntravel
	Nature Park
	Crystal Holidays
	Travel Matters
Universities and research centres	Edinburgh Napier University
	Middlesex University
	CEPAR
Third sector	Nurture Lakeland
Environmental and tourism consultancies	Red Kite
	The Tourism Company

TABLE 5.1: STAKEHOLDER GROUPS AND ORGANISATIONS ANALYSED IN THIS RESEARCH

The findings in this chapter are organized into sub-chapters according to these given stakeholder groups and further clusters are identified according to the nature of activities in each identified organisation. Findings in these clusters are presented following the structure of the research tool, with a few alterations that are explained in situ. The sub-chapters follow the three stages of analysis in the research tool, i.e. analysis of the website composition and multimodal cohesion, Critical Discourse Analysis (CDA) and visual analysis.

The changes in the presentation structure in the findings as compared to the research instrument are as follows.

Research Tool	Findings presentation
Stage 1: Multimodal cohesion	*Stage 1: Multimodal cohesion*
Composition/Salience/Repetition/Framing	Composition/Salience/Repetition/Framing
Visual-Verbal Information Linking	Modality (textual and visual)
-	Linguistic Information Linking
-	Visual Information Linking
-	Visual-Verbal Information Linking
Stage 2: Critical Discourse Analysis	*Stage 2: Critical Discourse Analysis*
Style	Style
Modality	-
Linguistic Information Linking	-
Discourse	Discourse
Stage 3: Visual analysis	*Stage 3: Visual analysis*
Modality	-
Visual Information Linking	-
Interactive meaning	Interactive meaning
	Summary of the findings

TABLE 5.2: ORIGINAL SOCIAL SEMIOTIC RESEARCH INSTRUMENT'S PARAMETERS

The parameters of 'Modality', 'Linguistic Information Linking', 'Visual

Information Linking' and 'Visual-Verbal Information Linking' are presented in Stage 1: Multimodal cohesion. The parameters provide results from elements in both textual and visual modes. Comparing and contrasting the findings from different modes allows for additional meanings and values to become evident.

5.2 The Public sector

Data collected in regard to the stakeholder group identified as the *Public sector* includes the webpages of four organisations. The name of this stakeholder group changed in the process of data collection and analysis from *Regulators* to *Public sector.* The term *Regulators,* initially adopted as the title of this stakeholder group, originated in the EU TSG report which gave rise to the titles of other stakeholder groups chosen for this research. However, the title *Public sector* was later deemed more appropriate, as this group includes National park authorities and a Rural development agency. The organisations in the group are divided into clusters according to the nature of their activities: a cluster of *National park authorities* and a cluster of *Rural development agencies.* Table 5.3 presents the organisations in their clusters.

Cluster	Organisation	Nature of organisation
National park authorities	Lake District National Park (LDNP)	National park authority
	Northumberland National Park (NPP)	National park authority
	South Downs National Park Authority (SDNP)	National park authority
Rural development agency	Cadwyn Clwyd	Rural development agency

TABLE 5.3: CLUSTERS OF *THE PUBLIC SECTOR* STAKEHOLDER GROUP

Tourism is not the main activity of the organisations in this stakeholder group, since the primary purpose of the national park authorities and the rural development agency is to look after, promote and support the national park and rural economies. "Sustainable tourism", however, is one of the options through which the organisations in this stakeholder group aim to achieve their goals.

5.2.1. National park authorities

This cluster contains three cases: the *Lake District National Park (LDNP)* from the North West of England*,* the *Northumberland National Park (NNP)* from the North East of England, and the *South Downs National Park Authority (SDNPA)* from the South East of England*.* The webpage of *SDNPA* contains information on the organisation's activities, and its commitment to supporting rural businesses within the National Park boundaries, "sustainable tourism" being of those activities (South Downs National Park Authority, 2011). The webpage of *NPP* is dedicated to the interpretation of "sustainable tourism" within the organisation. The webpage of *LDNP* presents "sustainable tourism" within the context of tourism and the work of the national park authority.

5.2.1.1 Stage 1: Multimodal cohesion

The webpages in this cluster have similar structures. Along the horizontal axis they are organised into horizontal binary structures of 'Given' and 'New'. Vertically, all three webpages are constructed as triptychs of 'Ideal', 'Centre' and 'Real'. The following figures provide an overview of the webpages' composition. Those figures also explain the relevance of the phrase "sustainable tourism" and where this and related terms are located on the webpage for each national park authority.

Organisation of the webpage of Lake District National Park
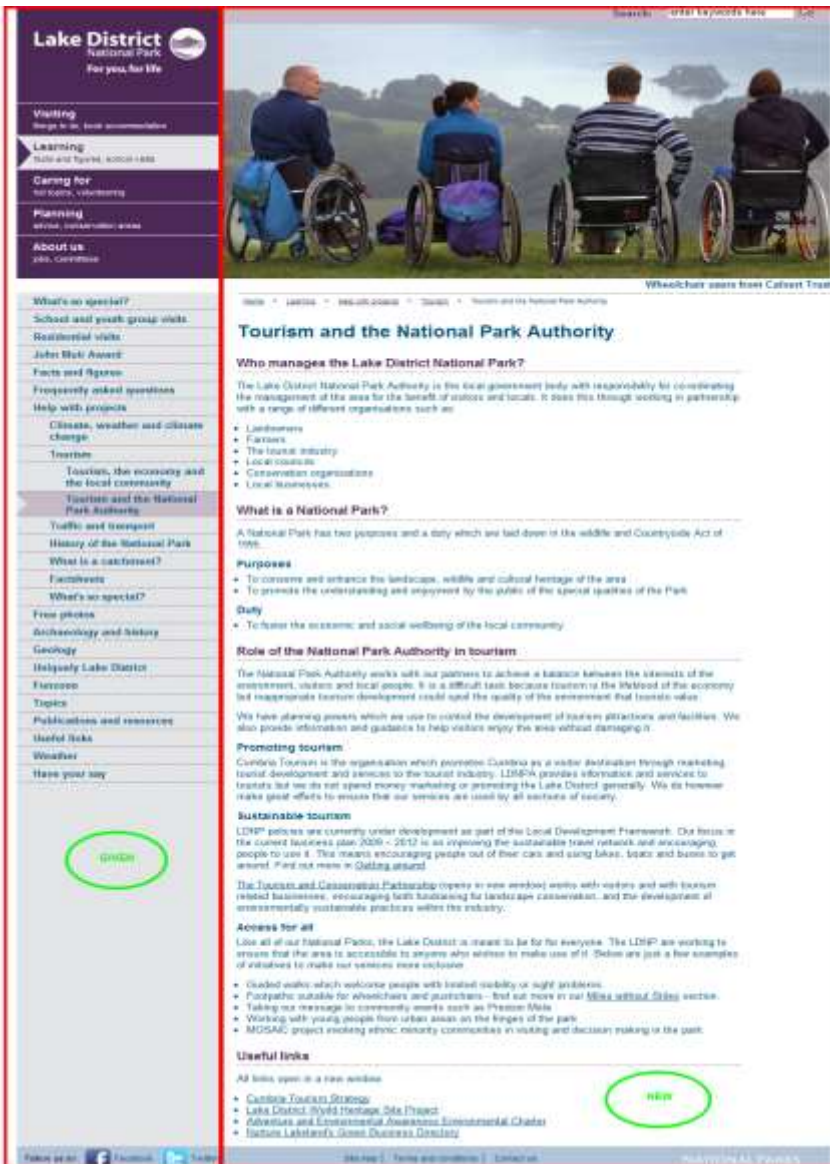
Figure 5.1: Horizontal structure – Lake District National Park

Figure 5.1 illustrates the horizontal composition of the webpage of *LDNP.* The webpage is organized into a binary horizontal structure of 'Given' and 'New', with the 'New' section allocated more space than the 'Given' section. 'Given' presents the information that serves as a point of departure for what is contained in the 'New', and gives the viewer the means to navigate arrival at this particular webpage. While the 'Given' offers the viewer an understanding of his or her current location, the 'New' offers information on tourism and on the national park authority, which also includes information on "sustainable tourism" . This is highlighted as key information of which the viewer of the webpage is particularly invited to take note.

Figure 5.2: Vertical structure – Lake District National Park

The webpage is available from
www.lakedistrict.gov.uk/learning/helpwithprojects/factstourism/factstourismorganisations

Figure 5.2 elucidates the composition of the webpage along the vertical axis.

The webpage is organized into the vertical triptych of 'Ideal', 'Centre' and

'Real'. 'Ideal' displays the generalized and idealized information about the organisation, for example, its logo. 'Real', in turn, carries more practical information. 'Centre' acts as the semantic core of the webpage that provides information as to the national part authority's understanding of the role which tourism and "sustainable tourism" play in its mission.

Figure 5.3: "Sustainable tourism" – Lake District National Park

The webpage is available from
*www.lakedistrict.gov.uk/learning/helpwithprojects/factstourism/factstourismorg
anisations*

Figure 5.3 illustrates the locations of the concept "sustainable tourism" and

related concepts of "sustainable travel network" and "sustainable practices"

on the webpage of *LDNP.* It should be noted that the webpage is not specifically constructed around these concepts, but rather deals with the more generic topic of tourism in regard to the national park authority; as such, concepts referring to 'sustainability' are not explicitly repeated in different sections of the webpage. On the other hand, "sustainable tourism", "sustainable travel network" and "sustainable practices" are terms which are all encountered in the 'New Centre' section.

Organisation of the webpage of Northumberland National Park
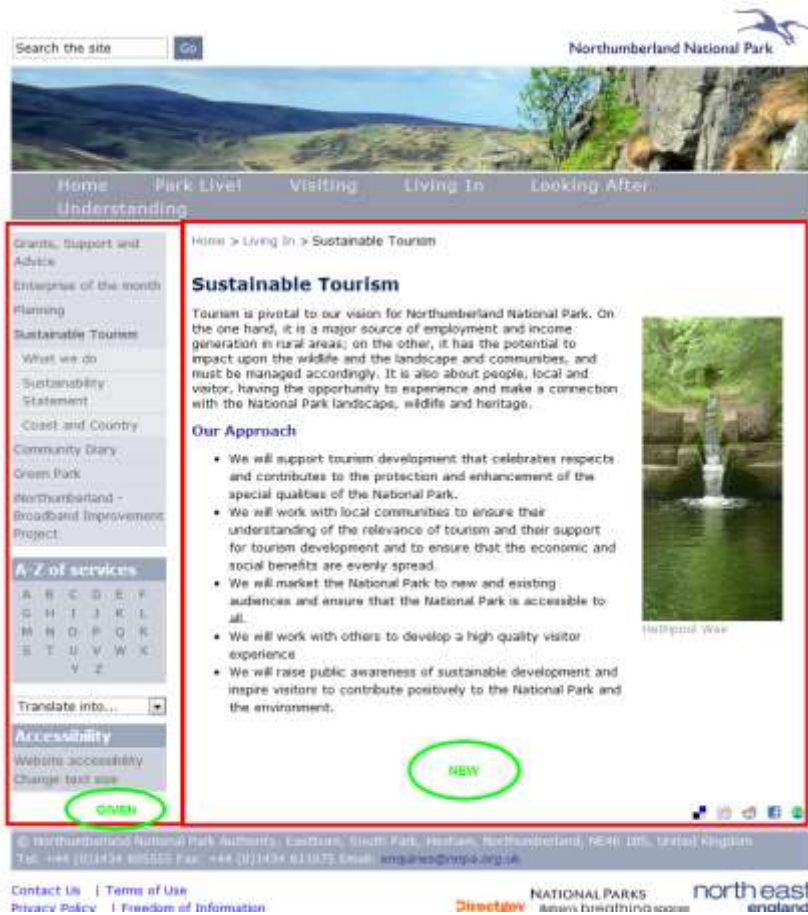
Figure 5.4: Horizontal structure – Northumberland National Park

The webpage is taken from
www.northumberlandnationalpark.org.uk/livingin/livinginsustainabletourism

Figure 5.4 illustrates the horizontal composition of the webpage of the *Northumberland National Park.* The webpage is organized into a binary structure of 'Given' and 'New', with the 'New' section being larger in size than the 'Given'. In this instance the 'Given' contains hyperlinks to other parts of the website, with other information on the organisation's activities in the national park, along with those related to "sustainable tourism". Thus the

'Given' serves as the point of departure for further exploration of "sustainable tourism" within the culture of this organisation. The 'New', on the other hand, presents information on the organisation's understanding of this concept. It is assumed that this material is not necessarily something that the viewer of the webpage will be familiar with, so that the content of this section particularly highlights this information as worthy of attention.
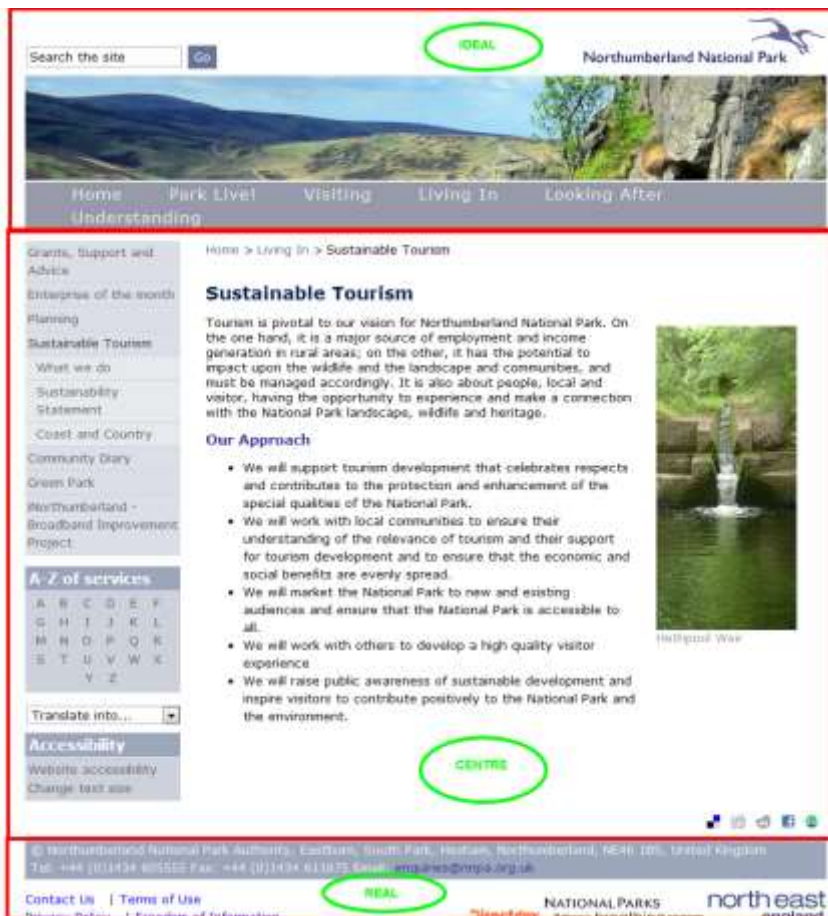
Figure 5.5: Vertical structure – Northumberland National Park

The webpage is taken from
www.northumberlandnationalpark.org.uk/livingin/livinginsustainabletourism

Figure 5.5 interprets the composition of the webpage along the vertical axis. The webpage is organized into the vertical triptych of 'Ideal', 'Centre' and 'Real'. 'Ideal' carries the more abstract and generalized essence of what "sustainable tourism" means to the organisation. 'Real', in its turn, conveys information that is more practical, detailed and specific. 'Centre' is the core that contains nucleus information for this webpage, predominantly how this national park authority interprets "sustainable tourism".
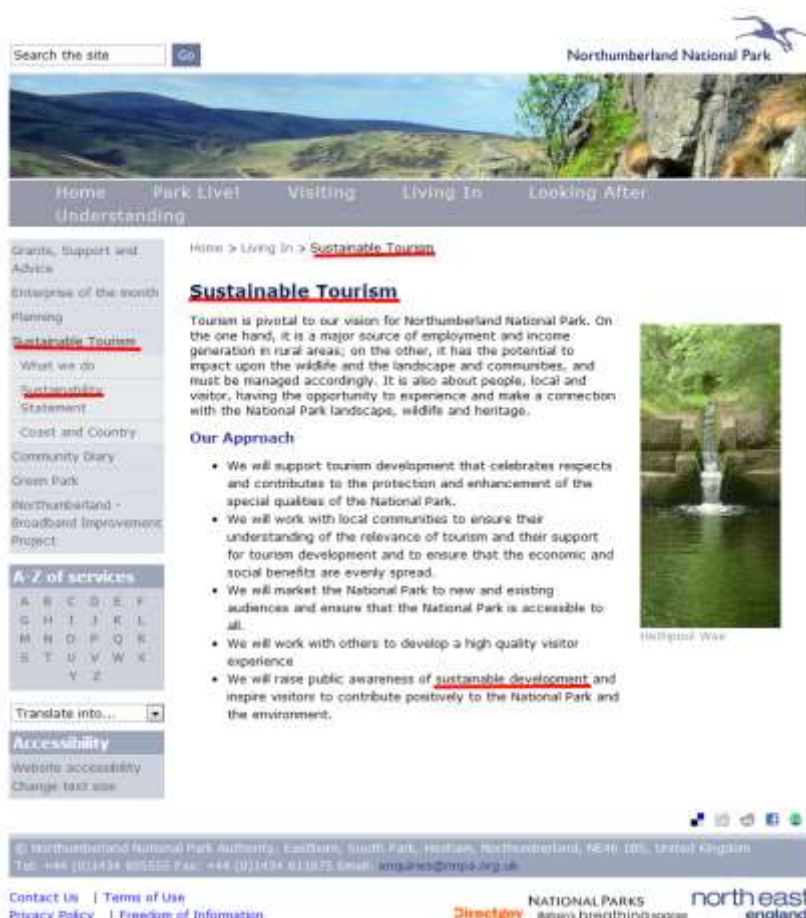
Figure 5.6: "Sustainable tourism" – Northumberland National Park

The webpage is taken from
www.northumberlandnationalpark.org.uk/livingin/livinginsustainabletourism

Figure 5.6 locates the phrase "sustainable tourism" and related concepts of "sustainability and "sustainable development" on the NNP webpage. The concept is encountered in 'Given Centre' and 'New Centre'. Placing the concept and related terms in those sections indicates that those concepts are seen as core to the organisation's identity. As the whole webpage is based around an explanation of what "sustainable tourism" is to the organisation, the whole block of information is designed to expand the concept within the organisation, as indicated in 'Given Centre'. However, this webpage also acts

as an entry point for the viewer to understand the relationship between "sustainable tourism" and the organisation. The national park authority appears to want those viewers who are unfamiliar with the concept to pay particular attention to *NNP*'s explanation of what "sustainable tourism" means to this organisation.

Organisation of the webpage of South Downs National Park Authority
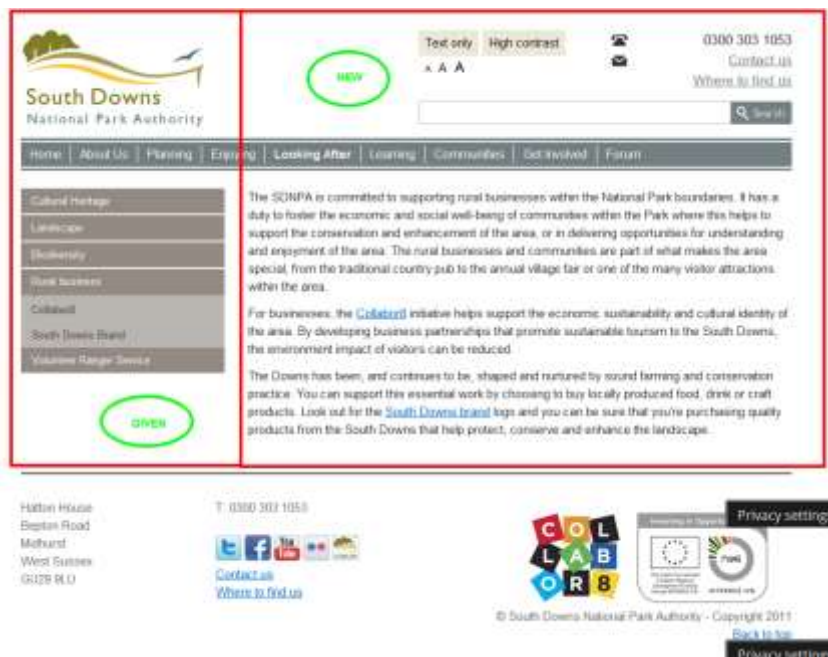
Figure 5.7: Horizontal structure – South Downs National Park

Authority

The webpage is available from www.southdowns.gov.uk/looking-after/rural-business

Figure 5.7 illustrates the horizontal composition of *SDNPA's* webpage. The webpage is organized into the binary structures of 'Given' and 'New', with the 'New' section being larger in size than the 'Given'. In this instance the 'Given' section contains the hyperlinks to other parts of the webpage, with further information on the organisation's activities. 'New', on the other hand, contains information on the activities of the national park authority directed at developing rural businesses.
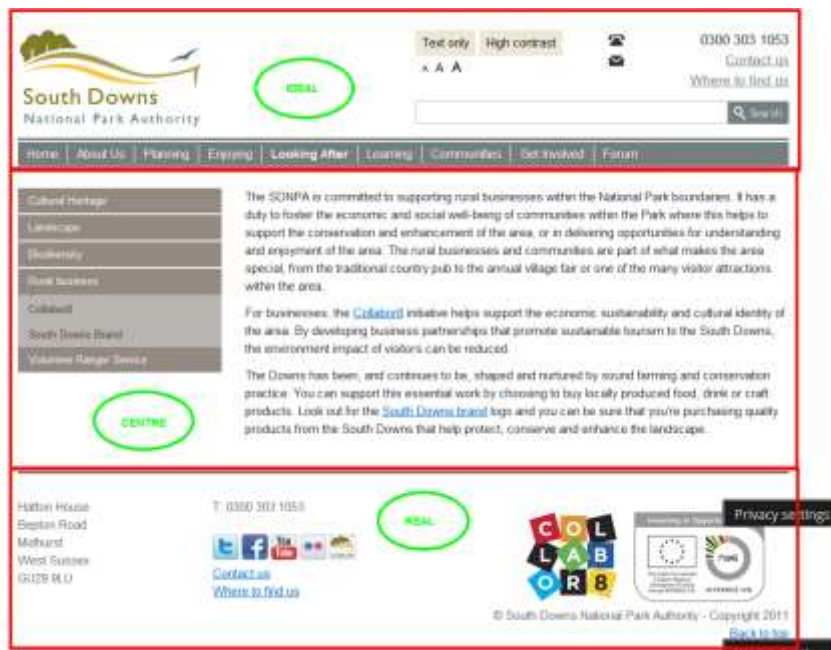
Figure 5.8: Vertical structure – South Downs National Park Authority

The webpage is available from www.southdowns.gov.uk/looking-after/rural-business

Figure 5.8 demonstrates the composition of the webpage along the vertical axis. The webpage is organized into the vertical triptych of 'Ideal', 'Centre' and 'Real'. 'Ideal' carries the more abstract and generalized information about the organisation. 'Real', in its turn, conveys information that is more practical. 'Centre' is the core that holds nucleus information for this webpage, which in this case is related to the national park authority's activities in rural business development; this also includes "sustainable tourism".

Figure 5.9: "Sustainable tourism" – South Downs National Park

Authority

The webpage is available from www.southdowns.gov.uk/looking-after/rural-business

Figure 5.9 demonstrates the locations of "sustainable tourism" and the related concept of "sustainability" on the webpage of SDNPA. As the webpage is not constructed around those concepts but that of rural business development, the concepts are not repeated around the webpage. Both "sustainable tourism" and "sustainability" are encountered in 'New Centre', which holds the key information that the viewer is supposed to pay particular attention to.

Multimodal cohesion of the cluster

The parameters of 'Salience' and 'Repetition' are interlinked, as they both signify what elements in the textual and visual modes are most meaningful and important to the organisation, and the order, or hierarch of that

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importance (Kress and van Leeuwen, 2006). As a result of this analysis it was found that "sustainable tourism" was not the most salient or repeated element in this cluster; this might be explained by the fact that "sustainable tourism" is not the focus of the activities of organisations in the cluster of *National park authorities.* The use of colour was also analysed as a semiotic element of this webpage. It was found that colour was the most repeated element on the webpage, with a palette including white, grey and blue-purple. It was noted that these colours are not usually associated with natural environment (at least, not the marine one). The significance and the meaning of such colour choices are further discussed in the next chapter.

All three webpages were found to utilize 'Framing', in particular, by means of rectangular shapes and straight lines. Rectangular shapes indicate the world of human construction, and the preference for using 'Framing' devices also signifies the values of independence and individuality (Kress and van Leeuwen, 2006). Natural parks are the result of human interference with the natural environment, therefore, for this cluster, the use of rectangular shapes and straight lines indicate that "sustainable tourism" exists as a part of the human world overtaking natural environment.

Table 5.4 presents the summary of the expressed textual modality in this cluster.

Parameter	Value	Organisation	Contents of the text
High textual modality	Real/True	Lake District National Park (LDNP)	What is national park, who manages it, the role of national park authority in tourism
		Northumberland National Park (NNP)	Sustainable tourism and NNP's approach to it
		South Downs National Park Authority (SDNPA)	The role of SDNPA in supporting rural businesses within the national park area
Lower textual modality	Less Real/Less True	Lake District National Park (LDNP)	Impact of tourism development on the environment
		South Downs National Park Authority (SDNPA)	Reducing environmental impact of visitors

TABLE 5.4: TEXTUAL MODALITY

The analysis and findings of this text demonstrate that there is a variety in the textual modality in this cluster. Overall the textual modality is high; that is the organisations appear to believe what they are saying about their perceived role in national parks in regard to their approach to "sustainable tourism". It was found that textual modality was lowered when the organisations addressed the link between tourism and environment. This suggests that the national park authorities do not fully believe that visitors and tourism development can have an impact on the natural environment in national parks.

Table 5.5 presents the summary of the expressed visual modalities in this cluster. The webpage of *SDNPA* does not contain any images, therefore it is excluded from this analysis.

Parameter	Value	Organisation	Contents of the image
High visual modality	Real/True	Lake District National Park (LDNP)	Wheelchair users from Calvert Trust
		Northumberland National Park (NNP)	Overview of a mountainous landscape Hethpool Weir

TABLE 5.5: VISUAL MODALITY

High visual modality signifies that both *LDNP* and *NNP* believe that what is represented in the images used on the webpages to be real and true. In the case of this cluster, the representations in the images differ. *NNP* chooses to use images that represent nature or nature in a controlled environment as part of "sustainable tourism". LDNP uses an image that represents people with restricted mobility in the national park setting, introducing the human element into the natural environment. Therefore the predominant themes of the images are that of a landscape transformed by humans making it more accessible.

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments in which the concept of "sustainable tourism" and related concepts are presented to the viewer. 'Visual-Verbal Information Linking' establishes the relationship between information in the textual and visual modes. Table 5.6 presents a summary of these parameters and their accompanying values for the organisations in this cluster.

Parameter	Value
Linguistic Information Linking	***Persuasion***
	Description
	Argumentation
Visual Information Linking	Persuasion
Visual-Verbal Information Linking	Extension: Complement
	Extension: Explanation

Table 5.6 demonstrates that the dominant environment in this cluster is that of 'Persuasion'. Because the concept of "sustainable tourism" is predominantly found in the environment of 'Persuasion', the impression is created that the concept needs to be explained further to the viewer. The intention appears to be to convince the viewer to share the organisations' interpretations of "sustainable tourism". This invitation to accept their understanding of the concept of "sustainable tourism" is substantiated by the occasional use of the environment of 'Argumentation'. 'Visual-Verbal Information Linking' is organized around images complementing and explaining the text. There are no contradictions or discrepancies in the meanings in the textual and visual modes.

5.2.1.2 Stage 2: Critical Discourse Analysis

This stage presents the findings from the analysis of the textual mode only, and includes the findings on discourse 'Style', 'Actors' and 'Participants' in this cluster. Table 5.7 introduces the summary of 'Styles' used in the cluster of *National park authorities.*

Organisation	Style
Lake District National Park (LDNP)	Social
Northumberland National Park (NNP)	Social
South Downs National Park Authority (SDNPA)	Social

TABLE 5.7: DISCOURSE STYLE

The discourse style in this cluster is purely social. Social style represents social categories, social feelings and ideologies that are motivated internally but are shared among the members of the group (Kress and van Leeuwen, 2006). The viewer of the webpage is invited to share the interpretations and understanding of "sustainable tourism" and social, economic and environmental responsibilities that the concept holds for the organisations in this cluster.

Table 5.8 presents the list of the 'Actors' in the cluster of *National park authorities*. 'Actors' are the active participants in the social action that is "sustainable tourism", from which the said action is directed towards 'Participants'. In the framework of this research, 'Actors' are the parties playing a pro-active role in "sustainable tourism". 'Actors' highlighted in bold are mentioned most often in this cluster.

Actors
We
You
Lake District NP Authority
People
Communities
SNDPA

Collabo8 initiative
National park
National Park Authority
Rural businesses
Tourism
The Downs
Local government body
Cumbria Tourism
Tourism and Conservation Partnership
Local Development Framework

Table 5.8 illustrates that the major 'Actors' in this cluster all belong to the organisations themselves and to the viewer of the webpage. Other subjects that play an active role in "sustainable tourism" also mostly operate within the boundaries of the national parks and have direct connection to those areas. Generic "people", "communities" and "tourism" are the pro-active players in "sustainable tourism", although having a wider social and geographical scope not confined only to the activities of national parks. Otherwise the organisations in this cluster are specific about who is the source of social action.

Table 5.9 presents the 'Participants', which are objects of the social actions in this cluster, rather than subjects.

Participants
Visitors
Environment

Tourists
People
People with limited mobility or sight problems
Ethnic minority communities
Local people
Public
Audiences
All sections of society
Communities (within the Park)
Locals
Landowners
Farmers
Traditional country pub
Annual village fair
Business partnerships that promote sustainable tourism to the South Downs
Rural businesses
Local businesses
Visitor attractions
Tourism related businesses
The tourist industry
Businesses
Conservation organisations
Different organisations
Wildlife
Heritage
Others
National Park
Local councils

TABLE 5.9: "SUSTAINABLE TOURISM" PARTICIPANTS

Table 5.9 illustrates that the range of' 'Participants' in this cluster is wider than that of 'Actors'. These organisations are eloquent about the receivers of "sustainable tourism" and include many of the social action objects that are not mentioned in other clusters or stakeholder groups. 'Participants' are not only those connected to the national park, national park authorities and the areas it includes, but also to organisations, consumers, businesses and audiences outside those areas. The most prominent 'Participants' are seen as "people" in general, but also as more specific visitors and tourists to the area, who may need to be educated on the "sustainable tourism" concept. "Environment", being an important feature of "sustainable tourism", is also included in this passive role; however, it is impossible for it to be pro-active.

5.2.1.3 Stage 3: Visual analysis

The visual analysis of the webpages in the cluster of *National park authorities* consists of evaluating the interactive meaning expressed in the webpages' images through the parameters of 'Distance', 'Attitude' and 'Contact'. The webpage of *SDNPA* does not contain any images; therefore it is excluded from this section. Two out of three images on the webpage of *LDNP* and *NNP* are located in 'Ideal'. While both images represent nature, one of the images portrays people with limited mobility in the natural setting. Therefore the "sustainable tourism" aspirations for the organisations are different. While *LDNP* aims to make nature accessible to everyone, *NNP's* dream for "sustainable tourism" is that the natural landscape should remain untouched. However, *NNP* also presents another image that portrays the meaning of nature "tamed" by humans in 'Centre New'. From the point of view of this organisation, this is the reality of "sustainable tourism". Therefore, what is the reality for one organisation in this cluster is a dream to another.

The parameter of 'Distance' determines the relationship between viewer and representation by means of the size of the frame used in the image. 'Distance' is applied to human-represented participants, buildings, objects and the environment in the images (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.10 presents the values of 'Distance' in the cluster of *Universities*, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspects of "sustainable tourism" associated
Distance	Formality	Overview of a mountainous landscape	Environmental
	Social distance	Wheelchair users from Calvert Trust Hethpool Weir	Social Environmental

<div align="center">TABLE 5.10: INTERACTIVE MEANING - DISTANCE</div>

There is some variety in the relationships established between the viewer and the environmental aspects of "sustainable tourism", while the relationship between the viewer and the social aspect holds the same value. The value of 'Formality' signifies that there is a formal distance between the viewer and the untouched environment, which is the desired situation for one of the organisations. The value of 'Social distance' is established when the human element is present, however minor, in either environmental or social settings. 'Social distance' signifies that there is a certain degree of familiarity with this more accessible environment. However, while the viewer may recognize nature in the representations, it is not portrayed as part of his or her everyday surroundings.

The parameter of 'Attitude' reveals two values through the use of horizontal and vertical angles in the image. The horizontal angle exposes the degree of involvement or detachment expected from the viewer regarding the representation. The vertical angle that is used discloses the power relationship between the viewer and the representation, and depends on the height of the angle used to make an image (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.11 presents the values expressed through the parameters of 'Attitude' in the cluster of *National park authorities*, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" associated
Attitude	Equality	Hethpool Weir	Environmental
		Overview of a mountainous landscape	Environmental
			Social
		Wheelchair users from Calvert Trust	
	Maximum involvement	Hethpool Weir	Environmental
		Overview of a mountainous landscape	Environmental
			Social
		Wheelchair users from Calvert Trust	

<div align="center">TABLE 5.11: INTERACTIVE MEANING - ATTITUDE</div>

According to the webpages in the cluster of *National park authorities*, relationships established between the viewer and the social and environmental aspects of "sustainable tourism" is the same for each element.

The text appears to invite maximum involvement from the viewer with these aspects; that is, the intention appears to be that the viewer identify himself or herself with the people and environment in the pictures. The relationship stays equal, whichever aspect of "sustainable tourism" is represented. The viewer is invited to treat the environment and the people in that environment as of equal value in all circumstances.

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards the viewer. The vector establishes the roles in the 'Contact': a representation becomes a subject, and a viewer becomes an object of this act of communication. For that reason, a human, an animal or an anthropomorphic entity are required to be present in the image. If these are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject that observes the object, the representation. No relationship is being established on that occasion (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.12 presents the values of the parameter 'Contact' in the cluster of *National park authorities*, along with the accompanying contents of the images and the aspects of tourism and "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" associated
Contact	Absence of contact as the representation does not look at the viewer	Wheelchair users from Calvert Trust	Social
	Absence of contact as there are no humans or anthropomorphic entities in the image	Hethpool Weir Overview of a mountainous landscape	Environmental Environmental

Table 5.12 demonstrates that no contact is being established between the viewer and the environment and people in "sustainable tourism". Lack of contact signifies that the environment and people in that environment are displayed for the viewer, as if being offered, without expecting the viewer to actively engage with the image, or to form any emotional attachment.

5.2.1.4 Cluster summary

Tourism is not the main activity of the organisations in this cluster. The purpose of the national park is to look after national parks. "Sustainable tourism" is one of the options for achieving this aim.

Concepts of "sustainable tourism", "sustainability", "sustainable travel network" and "sustainable practices" are all encountered in this cluster. The aspects of "sustainable tourism" recognized by the organisations in this cluster are environmental and social. It seems that the national park authorities do not fully believe that visitors and tourism development can have

an impact on the natural environment in national parks. The predominant themes of the images involve a landscape transformed by humans, that is, nature "tamed" by humans to make it more accessible. National parks are the result of human interference with the natural environment, therefore for this cluster, "sustainable tourism" exists as a part of the human world overtaking the natural environment. The choice of colour palette supports those meanings as well. However, there are discrepancies in what for these organisations perceive to be ideally achievable in "sustainable tourism". For *LDNP* it is to render nature accessible to everyone, which also reflects this organisation's clearly vocalised value of independence for people with mobile and economic difficulties. *NNP's* dream is that "sustainable tourism" should aim to sustain an untouched natural landscape. Thus the reality of one organisation in this cluster is a dream to another.

While "Sustainable tourism" clearly is owned as a part of the cluster's culture and identity, at the same time there is no assumption that the viewer has bought in to this concept, so that the webpages highlight sustainability as a topic to which the viewer is invited to pay particular attention.   Ideally, the viewer should identify himself or herself with social and environmental aspects of "sustainable tourism" and as a consequence be invited to share the interpretations and understanding of "sustainable tourism" and social, economic and environmental responsibilities that the concept holds for the organisations in this cluster. It is assumed that while the environment may be unfamiliar to the viewer, the inclusion of people in "sustainable tourism" may allow the viewer to recognise and become more comfortable with the concept. The viewer recognizes nature in the representations, even though it is not part of his or her everyday surroundings. The viewer is invited to treat the

environment and the people in that environment as of equal value in all circumstances, but with no emotional attachment being formed.

As for subject and object in the social action of "sustainable tourism", the major 'Actors' in this cluster all belong to the organisations themselves and the viewers of the webpage. On the other hand, 'Participants' are not only those connected to the national park, national park authorities and the area it includes, but also to organisations, consumers, businesses and audiences outside those areas. The most prominent 'Participants' include not only "people" in general, but also more specific visitors and tourists to the area, who need to be educated on the concept of "sustainable tourism" .

5.2.2 Rural development agencies

This cluster contains one organisation only, a rural development agency named *Cadwyn Clwyd.* This agency aims to provide guidance and support to develop and diversify the rural economies of Flintshire and Denbighshire in Wales (Cadwyn Clwyd, 2012). The webpage analysed provides information about the organisation and is not constructed around a "sustainable tourism" concept. "Sustainable tourism" is mentioned as one of the supporting activities and projects which the organisation currently supports.

5.2.2.1 Stage 1: Multimodal cohesion

The stage of multimodal cohesion includes findings from the analysis of the webpage's composition, as well as 'Salience', 'Repetition', 'Framing', Linguistic Information Linking', 'Visual Information Linking' and 'Visual-Verbal Information Linking'. *Cadwyn Clwyd*'s webpage is composed of a horizontal binary structure of 'Given' and 'New' and a vertical triptych of 'Ideal', 'Centre'

and 'Real'. The following figures provide an overview of these structures and of the location of the phrase "sustainable tourism" on the webpage.

Organisation of Cadwyn Clwyd's webpage
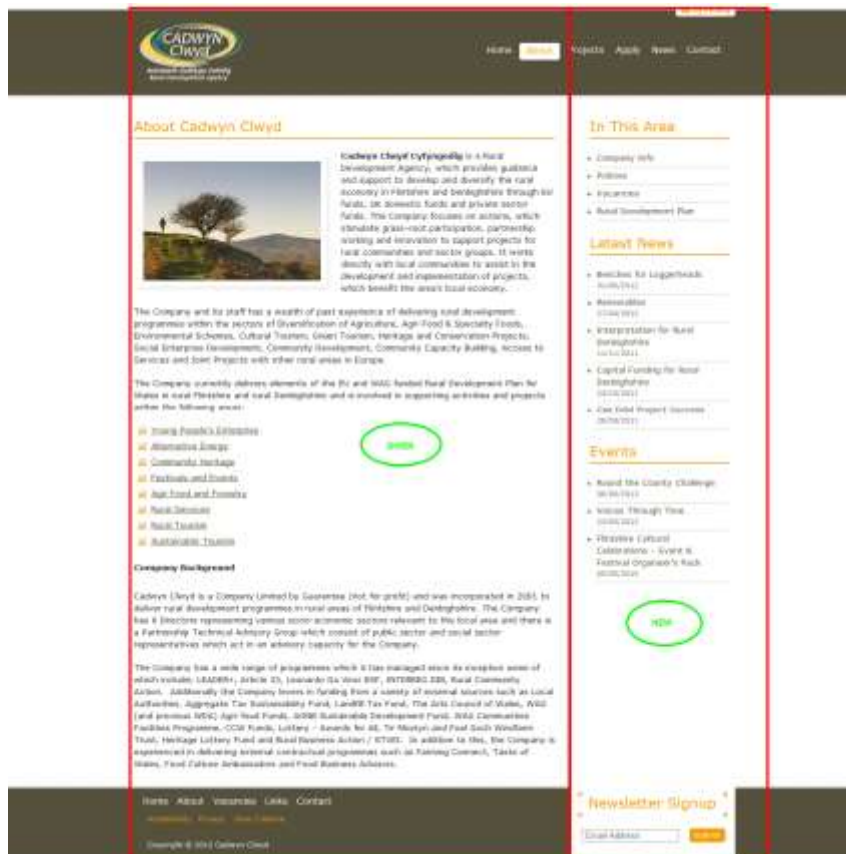
Figure 5.10: Horizontal structure – Cadwyn Clwyd

The webpa*ge is available from www.cadwynclwyd.co.uk/about*

Figure 5.10 illustrates the horizontal composition of *Cadwyn Clwyd's* webpage. The webpage is organized into the binary structure of 'Given' and 'New', with the 'Given' section being larger in size than the 'New' section. In this instance 'Given' contains the text introducing the organisation to the viewer, which mentions "sustainable tourism" as one of the activities it supports. This text serves as a point of departure for further exploration of the

agency's activities, with hyperlinks to other related webpages offered in the 'New' section.
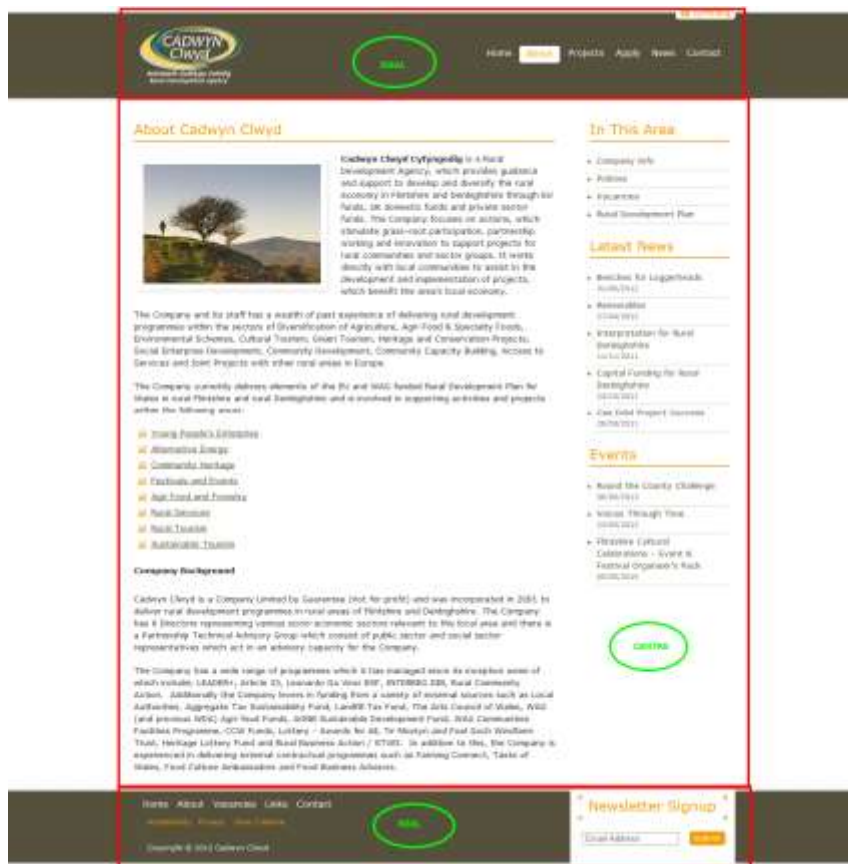
Figure 5.11: Vertical structure – Cadwyn Clwyd

The webpage *is available from* www.cadwynclwyd.co.uk/about

Figure 5.11 unravels the composition of the webpage along the vertical axis. The webpage is organized into the vertical triptych that consists of 'Ideal', 'Centre' and 'Real'. 'Ideal' usually carries more generalized and abstract information about the organisation. 'Real', in turn, conveys more specific and technical information about the agency. 'Centre' is the core that contains the extended text about the activities that *Cadwyn Clwyd* supports, one of which is mentioned as "sustainable tourism".
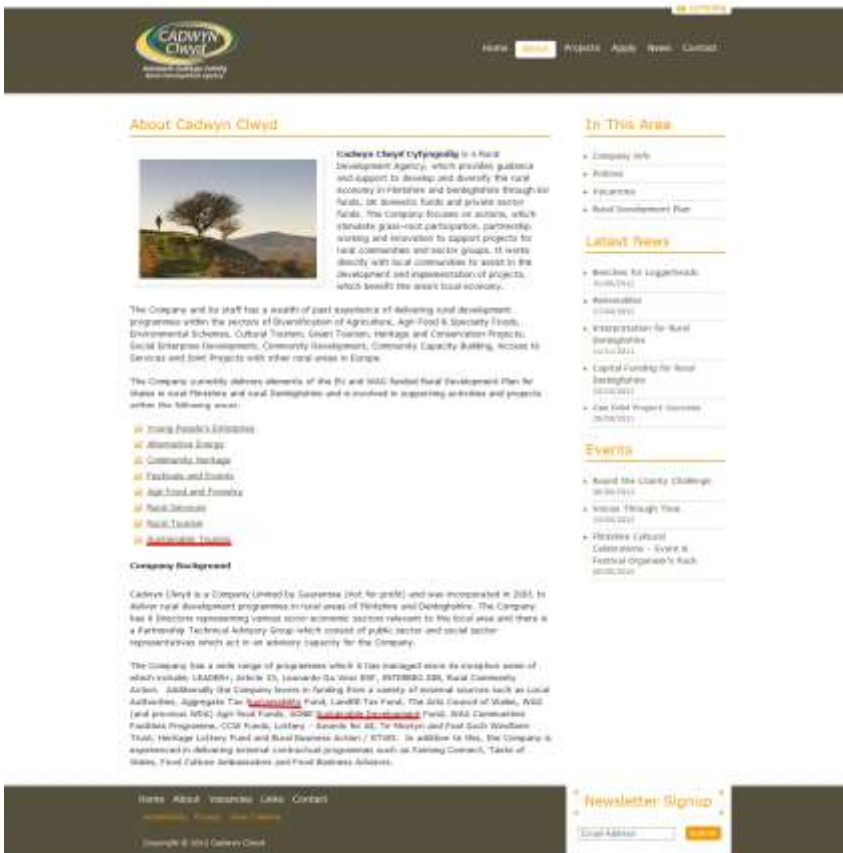
Figure 5.12: "Sustainable tourism" – Cadwyn Clwyd

The webpa*ge is available from* www.cadwynclwyd.co.uk/about

Figure 5.12 illustrates the locations of the phrase "sustainable tourism", along with the related concepts of "sustainability" and "sustainable development" on the webpage of *Cadwyn Clwyd.* As the webpage is not constructed around the concept of "sustainable tourism", the phrase and the related terms are not repeated explicitly in different sections of the webpage. "Sustainable tourism", "sustainability" and "sustainable development" are encountered once each in 'Given Centre', which presents the information that is part of the organisation's culture and identity.

Multimodal cohesion of the cluster

The parameters of 'Salience' and 'Repetition' are interlinked, as they both signify what elements in the textual and visual modes are most meaningful and important to the organisation, and the order, or hierarch of that importance (Kress and van Leeuwen, 2006). "Sustainable tourism" is not the most salient or repeated element in this cluster, which might be explained by the fact that rural economy, rather than "sustainable tourism", is the focus of the activities of the rural development agency. Colour and the image are the most repeated element on the webpage, with the colour palette for both being quite similar and based around the earthy colours of brown and rusty yellow. The significance and the meaning of those choices are further discussed in the next chapter. The webpage of *Cadwyn Clwyd* uses 'Framing' for its logo, in particular, rectangular shapes, straight lines and rounded shapes. Rectangular shapes and straight lines indicate the world of human construction, while the choice of rounded shapes usually indicates a preference for the natural world. The agency uses the latter in 'Ideal', which means that it aspires for an environment close to nature. However, in reality, the world of human construction dominates.

Table 5.13 presents the summary of the expressed textual and visual modality in this cluster of *Rural development agencies.*

Parameter	Value	Contents
High textual modality	Real/True	About Cadwyn Clwyd
High visual modality	Real/True	Overview of a rural landscape

TABLE 5.13: MODALITY

Overall modality in this cluster is high. This factor indicates that what *Cadwyn Clwyd* writes and presents about its activities for the diversifying and developing rural economy is true. As "sustainable tourism" is one of the activities that the agency supports to achieve that goal, it means that the organisation also believes in the usefulness of this concept for its purposes. It also means that *Cadwyn Clwyd* identifies the success of this activity and developed rural economy with the idyllic rural landscape bereft of human presence.

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate textual environments within the webpage of *Cadwyn Clwyd,* created to present to the viewer both the information about the organisation itself, and its concept of "sustainable tourism". 'Visual-Verbal Information Linking' reveals the relationship between information presented in textual and visual modes. Table 5.14 presents the summary of these parameters and their accompanying values. 'Visual Information Linking' does not take place on *Cadwyn Clwyd's* webpage. Only one image is used on the webpage, while the parameter of 'Visual Information Linking' requires more than one image to be a part of a visual mode.

Parameter	Value
Linguistic Information Linking	Description
	Persuasion
Visual Information Linking	N/A
Visual-Verbal Information Linking	Extension: Complement

TABLE 5.14: INFORMATION LINKING

Environments of 'Description' and 'Persuasion' are created by 'Linguistic Information Linking' on the webpage of *Cadwyn Clwyd.* Given that the concept of "sustainable tourism" will be encountered by the viewer in these environments, the impression created is that the concept and its context need to be explained to the reader, in order for him/her to be persuaded to accept the organisation's interpretation of the concept. This serves to indicate that there is no assumed shared understanding of "sustainable tourism" between the agency and the viewer of the webpage. In 'Visual-Verbal Information Linking', the information portrayed by the image complements the text, as both deal with rural environments. In this way the link between the interpretations of "sustainable tourism" as "rural development" is re-enforced once again.

5.2.2.2 Stage 2: Critical Discourse Analysis

The stage of Critical Discourse Analysis presents the findings from the textual mode only and includes results from the analysis of the following discourse parameters: 'Style', 'Actors' and 'Participants'. Table 5.15 presents the discourse style used on *Cadwyn Clwyd's* webpage.

Organisation	Style
Cadwyn Clwyd	Social

TABLE 5.15: DISCOURSE STYLE

The discourse style in this cluster is social. Social style represents social categories, social feelings and ideologies that are not motivated internally but are shared among the members of a group (Kress and van Leeuwen, 2006). This choice of social style indicates preference for promoting more pronounced group identity. Therefore, the overall drift in this cluster is towards "sustainable tourism" as part of a group identity that is taken as shared by the rural development agency and the viewer of the webpage.

Table 5.16 presents the perceived 'Actor' in the cluster of *Rural development agencies.* 'Actors' are the active participants from which social actions, including that of "sustainable tourism", emanate. 'Actors' highlighted in bold are mentioned most in the text on the webpage of *Cadwyn Clwyd.*

Actors
The Company
Public sector
Social sector representatives
Cadwyn Clwyd
Cadwyn Clwyd Cyfyngedig
The Company and its staff

TABLE 5.16: "SUSTAINABLE TOURISM" ACTORS

Table 5.16 demonstrates that the perceived 'Actors' in this cluster mostly belong to the organisation itself. Additionally, "public sector" and "social sector representatives" are seen as belonging to this group. However, such 'Actors' are quite generic, since the sector as a whole might not be able to play a pro-active role in the social action of "sustainable tourism". Rather, this agency perceives itself to be the main source of knowledge and action on "sustainable tourism", directed towards 'Participants' of the social action. Table 5.17 presents the 'Participants' of the social action.

Participants
Rural communities
Local communities
Sector Groups

TABLE 5.17: "SUSTAINABLE TOURISM" PARTICIPANTS

Table 5.17 illustrates that usually there are fewer 'Participants' of the social action than 'Actors' in this cluster. It means that there are more subjects of

social actions, in which "sustainable tourism" is included, than objects. Only "rural communities", "local communities" and "Sector Groups" (although it is not clear what these are) are receivers of the knowledge, expertise and action that emanates from a broader group of 'Actors'.

5.2.2.3 Stage 3: Visual analysis

The visual analysis of the webpage consists of evaluating the interactive meaning expressed on the webpage by means of the parameters of 'Distance', 'Attitude' and 'Contact'. As discussed in Section 5.2.2.1, there is only one image on *Cadwyn Clwyd's* webpage, which is located in the 'Given Centre'. The image contains the overview of a rural landscape.

In 'Distance' the size of the frame used when making an image reveals the relationship between the viewer and the image. It is applied to human-represented participants, buildings, objects and the environment (Kress and van Leeuwen, 2006). Table 5.18 presents the values of 'Distance', along with the contents of the image and the aspect of "sustainable tourism".

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Distance	Formality	Overview of a rural landscape	Environmental

<div align="center">TABLE 5.18: INTERACTIVE MEANING - DISTANCE</div>

Table 5.18 demonstrates that a formal relationship is established between the viewer and the expressed environmental aspect of "sustainable tourism". This element is the one that the viewer is not familiar with. Additionally, no other interpretations of "sustainable tourism" are expressed in the image and, therefore, no other relationships are available to the viewer.

The parameter of 'Attitude' exposes the degree of involvement or detachment through use of a horizontal angle of the image, and the power relationships between the viewer and the representation through the vertical angle used in the image (Kress and van Leeuwen, 2006). Table 5.19 presents the values of 'Attitude' expressed in this cluster, along with the accompanying contents of the image and the aspect of "sustainable tourism" expressed in the image.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Attitude	Equality	Overview of a rural landscape	Environmental
	Maximum involvement from the viewer	Overview of a rural landscape	Environmental

<div align="center">TABLE 5.19: INTERACTIVE MEANING - ATTITUDE</div>

According to the webpage of *Cadwyn Clwyd,* an equal relationship exists between the viewer and the representation that is an environmental aspect of "sustainable tourism", and rural landscapes. At the same time, maximum involvement is also requested from the viewer with regard to this aspect, as the viewer is asked to identify himself or herself with that landscape and environment.

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards the viewer. The vector establishes the roles in the 'Contact': a representation becomes a subject, or an 'Actor', and a viewer becomes an object, or a 'Participant', of

this act of communication. For this reason, a human, an animal and/or anthropomorphic entity is required to be present in the image. If those are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject, an 'Actor', that observes a representation, which turns into an object, a 'Participant'. No relationship is being established on such an occasion (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.20 presents the values of the parameter 'Contact' in the cluster of *Rural development agencies*, along with the accompanying contents of the image and the aspect of "sustainable tourism" expressed in the image.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Contact	Absence of contact as there are no humans or anthropomorphic entities in the image	Overview of a rural landscape	Environmental

<div align="center">TABLE 5.20: INTERACTIVE MEANING - CONTACT</div>

Table 5.20 demonstrates that no contact is being established between the viewer and the environmental aspect of "sustainable tourism". Lack of contact signifies that the rural destination is displayed for the viewer without the need for him or her to actively engage with it. The viewer stays detached in this relationship with "sustainable tourism. The rural landscape, and nature in general are there to be observed, and then to be left alone.

5.2.2.4 Cluster summary

Tourism is not the main activity of the organisations in this cluster. The purpose of the national park is to look after national parks. "Sustainable tourism" is one of the options for achieving those aims.

The environmental aspect of "sustainable tourism", "sustainability" and "sustainable development" are the concepts encountered in this cluster, which have become part of rural development agency's culture and identity. The agency aspires to an environment closer to nature. The colours of earthy colours of brown and rusty yellow support this aspiration. However, in reality, the world of human construction dominates. As "sustainable tourism" is one of the activities that the agency supports to achieve that goal, it means that the organisation also believes in its usefulness in achieving this dream. It also means that *Cadwyn Clwyd* identifies the success of "sustainable tourism" and developed rural economy with the idyllic rural landscape bereft of human presence.

However, the group identity that includes this interpretation of "sustainable tourism" is not yet shared between the agency and the viewer of the webpage. The agency perceives itself to be the main source of knowledge and action on "sustainable tourism". Only "rural communities", "local communities" and "Sector Groups" (although it is not clear what those are) are receivers of the knowledge, expertise and action that emanates from a broader group of 'Actors'.

The environmental element of "sustainable tourism" is the one that the viewer is not familiar with. The rural landscape, and nature in general, are there to be observed, and then left alone. At the same time the viewer is asked to identify himself or herself with that landscape and the environment.

5.2.3. Section summary

Tourism is not the main activity of the organisations in this stakeholder group. The purpose of the national park authorities and the rural development agency is to look after, promote and support the national park or develop and diversify rural economy. "Sustainable tourism" is one of the options for achieving the aims of the organisations in this stakeholder group

Environmental and social aspects of "sustainable tourism", "sustainability", "sustainable travel network", "sustainable practices" and "sustainable development" are the concepts encountered in this cluster. However, the aspirations of organisations in this group diverge. Some aspire for an untouched natural environment, while others would like nature become available for everyone. However, in reality, the world of human construction dominates.

Although "Sustainable tourism" is part of this cluster's culture and identity, it is not necessarily assumed that the concept is shared by viewers and organisations in this cluster. Nevertheless, the concern is still something that the viewer is expected to pay particular attention to.   Organisations in this stakeholder group generally believe in the usefulness of "sustainable tourism" in achieving their goals. However, less confidence is expressed here about the potential impact of tourists and visitors on the environment in rural areas.

The group identity that includes these interpretations of "sustainable tourism" are not yet assumed as shared between the organisations in this group and the viewer of the webpages. Simultaneously, stakeholders in this group perceive themselves and the viewers to be the main source of knowledge and action on "sustainable tourism". The list of the receivers of this knowledge is quite extensive; however, the rural development agency is less generous about sharing this knowledge than are the national park authorities.

The viewer is invited to identify himself or herself with the social and environmental aspects of "sustainable tourism" and to share the interpretations and understanding of "sustainable tourism", along with the social, economic and environmental responsibilities, that the concept holds for the organisations in this cluster. At the same time, while the environment may remain unfamiliar to the viewer, it is assumed that as soon as people are included in "sustainable tourism", the viewer becomes more comfortable with the concept. The viewer is invited to recognize nature in the representations, although it is not part of his or her everyday surroundings. The viewer treats the environment and people in that environment as equal in value in all circumstances, but without any emotional attachment being formed.

5.3 The Tourism industry

The webpages of eight organisations in total were analysed in the *Tourism industry* stakeholder group. The name for this stakeholder group was changed in the process of data collection and analysis from *Operators* to the *Tourism industry.* The title *Operators* was suggested by the EU TSG report, from which the original stakeholder groups chosen for this research

originated. However, in the process of analysis the title *Tourism industry* was deemed to be more appropriate. The organisations in this stakeholder group are divided into clusters according to the nature of their business: tour operators, accommodation providers, a travel agency and a membership organisation. Table 5.21 presents the organisations in this group in their clusters.

Cluster	Organisation	Nature of organisation
Accommodation providers	Blue Seas Hotel	guest house
	Harford Bridge Park	camping and touring park
	Helbsury Park	holiday cottages
Membership organisation	AITO	Association of Independent Tour Operators
Tour operators	Crystal	part of TUI plc., skiing and summer holidays
	Inntravel	walking and cycling holidays
	Naturetrek	wildlife holidays
Travel agency	Travel Matters	independent travel agency

TABLE 5.21: CLUSTERS AND ORGANISATIONS OF *THE TOURISM INDUSTRY* STAKEHOLDER GROUP

Most of the webpages of these organisations have "sustainable tourism" as the central topic around which the content is designed, or as the main supporting subject for the core theme of the webpage, i.e. social responsibility or ethical tourism. The findings in this section are presented in the clusters identified in Table 5.21, following the presentation structure based on the Research Instrument, which is introduced in the introductory section to the Findings chapter (see Section 5.1).

5.3.1 Accommodation providers

This cluster contains three cases: *Blue Seas Hotel* in West Cornwall, *Harford Bridge Park* in Devon and *Helsbury Park* in North Cornwall. The geographical proximity of the cases may be explained by the fact that Cornwall is a focus point of "sustainable tourism" activities, with the establishment of networks like COAST (Cornwall Sustainable Tourism Project) with a very strong focus

on sustainability issues. All three organisations are family-run SMEs that represent a variety of types of accommodation within the tourism industry. *Blue Seas Hotel* is a guest house, *Harford Bridge Park* is a camping and touring park, and *Helsbury Park* offers 'dog-friendly' holiday cottages. The webpages analysed are centred on the construct of "sustainable tourism", with the concept being integral to the identity of the organisations.

5.3.1.1 Stage 1: Multimodal cohesion

The webpages of the cases are composed as complex triptychs, along with the more straightforward horizontal and vertical binary structures of 'Given' and 'New', 'Ideal' and 'Real'. The following figures provide an overview of the organizational complexities of the webpages. They also explain the relevance of where the phrase "sustainable tourism" and related terms are to be found on the webpages for each case.

Organisation of Blues Seas Hotel's webpage

Figure 5.13: Vertical structure – Blues Seas Hotel

The webpage is no longer available online.

Figure 5.13 demonstrates the binary vertical structure of the *Blue Seas Hotel* webpage. The webpage is organized into 'Ideal' and 'Real'. 'Ideal' contains a generalized, idealized image that accompanies the idea of being a 'responsible visitor'. 'Real' holds more practical and detailed information on how to be a 'responsible visitor', from the point of view of the provider.

Figure 5.14: Horizontal structure – Blues Seas Hotel

The webpage is no longer available online.

Figure 5.14 illustrates the complex horizontal structure of the *Blue Seas Hotel* webpage. The 'Ideal' part of the webpage cannot be easily divided into either the binary horizontal structure of 'Given' or New' or into the vertical triptych. The 'Real' part of the webpage is structured as a horizontal triptych, and can be sectioned into 'Given', 'Centre' and 'New'. 'Given' contains the hyperlinks that serve as direction pointers towards the message in 'Centre'. 'New' holds information presented in the visual mode only about something not yet well-

known to the viewer. The images of a painting, architecture and a quay present a perspective that might be familiar to the viewer, that of being a 'responsible visitor'.

Figure 5.15: "Sustainable tourism" – Blues Seas Hotel

The webpage is no longer available online.

Figure 5.15 locates the phrase "sustainable tourism" on the webpage of *Blue Seas Hotel*. The concept is encountered in 'Real Given' and 'Real Centre'. Placing "sustainable tourism" in those sections of the webpage indicates that

for this organisation, the concept is part of their established reality, something that is well-known, well-understood and practiced, as opposed to simply being a novelty, an aspiration or a dream. The 'Centre' part of the triptych also serves the function of linking 'Given' and 'New'. In this case, the text in the 'Centre' gives advice to potential visitors to the hotel on how to engage in "sustainable tourism" while on holiday, and it links the hyperlinks aimed at visitors in the 'Given' to the images in the 'New'. As such, it aims to educate the guests that being sustainable tourists will lead to the best enjoyment of all those aspects of Cornwall that are represented in the images in the 'New'.

Organisation of the Harford Bridge Park's webpage

Figure 5.16: Vertical structure – Harford Bridge Holiday Park

The webpage is no longer available online.

Figure 5.16 illustrates a vertical triptych structure used on the webpage of

Harford Bridge Park. The triptych consists of 'Ideal', 'Centre' and 'Real'. 'Ideal'

contains the generalized and idealized image of *Harford Bridge Park.* 'Real'

contains the most practical information on the organisation, such as the postal

address. 'Centre' holds the core information on what "sustainable tourism" is for this accommodation provider.

Figure 5.17: Horizontal structure – Harford Bridge Holiday Park

The webpage is no longer available online.

Figure 5.17 demonstrates the simple binary horizontal structure of *Harford Bridge Park.* The webpage is divided into 'Given' and 'New'. The 'New' section is larger in size, which indicates that it holds information to which the viewer should pay particular attention.

Figure 5.18: "Sustainable tourism" – Harford Bridge Holiday Park

The webpage is no longer available online.

Figure 5.18 shows the locations of the "sustainable tourism" phrase on the webpage of *Harford Bridge Park*. When compared to the vertical and horizontal structures of the webpage demonstrated in Figures 5.18 and 5.17, the position of those phrases can be identified. In this case, "sustainable tourism" is found in 'Centre New'. "Sustainable tourism" is the core construct for this organisation, and it is important for *Harford Bridge Park* that the viewer takes notice of it.

Organisation of Helsbury Park's webpage

Figure 5.19: Vertical structure – Helsbury Park

The webpage is available from

www.helsburypark.co.uk/sustainability/sustainable_tourism/htm

Figure 5.19 reveals the vertical triptych structure used on the webpage of *Helsbury Park,* which divides the webpage into the sections of 'Ideal', 'Centre' and 'Real'. 'Ideal' holds the general information about the organisation. 'Real' contains the practical information about *Helsbury Park*. 'Centre' in the most meaningful section of the webpage, from the semantic point of view, carries the most pivotal information of the webpage.

Figure 5.20: Horizontal structure – Helsbury Park

The webpage is available from

www.helsburypark.co.uk/sustainability/sustainable_tourism/htm

Figure 5.20 illustrates the binary horizontal structure used on the webpage of *Helsbury Park.* The structure divides the webpage into 'Given' and 'New'. However, as the Figure 5.20 shows, there is some space at the bottom of the webpage with a vegetation pattern that is not included in the structure, for two reasons explained as follows. Firstly, the value of the semantic information carried is negligible as compared to the rest of the webpage. Secondly, the pattern is presented as a whole; therefore it cannot be broken into separate parts. This sort of visual presentation is encountered quite often in the tourism industry stakeholder group. The significance of this arrangement is not clear, and the implications of it are discussed in the Discussions chapter. The focal information of the webpage is located in the 'Given' section, thus what is expressed in this section is self-evident and central to the culture of *Helsbury Park.*

Figure 5.21: "Sustainable tourism" – Helsbury Park

The webpage is available from

www.helsburypark.co.uk/sustainability/sustainable_tourism/htm

Figure 5.21 highlights where on the webpage of *Helsbury Park* the phrase "sustainable tourism" and the related phrase "sustainable tourists" and "sustainability" are encountered. The term "sustainability" is located in 'Ideal' and 'Real', and in the area of the webpage that can be attributed to the 'New' part of it. "Sustainable tourism" and "sustainable tourists" are only found in the intersection of 'Centre' and 'Given'. In the "sustainable tourism" literature there is a clear distinction in meaning between "sustainability" and "sustainable tourism": "sustainability" is the desired condition, the outcome of "sustainable tourism" or "sustainable development". It is interesting that this desired condition is also located in 'Real', with the whole navigation bar being duplicated. However, it could be that such repetition has been dictated by practical considerations: the webpage of *Helsbury Park* is so long and involves so much scrolling down, that the reader needs a reminder of what other information is available at the end of the text.

Multimodal cohesion of the cluster

In terms of 'Salience' and 'Repetition', there is nothing unusual on these webpages. The expected elements are the salient ones: images and hyperlinks. The visual elements, such as images and headings are usually the most salient elements by default on any webpage. It is human nature to pay attention to the visual mode before the textual mode (Rakic and Chambers, 2012). Also, experienced browsers of the Internet expect the webpages to have a certain amount of visuals. Therefore, for something in the visual mode to stand out and become more salient, there is a requirement for the image to be different from what is usually expected. In the case of *Blue Seas Hotel* that would be the image of a painting in the 'New'; for *Helsbury Park* that would be the drawing of the "Green Nag". Thus the artistic aspect of "sustainable tourism" that has to do with culture, and perhaps exclusiveness,

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becomes more salient than other aspects; while the "Green Nag" emphasizes the environmental aspect attached to the "sustainable tourism" concept. In terms of 'Repetition', it should be noted that, although the webpages in this cluster are dedicated to the understanding of "sustainable tourism", the phrase itself is not encountered as often as in other stakeholder groups, for example, in the public sector group. One possible explanation for this variation might be that the interpretation of "sustainable tourism" by the organisations in the *Accommodation providers* cluster differs from provider to provider: the *Blue Seas Hotel* writes about being a responsible visitor, while *Helsbury Park* and *Harford Bridge Park* put emphasis on the environmental "green" aspect.

'Framing' is the key element of the webpage composition, which is also described as a visual rhythm. The stronger the 'Framing', the more disjointed and disconnected the elements appear to be, and vice versa (Kress and van Leeuwen, 2006). It could be that webpages with more 'Framing' are easier or cheaper to create than more streamlined and less cluttered webpages. If one compares the webpages for the small family-run businesses in this stakeholder group and the webpages of larger organisations, like *Crystal* (see Figure 5.13, Figure 5.14 and Figure 5.15)*,* the trend towards design of more fluid and less cluttered webpages becomes evident. Therefore, the webpages of the organisations in this cluster, which are all small enterprises, are cluttered with framing devices. *Harford Bridge Park* uses curved shapes in 'Ideal' and 'Given' and for framing the images. Another popular way to frame the sections of the webpages for this stakeholder group is use of background colour that was not so evident in the webpages of other stakeholder groups. This is evident on the webpage of *Helsbury Park*, where a dark green

background clearly separates 'New' from the rest of the webpage. The overall impression in this cluster, created by the use of such framing devices, is that an attempt is being made to combine human, man-made aspects and natural ones. However, the human world still dominates the natural world.

Table 5.22 presents the summary of the expressed textual modality for this cluster.

Parameter	Value	Organisation	Contents
High textual modality	Real/True	All three cases	How to be a Responsible Visitor ' 'What is sustainable Tourism?' 'Harford Bridge Park and Sustainable Tourism' Helsbury Park's Strategy for Sustainable Tourism'
Lower textual modality	Less real/Less True	Helsbury Park	How to be a Responsible Visitor ' Addressing the Readers and suggesting how they can participate in "sustainable tourism"

TABLE 5.22: TEXTUAL MODALITY

There is a variation in textual modality in this *Accommodation providers* cluster. Most of the text has high modality; however, it is consistently high only on the webpage of *Harford Bridge Park*. High modality signifies a belief that what is written is real and true. There are no degrees of doubt expressed when an understanding of "sustainable tourism" is discussed in *Harford Bridge Park* or an explanation is offered regarding strategies for "sustainable tourism". However, textual modality is lowered when the providers at *Blues Seas Hotel* and *Helsbury Park* suggest to the reader how to interpret "sustainable tourism". While the modality is not low throughout the whole text, the use of modal verbs in some sentences when recommendations are given makes it seem that the providers are not entirely confident in what they are suggesting. Of course, it might be that given the nature of business in the

service industry it would not be appropriate for the *Blue Seas Hotel* and *Helsbury Park* to impose their views on potential clients; therefore there would be a need to present a softer rhetoric. This is discussed further in the Discussions chapter.

Parameter	Sub-parameter	Value	Organisation	Contents
High visual modality	Naturalistic	Real/True	All three	Seaside landscape Architecture Animals and birds Wind turbine
High visual modality	Technological	Real/True	Helsbury Park	Graph for solar performance in 2010
High visual modality	Abstract	Real/True	Blue Seas Hotel Helsbury Park	The Green Nag Painting of a vase with flowers

TABLE 5.23: VISUAL MODALITY

Table 5.23 demonstrates the visual modality for this cluster. Uniquely in this research, it was found to present more than one kind of visual modality. Usually photographs are used in the visual mode, which have naturalistic modality. In the case of *Helsbury Park* and *Blue Seas Hotel* there are also abstract and technological modalities present (see Methodology chapter). All modalities are high, suggesting that these images represent stakeholder beliefs as to what constitutes for them "sustainable tourism": a combination of human and environmental aspects of "sustainable tourism", with the emphasis on technology and human alteration of the natural.

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments created by the webpages to present the concept of "sustainable tourism". 'Visual-Verbal Information Linking' establishes the relationship between the types of information presented in the textual and visual modes. Table 5.24 presents the summary of these parameters and

their accompanying values for *Blue Seas Hotel*, *Harford Bridge Park* and *Helsbury Park*.

Parameter	Value
Linguistic Information Linking	***Persuasion***
	Argumentation
	Description
	Procedure
Visual Information Linking	***Persuasion***
Visual-Verbal Information Linking	Extension: Complement
	Extension: Explanation

TABLE 5.24: INFORMATION LINKING

The dominant environment for the *Accommodation providers* cluster is that of Persuasion. It is the environment encountered most in 'Linguistic Information Linking' and the sole environment created by 'Visual Information Linking'. Other environments conveyed by 'Linguistic Information Linking' are those of Argumentation, Description and Procedure. Because "sustainable tourism" is predominantly found in the environment of Persuasion, the impression is created that the concept needs to be explained to the reader. Likewise, the impression is given that the providers are attempting to convince the reader to accept their interpretation of the term "sustainable tourism".

'Visual-Verbal Information Linking' is organized around the images complementing and explaining the text. Consequently, for the *Blue Seas Hotel*, some images complement the idea that being a responsible tourist who participates in "sustainable tourism" also means enjoying local culture and local sights. However, some images on the very same webpage do not complement the passages in the text intended to educate the reader in being a responsible visitor. In the case of *Harford Bridge Park* the images complement the paragraphs of the text dedicated to conservation features in

the holiday park. In the webpage of *Helsbury Park*, the images with naturalistic and abstract modalities complement the text, while the image acts as a medium for technological modality to explain the passages on the solar thermal performance of the accommodation provider. No contradictions or incongruences become apparent through this parameter.

5.3.1.2 Stage 2: Critical Discourse Analysis

This stage presents the findings from the analysis of the textual model only, and includes the findings on discourse 'Style', 'Actors' and 'Participants'. Table 5.25 presents the summary of 'Styles' used in the *Accommodation providers* cluster.

Case	Style
Blue Seas Hotel	Lifestyle
Harford Bridge	Lifestyle
Helsbury Park	Combination of Lifestyle/Social

TABLE 5.25: DISCOURSE STYLE

The predominantly 'Lifestyle' style used in the Acco*mmodation providers* cluster of the Tourism Industry stakeholder group differs from that of the stakeholder group discussed previously, in that it aims to establish certain social identities, behaviours and values that may be shared by organizers and visitors. Only the text in *Helsbury Park's* webpage has elements of the social style, which could have something to do with the length of the text and the amount of information conveyed in it.

Table 5.26 presents the list of the perceived 'Actors' in the *Accommodation providers'* cluster of this stakeholder group. 'Actors' are the active participants from which the action usually emanates. In the framework of this research, "Actors" are the "sustainable tourism" participants who play a pro-active role

in "sustainable tourism" action. 'Actors' highlighted in bold are mentioned most in this cluster.

Actors
_We_
You
West Cornwall
Harford Bridge Holiday Park
Ducks
House sparrows
Sustainable tourism
Dartmoor (National Park)
People
Holiday makers
Global economists
Tourists who promote sustainable tourism
Sustainable tourists

TABLE 5.26: "SUSTAINABLE TOURISM" ACTORS

Table 5.26 demonstrates that there are not many perceived 'Actors' in "sustainable tourism", as perceived by the organisations in this cluster. However, it is important to note that the 'Actors' mentioned most are 'We' and 'You', that is, the stakeholder itself and the visitors to its webpage. Other 'Actors' described range from very general "people" to singled out specific groups of people from whom the action on "sustainable tourism" is understood to emanate: "global economists", "tourists who promote sustainable tourism" and "sustainable tourists". The inclusion of "global economists" in this group is an interesting deviation from the usual collection of 'Actors', in that this group places a responsibility for "sustainable tourism" in the hands of theoreticians who shape global economic policy. Another curious inclusion is the evident distinction between "tourists who promote sustainable tourism" and "sustainable tourists". It is not clear why those groups are differentiated, but it seems to be assumed that tourists who promote sustainable tourism are not necessarily those sustainable tourists who

practice the concept, or vice versa. While it makes sense that the vector of "sustainable tourism" action would begin with tourists who are either sustainable or promote "sustainable tourism", the lack of tourism industry and public sector representatives (apart from the accommodation provider analysed itself) in the 'Actors' makes the researcher believe that the organisations in this cluster do not consider those stakeholder groups as active participants in "sustainable tourism". Those are put in the 'Participants' group, the summary of which is presented next.

Participants
Us
Helsbury Park and surrounding area
Dartmoor
West Cornwall
Cornwall Sustainable Tourism Project CoAST
(Local) communities
Local cultures
Local economies
Indigenous cultures
Communities visited
Tourist destination
You
Feeders
People
Green Tourism Business Scheme (GTBS)
Local producers
Local owners
Small, local businesses
Businesses which conserve cultural heritage and traditional values
Businesses that are environmentally friendly
All establishments concerned with tourism
Mass tourism
Tourism as an industry
Tourism industry
Business

TABLE 5.27: "SUSTAINABLE TOURISM" PARTICIPANTS

As Table 5.27 demonstrates, there are more 'Participants' than 'Actors' in the *Accommodation providers* cluster. Some of these 'Participants' also act

simultaneously as 'Actors', for example, Dartmoor, the reader or the organisations themselves. It is interesting to note however that the 'Participants' again range from the much specified groups such as "businesses which conserve cultural heritage and traditional values" and "feeders", to more general "business" and "people". It is as though the accommodation providers in this cluster highlight a larger agglomeration of 'Participants', such as "people", and then select from that agglomeration those who are considered more befitting of the designation of 'Participant', such as "you".

Overall, it becomes clear from the analysis of 'Actors' and 'Participants' that there is a clear division in this cluster as to who is seen to play an active role in "sustainable tourism", and who is seen to be on the receiving end. Relatively more power is given to consumers, the organisations themselves and the people with power to command the minds and direct the actions of politicians. Differentiated from that group is a much larger group that appears to have less power and consequently is assumed to depend on the action of most of the 'Actors' group when it comes to "sustainable tourism". Those 'Participants' mostly belong within the tourism industry and tourist destinations.

5.3.1.3 Stage 3: Visual analysis

The visual analysis of the webpage consists of evaluating the interactive meaning expressed in the webpage images through the parameters of 'Distance', 'Attitude' and 'Contact'. Approximately equal numbers of images (5 against 6) are located in 'Given' and 'New' respectively (see Figure 5.14, Figure 5.16 and Figure 5.20). Therefore one can argue that there is a duality,

or perhaps, a confusion in the understanding of how aspects of "sustainable tourism" are presented: that is, whether these aspects are intended to be seen as well-established and familiar, or as novel and different. Most of the images analysed are located in the 'Real' or 'Centre' sections of the webpages; therefore they are intended to represent the reality rather than a dream or an aspiration (see Figure 5.17 and Figure 5.19). The image of the seaside landscape from the *Blue Seas Hotel* webpage is located in 'Ideal', and being the most salient element on the webpage represents the vision associated with their version of "sustainable tourism": a natural landscape that is humanized, or "improved", by an evident human presence (See Figure 5.13). Despite the present variety of aspect in the *Accommodation providers* cluster, this is the aspect of "sustainable tourism" most commonly expressed in the images.

In 'Distance' the size of the frame used indicates the relationship between the viewer and the image. It is applied to human-represented participants, buildings, objects and the environment (Kress and van Leeuwen, 1996; Kress and van Leeuwen, 2006; Manchin et al, 2007). Table 5.28 presents the values of 'Distance' parameters in the *Accommodation providers'* cluster, along with the accompanying contents of the image and the aspects of "sustainable tourism" expressed in those images. The graph from the webpage of *Helsbury Park* is not included in the analysis of this parameter, as the representation in that image is not a human or anthropomorphic entity, or a building, object or environment.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Distance	Intimacy	Wind turbine	Technology
	Social distance	"Green nag" Painting Duck in the meadow	Humanized nature Culture Nature, environment
	Formality	House with the solar panels Pool complex Quay at day Quay at night Architecture Ponies in the meadow Seaside landscape	Technology Development Humanized or "Improved" nature Humanized or "Improved" nature Development Nature, environment Humanized or "Improved" nature

TABLE 5.28: INTERACTIVE MEANING - DISTANCE

There is a spread in the relationships established between the viewer and the aspect of "sustainable tourism" as expressed in the images. 'Culture' and 'Development' are the only aspects that have only one type of relationship attached to them, i.e. 'Social distance' and 'Formality'. 'Social distance' presupposes a certain degree of familiarity with the aspect, infused with a degree of formality. In social terms, it is a distance that people keep when encountering their friends. 'Formality' presupposes further distance between the viewer and the developmental aspect of "sustainable tourism". Other aspects, such as "technology", "nature and environment" and "improved nature" establish a mix of relationships between the viewer and the expresses aspects of "sustainable tourism".

The parameter of 'Attitude' reveals two values through the horizontal and vertical angles of the image. One value exposes the degree of involvement and detachment expected from the viewer regarding what is portrayed in the image that is whether or not the viewer identifies himself or herself with what is expressed. Another value represents the power relationship between the viewer and the representation, depending on the height of the visual angle used in the image (Kress and van Leeuwen, 1996; Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.29 presents the values of 'Attitude' in the *Accommodation providers* cluster, along with the accompanying contents of the image and the aspects of "sustainable tourism" expressed in those images. This time, the graph from the webpage of *Helsbury Park* is included in the analysis, as there are no restrictions in this parameter as to suitability of the images to the analysis.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Attitude	Equality	"Green nag"	Humanized nature
		House with the solar panels	Technology
		Pool complex	Development
		Quay at day	Humanized or "Improved" nature
		Quay at night	Humanized or "Improved" nature
		Ponies in the meadow	Nature, environment
		Seaside landscape	Humanized or "Improved" nature

	Power with representation	Wind turbine	Technology
		Architecture	Development
	Power with the viewer	Painting	Culture
		Duck in the meadow	Nature, environment
		Graph	Technology
	Maximum involvement from the viewer	Wind turbine	Technology
		"Green nag"	Humanized nature
		Painting	Culture
		Duck in the meadow	Nature, environment
		Pool complex	Development
		Quay at day	Humanized or "Improved" nature
		Quay at night	Humanized or "Improved" nature
		Ponies in the meadow	Nature, environment
		Seaside landscape	Humanized or "Improved" nature
	Minimum involvement from the viewer	House with the solar panels	Technology
		Architecture	Development
		Graph	Technology

According to the webpages in this cluster, an equal relationship exists between the viewer and the "humanized or "improved" nature" aspect of "sustainable tourism". This means that there is no power difference involved

in this relationship; this is the aspect with which the viewer is expected to be most familiar, comfortable and close. The fact that this aspect also requires the maximum involvement from the viewer, supports the idea that the viewer most identifies their ideas about "sustainable tourism" with this aspect. The power difference exists to a lesser or larger degree between the viewer and other aspects of "sustainable tourism". For example, the relationship between the cultural aspect and the viewer assigns power to the viewer, again relaying the idea that the viewer identifies fully with this aspect of the concept. Other aspects are spread between the three possible options and therefore are less focused. However, it should be noted that this cluster has something of a rarity in this research, i.e. the value of minimum involvement from the viewer in regards to the aspect portrayed. Those are the aspects of 'Technology' and 'Development', from which the viewer is expected to feel most detached.

The parameter of 'Contact' is a vector establishing relationship between the representation in the image and the viewer, making representation a subject and viewer an object of communication. For that reason, a human, animal or anthropomorphic entity needs to be present in the image. If these are absent, and the vector is not established, the viewer becomes the subject, and the representation an object, almost like a taster in a showcase. In that case, no relationship is being established between the viewer and the representation (Kress and van Leeuwen, 1996; Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.30 presents the values of 'Contact' in the *Accommodation providers* cluster, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Contact	Establishing relationship with the viewer	"Green nag"	Humanized nature
	Detachment from the viewer	Duck in the meadow	Nature, environment
	Absence of contact as the representation does not look at the viewer	Ponies in the meadow	Nature, environment
	Absence of contact as there are no humans or anthropomorphic entities in the image	House with the solar panels	Technology
		Pool complex	Development
		Quay at day	Humanized or "Improved" nature
		Quay at night	Humanized of "Improved" nature
		Architecture	Development
		Graph	Technology
		Seaside landscape	Humanized or "Improved" nature
		Wind turbine	Technology
		Painting	Culture

TABLE 5.30: INTERACTIVE MEANING - CONTACT

As this is one of the very few groups that use images with animals and anthropomorphic entities in the webpage, some 'Contact' is established. The relationship is being established between the more familiar humanized natural aspect of "sustainable tourism" and the viewer. Interestingly enough, the natural aspect of the contact is detached from the viewer, making it clear that

the viewer is not expected to feel entirely comfortable or involved with this natural environment. However, all other aspects of "sustainable tourism" are offered to the viewer for his or her dispassionate scrutiny to be looked at but not to get involved in.

5.3.1.4 Cluster summary

The multimodal cohesion analysis reveals that the organisations in this cluster mostly believe what they are saying and portraying about "sustainable tourism". The modality fluctuates when the viewer is given advice and suggestion about their behaviour in "sustainable tourism".

The CDA analysis illustrates the power relationship in "sustainable tourism" as perceived by the organisations in this cluster. More power is given to the consumers ("responsible tourist" is introduced in this cluster as well as described within the "sustainable tourism" context), to the accommodation providers themselves and to high-ranking and powerful economic theoreticians. On the receiving end of this power are the other organisations within the tourism industry and the collectives that create tourism destinations.

Through the visual analysis it becomes evident that humanized or "improved" nature is the most prominent aspect of "sustainable tourism" in this cluster. However, there is a degree of inconsistency in how it is presented by the organisations through their webpages. On the one hand, this is the aspect with which the viewer is most familiar and comfortable, and with which he or she identifies with most. On the other hand, this tamed natural environment in "sustainable tourism" is presented as an object to be observed from a

distance, even admired, but not to be actively engaged with. It should be noted that the aspects of culture and technology expressed through the textual and visual modes add to the dominance of the human-driven aspects of "sustainable tourism" as presented in this group.

5.3.2. Membership organisation

This cluster contains one case only: *AITO.* It is a membership organisation representing independent tour operators that specialise in particular destinations or types of holidays.

5.3.2.1 Stage 1: Multimodal cohesion

The webpage of *AITO* is composed of the horizontal binary structure of 'Given' and 'New', and a vertical triptych of 'Ideal', 'Centre' and 'Real'. The following figures provide an overview of these structures.

Organisation of AITO's webpage
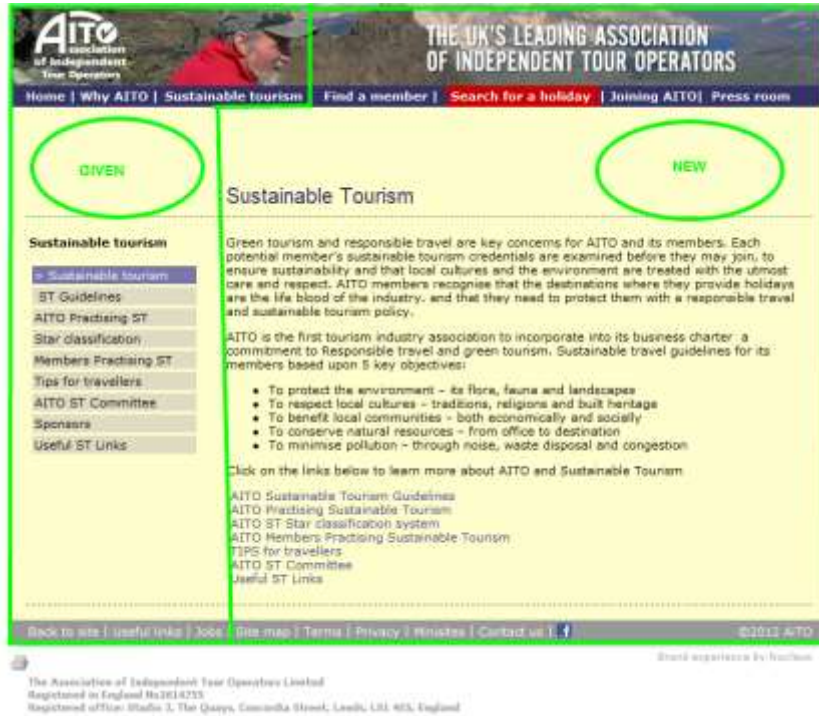
Figure 5.22: Horizontal structure - AITO

The webpage available from www.aito.co.uk/corporate_Responsible-Tourism.asp

Figure 5.22 illustrates the horizontal composition of *AITO*'s webpage. The webpage is organized into the binary structure of 'Given' and 'New', with the 'New' section being larger in size than 'Given'. In this instance 'Given' contains hyperlinks to other parts of the webpages with further information on "sustainable tourism". Thus 'Given' serves as the point of the departure for further exploration of the "sustainable tourism" concept within the culture of this organisation. 'New', on the other hand, presents the information on the concept itself. This material is something that the viewer of the webpage is assumed not to know well; therefore, to this content it is expected that the viewer should pay particular attention.

Figure 5.23: Vertical structure - AITO

The webpage available from www.aito.co.uk/corporate_Responsible-Tourism.asp

Figure 5.23 interprets the composition of the webpage along the vertical axis. The webpage is organized into a vertical triptych that consists of 'Ideal', 'Centre' and 'Real'. 'Ideal' carries the more abstract and idealized essence of what "sustainable tourism" is for this organisation. 'Real', in turn, conveys information that is more practical, detailed and specific. 'Centre' is the core that contains nucleus information for this webpage, which in this case is an explanation of what "sustainable tourism" is from the point of view of *AITO*.

Figure 5.24: "Sustainable tourism" - AITO

The webpage available from www.aito.co.uk/corporate_Responsible-Tourism.asp

Figure 5.24 identifies the locations of "sustainable tourism" and its related terms such as "sustainability", "sustainable travel" and abbreviation ST (Sustainable Tourism). The phrase and its associates are repeated over and over again throughout the webpage, but the whole "sustainable tourism" phrase is mostly encountered in 'Centre New'. This is information that is central to *AITO*, around which the whole cluster of material is based (as there are other webpages dedicated to "sustainable tourism" that follow this one); it would appear that the organisation would like for the viewer who is not familiar with the concept to pay particular attention to *AITO*'s explanation of what "sustainable tourism" means.

Multimodal cohesion of the cluster

The previous paragraph states that "sustainable tourism" and its variants are repeated throughout the webpage. Repetition reinforces the importance of this concept to *AITO*. "Sustainable tourism" is the most salient element as well, either because it is in the heading, or because the background colour is different. The gaze of the viewer is drawn to this immediately, and it becomes the most important element in the webpage hierarchy (Kress and van Leeuwen, 2006). As for 'Framing', there are many frames and separated elements along with rectangular shapes. Disjointed organisation usually indicates differentiation and stress on individuality (Kress and van Leeuwen, 2006). The colours used on the webpage are not usually associated with organic and natural phenomena, and rectangular shapes signify the technological world of human construction (Machin et al., 2007). Thus the link between individuality and the preference for the human world and "sustainable tourism" is formed.

Table 5.31 presents the summary of the expressed textual and visual modalities for this cluster.

Parameter	Value	Contents
High textual modality	Real/True	What "sustainable tourism" is for AITO and its members
Lower visual modality	Less Real/Less True	The image in 'Ideal' with the logo and the slogan of AITO

TABLE 5.31: MODALITY

The high textual modality in the text signifies that *AITO* believes what it writes about "sustainable tourism" to be true. From the text it becomes evident that

the organisation associates the concept with "sustainable travel" and "green tourism". Therefore, the focus arising from the text is on environmental and socio-cultural elements of "sustainable tourism". The lower visual modality can be explained by the location of the image in 'Ideal', where the information is usually more abstract and generalized than in 'Centre' or 'Real'. The image contains the photograph of a man in the foreground with mountainous landscape in the background with the logo of *AITO* and is slogan superimposed over it. The image instantly evokes an adventurous kind of tourism to unusual destinations, rather than the sun-sea-sand tourism usually associated with mass tourism, or wild landscape with the abundance of greenery, usually associated with green tourism.   The image evokes individuality (which was also expressed through 'Framing') and independence, which this organisation links to the "sustainable tourism" concept.

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments that the webpage of *AITO* creates to present the concept of "sustainable tourism". 'Visual-Verbal Information Linking' establishes the relationship between information in textual and visual modes. Table 5.32 presents the summary of these parameters and their accompanying values. 'Visual Information Linking' does not happen on *AITO*'s webpage. There is only one image on the webpage, while the parameter of 'Visual Information Linking' requires for more than one image to be a part of the visual mode.

Parameter	Value
Linguistic Information Linking	Description
	Procedure
Visual Information Linking	N/A
Visual-Verbal Information Linking	Extension: Complement

<p align="center">**TABLE 5.32: INFORMATION LINKING**</p>

The environment created in this cluster is different from those encountered in the previous analysis, where the environment of 'Persuasion' was dominant. In *AITO*'s case, the environments of 'Description' and 'Procedure' are created by 'Linguistic Information Linking'. The organisation does not appear to feel the need to persuade the viewer to accept their understanding of "sustainable tourism". It prefers to present their interpretation of the concept as if that understanding is already shared by the viewer and the organisation. The image used in 'Ideal' and discussed in the previous paragraph complements the text, although not as much as it complements the idea behind *AITO*, which stresses the "independence" value in its culture. However, on the webpage this idea of independence and the concept of "sustainable tourism" are linked together.

5.3.2.2 Stage 2: Critical Discourse Analysis

This stage presents the findings from the analysis of the textual mode only, and includes findings from the parameters of 'Style', 'Actors' and 'Participants'. Table 5.33 presents the style used on *AITO*'s webpage.

Case	Style
AITO	Social

<p align="center">**TABLE 5.33: DISCOURSE STYLE**</p>

The style in this cluster is social. Social style represents social categories, social feelings and ideologies that are not motivated internally but are shared among the members of the group (Kress and van Leeuwen, 2006). This choice of style contrasts starkly with the meanings of independence and individuality expressed throughout the webpage composition. It is as if the values of independence, individuality, along with the aspect of environmental and human-controlled aspects of "sustainable tourism" expressed so far, are creating the social ideology of this group, of which *AITO* and the viewers are members.

Table 5.34 presents the list of the perceived 'Actors' in the cluster of *Membership organisations*. 'Actors' are the active participants from which the action usually emanates. In the framework of this research, 'Actors' are the "sustainable tourism" participants who play a pro-active role in "sustainable tourism" action. 'Actors' highlighted in bold are the ones mentioned most often in this cluster.

Actors
AITO
They (members)
They (potential members)
AITO members
AITO members practicing sustainable tourism
AITO committee
Tourism industry association

TABLE 5.34: "SUSTAINABLE TOURISM" ACTORS

The Table 5.34 demonstrates that the perceived 'Actors' of "sustainable tourism" in this cluster are restricted to *AITO* itself and its members or

potential members. No other "sustainable tourism" stakeholder groups act as subjects of the concept. It is interesting that *AITO*, as an organisation, clearly distinguishes its identity from that of its members, even though both *AITO* as organisation and its members are entities from which all the action on "sustainable tourism" is seen to originate. Table 5.35 presents the "sustainable tourism" 'Participants', which include objects, rather than subjects, that are engaged with the concept by the 'Actors'. 'Participants' highlighted in bold are mentioned most often in this cluster.

Participants
Local cultures: traditions, religion, built heritage
The environment: flora, fauna, landscape
Destinations (them)
AITO and its members

<div align="center">TABLE 5.35: "SUSTAINABLE TOURISM" PARTICIPANTS</div>

Table 5.35 demonstrates, the scope of the 'Participants' is much wider than that of 'Actors'. While *AITO* and its members are mentioned in the text as "sustainable tourism" 'Participants', the dominant role they play is that of 'Actors'. Destinations, local cultures and environment are presented as objects of "sustainable tourism", towards which the action is directed by the 'Actors'. Local cultures and the environment are mentioned more often as 'Participants' than Destinations. Therefore it is safe to assume that those are the primary objects that are engaged in the action of "sustainable tourism" by *AITO* and its members.

5.3.2.3. Stage 3: Visual analysis

The visual analysis of the webpage consists of evaluating the interactive meaning expressed in the webpage through the parameters of 'Distance', 'Attitude' and 'Contact'. As discussed in Section 5.3.2.1, there is only one

image on *AITO*'s webpage, which is located in the 'Ideal'. The image contains the photograph of a man in the foreground with mountainous landscape in the background with the logo of *AITO* and its slogan superimposed over it.

In 'Distance' the size of the frame used when making an image reveals the relationship between the viewer and the image. It is applied to human-represented participants, buildings, objects and the environment (Kress and van Leeuwen, 2006). Table 5.36 presents the values of 'Distance', along with the contents of the image and the aspect of "sustainable tourism" expressed. There is a clear semantic distinction in what is represented in the foreground and background, as the man in the image and the mountainous landscape signify different aspects of "sustainable tourism". As the size of the frame used for those aspects is different, the values expressed differ as well.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Distance	Intimacy	A single man in the foreground	Human world
	Formality	Mountains	Nature, environment

<div align="center">TABLE 5.36: INTERACTIVE MEANING - DISTANCE</div>

As Table 5.36 demonstrates, the relationships between the viewer and various aspects of "sustainable tourism", although expressed within the same image, are different. The human element in "sustainable tourism" is the one that the viewer is most familiar and comfortable with, as signified by the value of 'Intimacy'. As for the natural component of the concept, because of the long-shot perspective used in the image, the relationship between that

element and the viewer is more distant, formal, as the viewer is not too familiar with the natural environment, as indicated by the 'Formality' value.

The parameter of 'Attitude' exposes the degree of involvement or detachment through the horizontal angle of the image and the implied power relationships between the viewer and the representation through the vertical angle of the image (Kress and van Leeuwen, 2006). The Table 5.37 presents the values of 'Attitude' expressed in this cluster, along with the accompanying contents of the image and the aspect of "sustainable tourism" expressed in the image.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Attitude	Equality	A single man in a mountainous landscape	Humanized (accessible?) nature
	Minimum involvement from the viewer	A single man in a mountainous landscape	Humanized (accessible?) nature

TABLE 5.37: INTERACTIVE MEANING - ATTITUDE

An equal relationship exists between the viewer and the environmental and human-related aspects of "sustainable tourism" (there are so many different aspects suggested by various organisations in this research, it is difficult to fit them all neatly within four or five categories). There is no power difference involved in this relationship. However, at the same time, the viewer is detached in this equal relationship, and minimum involvement is required from the viewer with these different aspects. The relationship is equal, the viewer is familiar with these aspects, but at the same time, is also   involved

with "sustainable tourism". The consumer, or the viewer, is not here an 'Actor' or a 'Participant' of "sustainable tourism" in textual mode (unlike in other clusters or stakeholder groups). This detachment is also expressed through the parameter of 'Attitude' and 'Contact'.

The parameter of 'Contact' consists of a vector establishing relationship from the representation in the image towards the viewer, making a representation a subject, and a viewer an object of communication. Table 5.38 presents the value of 'Contact' in the cluster, along with the accompanying content in the image that expresses this parameter and the aspect of "sustainable tourism" attached to it. In the case of 'Contact', the image is analysed as a whole, as it is impossible to divide it into smaller segments in a meaningful way that would produce results.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Contact	Absence of contact as the representation does not look at the viewer	A single man in a mountainous landscape	Humanized (accessible?) nature

<p align="center">TABLE 5.38: INTERACTIVE MEANING - CONTACT</p>

As this is one of the few clusters that uses images with a human being in the webpage, there is a possibility for a 'Contact' to be established between the viewer and the representation. However, as the man in the image does not look at the viewer or establish contact, the whole image is presented to the viewer to be scrutinized as a display. The viewer is not involved with what is

represented; he or she stays detached and simply observes the representation.

5.3.2.4 Cluster Summary

The analysis of multimodal cohesion, Critical Discourse Analysis and visual analysis all illuminate interesting minor incongruences in the "sustainable tourism" concept as presented in this cluster. The values of independence and individuality in the human-constructed world are the main values as revealed in the process of composition analysis. In turn, visual analysis indicates that for this organisation "sustainable tourism" combines both a human and an environmental aspect, with the human aspect being more familiar. At the same time, keeping with the spirit of independence and affirming individuality, the viewer stays detached from the concept and does not actively engage with it. *AITO* is very clear in its distinction as to who plays an active role in "sustainable tourism", and who is on the receiving end of all this action. It is the responsibility of the organisation and its members to carry the "sustainable tourism" concept to local cultures and environments, rather than customers, the public sector or other players in the tourism industry.

5.3.3 Tour operators

The *Tour operators* cluster contains three organisations: *Crystal, Inntravel* and *Nature Trek.* All these tour operators have different specialities. *Crystal* is the largest one of the three, is part of TUI Travel PLC and operates around the UK, offering ski and summer holidays in Europe and North America. *Inntravel* is an independent tour operator from North Yorkshire that specializes in 'Slow holidays', i.e. walking, cycling and snow holidays. *Nature Trek* is an independent tour operator from Hampshire specializing in wildlife holidays and tours. The webpages of *Inntravel and Nature Trek* are dedicated to "sustainable tourism", making "sustainable tourism" important to the identity

of these tour operators. The analysed *Crystal* webpage focuses on social responsibility. The organisation has a separate webpage devoted exclusively to "sustainable tourism". However, the results from the search through search engines led the researcher to their social responsibility webpage, which also mentions "sustainable tourism".

5.3.3.1 Stage 1: Multimodal cohesion

The webpages of *Crystal, Inntravel* and *Nature Trek* have a similar composition. Along the horizontal axis, they are organised into binary structures of 'Given' and 'New'. Vertically, all three webpages are constructed as vertical triptychs and, therefore, can be divided into the sections of 'Ideal, 'Centre' and 'Real'. The following figures provide an overview of the webpage structures. They also explain the relevance of where the phrase "sustainable tourism" and related terms are to be found on the webpage for each tour operator.

Organisation of the Crystal's webpage
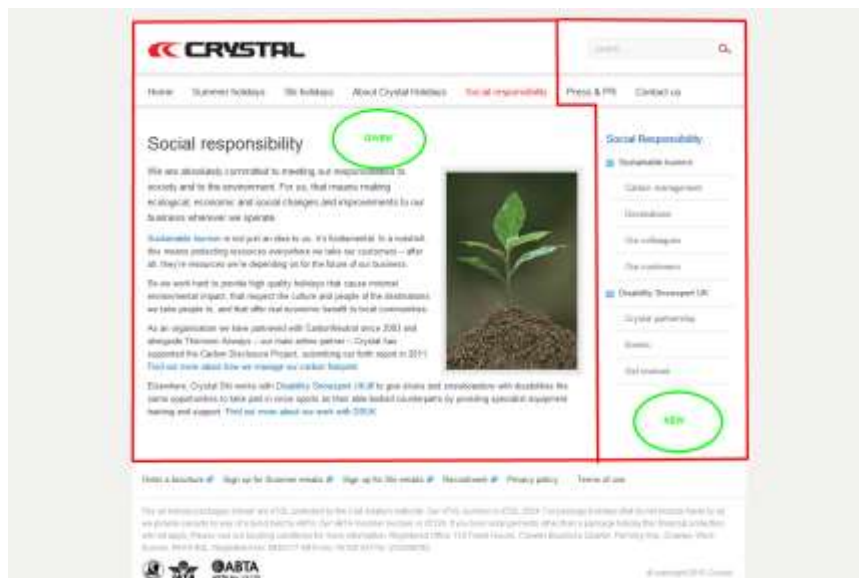
Figure 5.25: Horizontal structure - Crystal

The webpage is available from www.crystalholidays.co.uk/social-responsibility/

Figure 5.25 illustrates the horizontal composition of *Crystal's* webpage. The webpage is organized into the binary structure of 'Given' and 'New', with the 'Given' section being larger in size than the 'New' section. In this instance the 'Given' section contains the hyperlinks to other parts of the website and, more importantly, the text on social responsibility. This text serves as a point of departure for further exploration of those concepts, with the hyperlinks to other related items provided in 'New'. "Sustainable tourism" is one of the two significant topics incorporated into social responsibility by *Crystal,* the other being *Disability Snowsport UK,* a membership organisation that makes it possible for people with disabilities to ski and snowboard.

Figure 5.26: Vertical structure - Crystal

The webpage is available from www.crystalholidays.co.uk/social-responsibility/

Figure 5.26 unravels the composition of the webpage along the vertical axis. The webpage is organized into a vertical triptych that consists of 'Ideal', 'Centre' and 'Real'. 'Ideal' usually carries more generalized information about *Crystal.* 'Real', in its turn, conveys the more detailed and practical information. 'Centre' is the core that holds the unfolded text on social responsibility, which provides the core information as well as mentioning "sustainable tourism".

Figure 5.27: "Sustainable tourism" - Crystal

The webpage is available from www.crystalholidays.co.uk/social-responsibility/

Figure 5.27 exposes the locations of "sustainable tourism" on the *Crystal* webpage. As this webpage is not constructed around the concept of "sustainable tourism" but that of social responsibility, the concept is not repeated explicitly in different sections of the webpage. "Sustainable tourism" is encountered once in 'Given Centre' and once in 'New Centre'. In 'Given' it is presented in the wider context of social responsibility and in 'New' it is a hyperlink that serves as point of departure of further exploration of the concept.

Organisation of the Inntravel's webpage
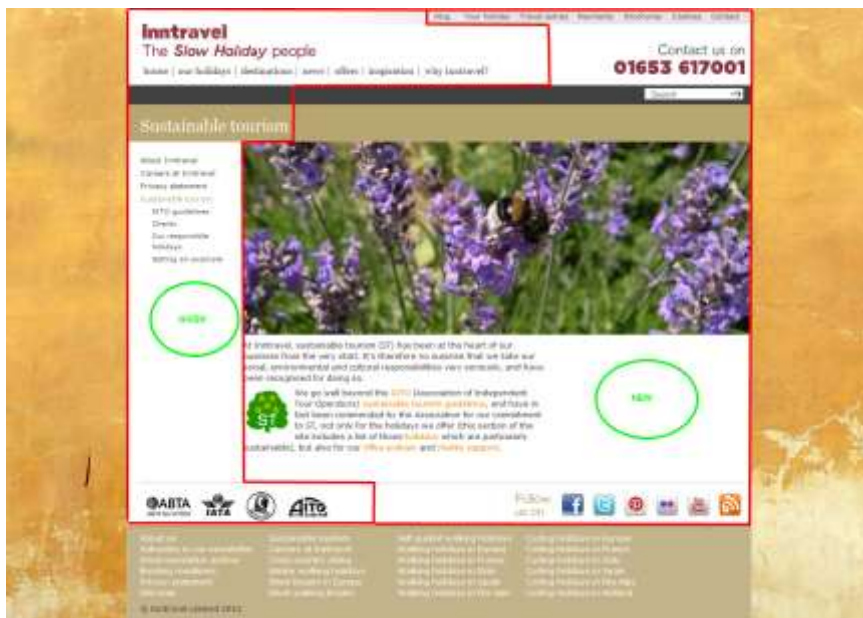
Figure 5.28: Horizontal structure - Inntravel

The webpage is available from www.inntravel.co.uk/Sustainable-tourism

Figure 5.28 illustrates the horizontal composition of *Inntravel*'s webpage. The webpage is organized into the binary horizontal structure of 'Given' and 'New'. Unlike the horizontal assembly of *Crystal's* webpage, the section of 'New' takes up more space than the section of 'Given' in this case. 'Given' contains the information that the viewer already knows or has to go through to navigate to this webpage with "sustainable tourism". It gives the viewer an understanding of where in the website's structure they are currently located. 'New' contains information on *Inntravel's* understanding of the "sustainable tourism" concept. This is the key information of this webpage to which the viewer is directed for particular attention.
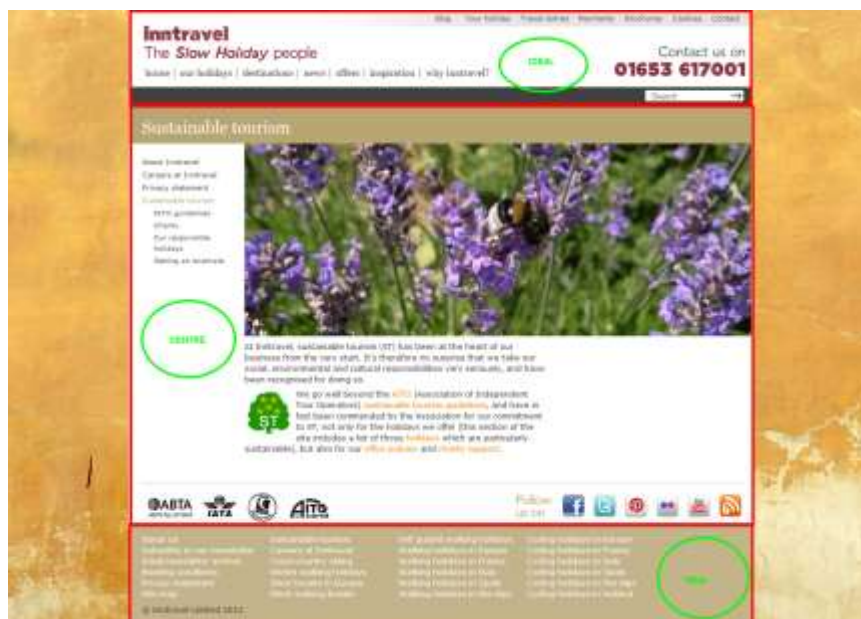
Figure 5.29: Vertical structure - Inntravel

The webpage is available from www.inntravel.co.uk/Sustainable-tourism

Figure 5.29 elucidates the composition of the webpage along the vertical axis. The webpage is organized into a vertical triptych of 'Ideal', 'Centre' and 'Given'. 'Ideal' carries generalized information about the organisation, for example, its slogan 'The **Slow Holiday** people'. 'Real', in its turn, contains more specific information listing all types of holidays that *Inntravel* offers. 'Centre' becomes the semantic core of the webpage that holds the text on "sustainable tourism".

Figure 5.30: "Sustainable tourism" - Inntravel

The webpage is available from www.inntravel.co.uk/Sustainable-tourism

Figure 5.30 illustrates the positions of the "sustainable tourism" phrase on the *Inntravel* webpage. Even though the webpage is dedicated to the concept, the phrase is not repeated explicitly in different sections of the webpage. "Sustainable tourism" is encountered twice in 'Given Centre' and twice in 'New Centre'. In 'Given Centre' the concept is in the title and appears as part of the navigation tab which communicates to the viewer his or her location on the website in relation to other webpages. In 'New Centre', the phrase "sustainable tourism" is found in the text in reference to the concept and its role in *Inntravel*'s identity and philosophy.

Organisation of Naturetrek's webpage
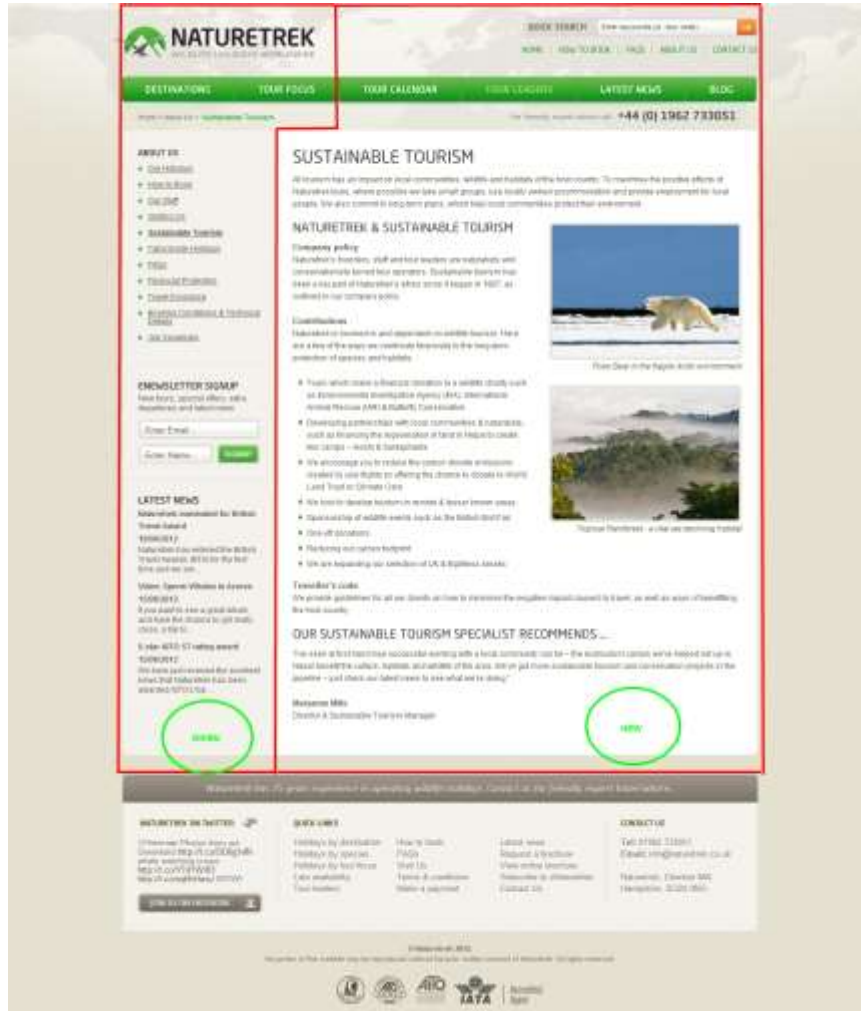
Figure 5.31: Horizontal structure - Naturetrek

The webpage is available from www.naturetrek.co.uk/sustainable-

tourism.aspx

Figure 5.31 illustrates the horizontal composition of *Naturetrek's* webpage. The webpage is organized into the binary structure of 'Given' and 'New'. Similar to the *Inntravel's* webpage, the 'New' section is larger in size than the 'Given' section. 'Given' contains the information that the viewer already knows

or has to go through to navigate to this webpage with "sustainable tourism". It gives the viewer an understanding of where in the website's structure they are currently located. It also gives the viewer an opportunity to sign up for the E-newsletter and the Latest News, which might be considered an expected location for these functions, as they are usually perceived as new or unknown information. However, the whole 'Given' section may also hold information that is part of the organisation's culture. This seems to be the case for *Naturetrek,* which creates an image, or a taste of itself for the eyes of the viewer, starting with the company's logo and with all the other information organized along the vertical axis in 'Given'. In turn, 'New' contains information on *Naturetrek's* interpretation of the "sustainable tourism" concept. This is the key information of this webpage to which the viewer should pay particular attention.
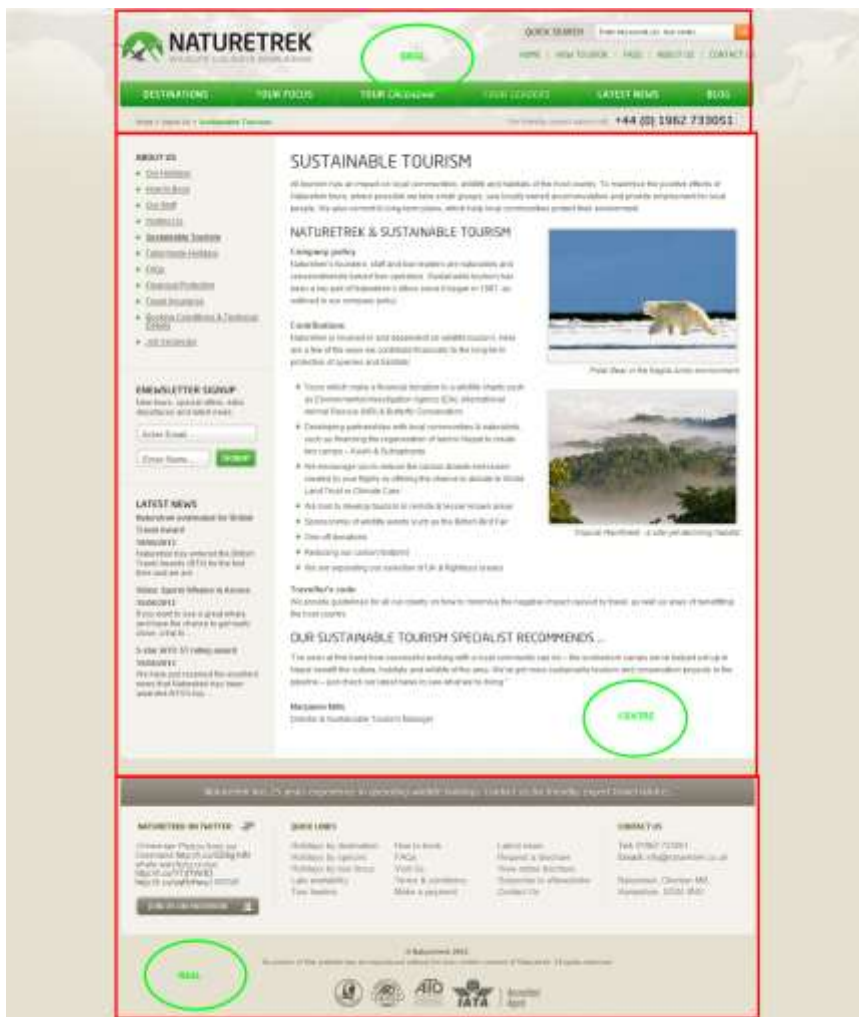
Figure 5.32: Vertical structure - Naturetrek

The webpage is available from www.naturetrek.co.uk/sustainable-tourism.aspx

Figure 5.32 reveals the composition of *Naturetrek's* webpage along the vertical axis. The webpage is organized into a vertical triptych that consists of 'Ideal', 'Centre' and 'Real'. As with the webpages of *Crystal* and *Inntravel*, 'Ideal' carries more generalized information about the organisation. 'Centre' contains the core semantic information on "sustainable tourism" and its

interpretation and understanding according to *Naturetrek.* Again, this is the section to which the viewer is intended to pay most attention. 'Real' contains the more detailed information presented by means of quick links that provides a better understanding of the *Naturetrek's* services. It should be noted that 'Real' was not included in the analysis of the horizontal structure, as one sees from the previous Figure 5.31. The reason is that there is nothing semantically interesting in this section; nor is there anything else that would influence the analysis. Also, the way 'Real' is organized makes it quite difficult to split this section into 'Given' and 'New'.
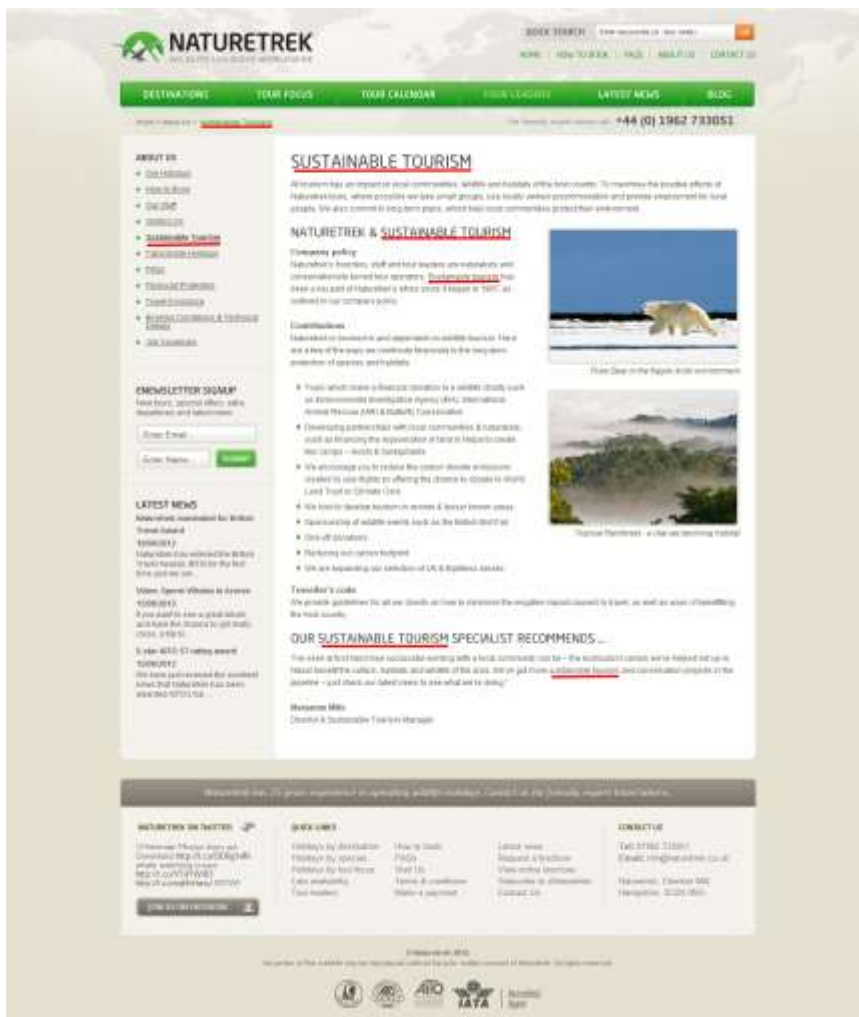
Figure 5.33: "Sustainable tourism" - Naturetrek

The webpage is available from www.naturetrek.co.uk/sustainable-tourism.aspx

Figure 5.33 locates the phrase "sustainable tourism" on the *Naturetrek* webpage. The phrase is encountered in the 'Centre' of the vertical triptych only, mainly in the 'New' section. Therefore the concept is presented as something not yet known but significant, as a key concept to this organisation,

the interpretation of which is not yet necessarily agreed upon by the viewer and *Naturetrek.*

Multimodal cohesion of the cluster

In terms of 'Salience', the items that are salient are the usual ones: headings and images. All the images in this cluster represent the natural environment. Thus the environmental element of "sustainable tourism" is stronger in this cluster. The salient headings are "Sustainable tourism" and "Social responsibility", and form the link between those concepts and the environmental aspect of "sustainable tourism". There is a slight difference in the nuances expressed by the environmental aspect, in that it is linked to "sustainable tourism" through images which include both flora and fauna, whereas the link to social responsibility excludes the animal world. "Sustainable tourism" is also a repeated element in this cluster, which reinforces its importance to the organisations. Another repeated element is the use of colour. In particular, the colour white seems to be a popular choice in this cluster. As for 'Framing', there is less framing present, and the webpages are more streamlined than usual. This reduced 'Framing' indicates a direction towards a more pronounced group identity. Of course, 'Framing' does not disappear completely in this cluster. Nonetheless, it does appear in the use of straight lines, and linguistic means such as bullet points, the shapes and lines representing mechanical, human construction. These parameters indicate that for the viewer to associate himself or herself with the environmental aspect of "sustainable tourism" here, he or she needs to understand that it is presented within the confines of human construction.

Table 5.39 presents the summary of the expressed textual modality for this cluster:

Parameter	Value	Organisation	Contents of the text
High textual modality	Real/True	Crystal	Understanding of social responsibility that is based around "sustainable tourism" concept
		Inntravel	Integration of "sustainable tourism" into the identity and actions of the organisation
		Naturetrek	Integration of "sustainable tourism" into the identity and actions of the organisation

<div align="center">TABLE 5.39: TEXTUAL MODALITY</div>

The high textual modality signifies that all the organisations in this cluster believe to be true what they say about "sustainable tourism" and its role in their identities and activities. The concept is associated with social, environmental and cultural responsibilities, ecological, economic and social changes, protection of environments, local communities and habitats. These all sound like a standard collection of items usually connected to "sustainable tourism". Of course, visual modality and multimodal cohesion highlight that these aspects are organized in a hierarchy, some being more salient than others.

Table 5.40 presents the summary of visual modalities in this cluster.

Parameter	Value	Organisation	Contents of the image
High visual modality	True/Real	Crystal Inntravel	Sprout Bumblebee on a flower
		Naturetrek	Polar bear in the Arctic Tropical rainforest

<p align="center">TABLE 5.40: VISUAL MODALITY</p>

The high visual modality signifies that all the organisations in this cluster see what is represented in the images used on the webpages to be real and true. In the case of this cluster, all the images represent nature and the environmental aspect of "sustainable tourism". The lack of humans or any traces of human activities or artefacts is noticeable in the images used by *Crystal, Inntravel and Naturetrek.*

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments in which the concept of "sustainable tourism" is presented to the viewer. 'Visual-Verbal Information Linking' establishes the relationship between information given respectively in textual and visual modes. Table 5.41 presents a summary of these parameters and their accompanying values for *Crystal, Inntravel* and *Naturetrek.*

Parameter	Value
Linguistic Information Linking	***Persuasion***
	Description
Visual Information Linking	***Persuasion***
Visual-Verbal Information Linking	Extension: Complement

<center>TABLE 5.41: INFORMATION LINKING</center>

The dominant environment in the cluster of *Tour operators* is that of Persuasion. It is the most encountered environment in 'Linguistic Information Linking' and the only environment created by 'Visual Information Linking'. Another environment, which is conveyed by 'Linguistic Information Linking', is that of Description, an environment related to Persuasion (Kress and van Leeuwen, 2006). Because "sustainable tourism" is predominantly found in the environment of Persuasion, the impression is created that the concept needs to be explained to the reader. Likewise, the impression is given that the tour operators of this cluster are attempting to convince the reader to accept their interpretation of "sustainable tourism" and the ways the organisations have integrated it into their activities.

'Visual-Verbal Information Linking' is organized in such a way that the images used on the webpages of *Naturetrek, Inntravel* and *Crystal* complement the text. However, the semantic link between the text and the images is not particularly strong. The images used by the organisations to accompany the text represent what is almost expected from such images as traditionally used to represent "sustainable tourism": for example, nature or animals. It seems that the images are quite generic and complement the idea behind the text and "sustainable tourism", rather than the contents of the text.

5.3.3.2 Stage 2: Critical Discourse Analysis

This stage presents the findings from the analysis of the textual mode only, and includes the findings on 'Style', 'Actors' and 'Participants' of discourse on "sustainable tourism" in this cluster. Table 5.42 presents the summary of 'Styles' used in the cluster of *Tour operators*.

Organisation	Style
Crystal	Social
Inntravel	Social
Naturetrek	Social

TABLE 5.42: DISCOURSE STYLE

The style of discourse in this cluster is purely social. Social style represents social categories, social feelings and ideologies that are not motivated internally but are shared among the members of the group (Kress and van Leeuwen, 2006). The viewer of the webpage is invited to share the interpretations and understanding of "sustainable tourism" and social, economic, environmental and cultural responsibilities that the concept means for the organisations in this cluster.

Table 5.43 presents the list of the perceived 'Actors' of "sustainable tourism" in the cluster of Tour Operators. 'Actors' are the active participants of the social action, in this case "sustainable tourism", from whom the action usually goes forward. 'Actors' highlighted in bold are mentioned most often in this cluster.

Actors
_We_
Naturetrek
Crystal
Crystal Ski
Company
Naturetrek's founders
Staff
Tour leaders
Naturalists
Conservationists
Our sustainable tourism specialist
All tourism
Sustainable tourism
AITO guidelines
Tour operators
Polar bear
They
Charity

TABLE 5.43: "SUSTAINABLE TOURISM" ACTORS

Table 5.43 demonstrates that the perceived 'Actors' of "sustainable tourism" in this cluster mostly belong to the tour operators themselves, to the organisation as a whole entity and to its staff that includes 'tour leaders', 'naturalists' and 'conservationists', 'our sustainable tourism specialist'. Again, the tour operators mostly present themselves as a collection of individuals, as 'we', clearly indicating that what is expressed is the opinion of the group. Other 'Actors' represent the tourism industry, and, surprisingly, the environment and third sector. However, the presence of these elements in this parameter is meagre; therefore the analysis concentrates on the

organisations themselves. All in all, it should be noted that 'Actors' that are related to the environmental aspect of "sustainable tourism" are singled out in this cluster, such as "naturalists" and "conservationists", a phenomenon not present in the texts of stakeholders groups previously analysed. The value is clearly put on this aspect in the cluster of *Tour operators*.

Table 5.44 presents the 'Participants' of "sustainable tourism", which are treated as objects, rather than being subjects of the social action.

Participants
Local communities
Habitat (of the host country)
Wildlife
Our business
Local people
Their environment
Host country
The culture (of the area)
Society
Culture and people of the destinations
Species
The environment
You
All our clients
Our customers
Skiers and snowboarders with disabilities
Able-bodied counterparts

Small groups
Wildlife tourism
Us
AITO
Naturalists
Wildlife charity
World Land Trust
Climate Care
Carbon Neutral
Thomson Airways
Carbon Disclosure Project
Disability Snowsport UK

TABLE 5.44: "SUSTAINABLE TOURISM" PARTICIPANTS

As Table 5.44 demonstrates, there are many more 'Participants' of "sustainable tourism" than 'Actors' in the cluster of *Tour operators*. The scope of 'Participants' is also wider. While the organisations and their staff are mentioned in this category as well, the main groups with 'Participants' can be identified as local communities, environment, charities and consumers. Therefore, the social action of "sustainable tourism" is directed towards and at these 'Participants' from the organisations and the staff in this cluster.

5.3.3.3. Stage 3: Visual analysis

The visual analysis of the webpages in the cluster of *Tour operators* consists of evaluating the interactive meaning expressed in the webpages' images through the parameters of 'Distance', 'Attitude' and 'Contact'. Three out of four images in this cluster are located in 'New Centre' (see Figure 5.28, Figure 5.29, Figure 5.31 and Figure 5.32), and one in 'Given Centre' (see Figure 5.25 and Figure 5.26). As has been discussed previously, although all the images represent nature, those representations are slightly nuanced. Two

images in the 'New Centre' have animals or insects in them, introducing fauna, or animal life into the environment. One image in 'New Centre' and one image in 'Given Centre' represent "dead" nature only, excluding living fauna from the environment. From the analysis of the other stakeholder groups and other clusters in this group it became evident that it is quite unusual for organisations to include images with animals on their webpages. In this cluster, the inclusion of wildlife in the environmental aspect of "sustainable tourism" is presented as something the viewer is not familiar with or accustomed to, but also something to which he or she should pay particular attention.

The parameter of 'Distance' determines the relationship between the viewer and the representation by means of the size of the frame used in the image. 'Distance' is applied to human-represented participants, buildings, objects and the environment in the images (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.45 presents the values of 'Distance' in the cluster of *Tour Operators*, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspects of "sustainable tourism" expressed
Distance	Formality	'Polar bear in the fragile Arctic environment'	Nature, environment
		'Tropical Rainforest – a vital yet declining habitat'	Nature, environment
	Social Distance	Sprout	Nature, environment
		Bumblebee in flowers	Nature, environment

TABLE 5.45: INTERACTIVE MEANING - DISTANCE

There is some variety in the relationships that are established between the viewer and the environmental aspect of "sustainable tourism". The value of 'Formality' signifies that there is a certain distance between the viewer and the environment, with the viewer being unaccustomed to or unfamiliar with the represented landscape. It should be noted that the landscapes represented in the images where the relationship is formal are all quite exotic and dangerous to the average traveller: that is, Arctic space and tropical forests. The value of 'Social distance' signifies that there is a certain degree of familiarity with the environment; but it is still being kept at an arm's length. The representations in the images with this value are better known to the tourists, such as plant sprouts, bumblebees and flowers, all of which can be seen in the UK. However, choosing the value of 'Social distance' for those images also means that while the viewer recognizes the role of nature in the representation, it is not part of his or her everyday surroundings.

The parameter of 'Attitude' reveals two values through the use of horizontal and vertical angles in the image. The horizontal angle exposes the degree of involvement or detachment expected from the viewer regarding the representation. The vertical angle used discloses the power relationship between the viewer and the representation, depending on the height of the angle (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.46 presents the values expressed through the parameter of 'Attitude' in the cluster of *Tour operators*, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Attitude	Equality	Sprout	Nature, environment
		'Polar bear in the fragile Arctic environment'	Nature, environment
	Power with the viewer	Bumblebee in flowers	Nature, environment
		'Tropical Rainforest – a vital yet declining habitat'	Nature, environment
	Maximum involvement from the viewer	Sprout	Nature, environment
		'Polar bear in the fragile Arctic environment'	Nature, environment
			Nature, environment
		Bumblebee in flowers	Nature, environment
		'Tropical Rainforest – a vital yet declining habitat'	

TABLE 5.46: INTERACTIVE MEANING - ATTITUDE

According to the webpages in the cluster of *Tour operators*, there is again a variety in the relationships established between the viewer and the environment. On the one hand, an equal relationship exists between the viewer and the environment, without any power differences. The viewer identifies himself or herself with the representation, and gets involved with the environment. On the other hand, the power in the relationship between the viewer and the environment lies with the viewer. He or she can be detached from the representation of the environment which is displayed for the viewer. Therefore there is a duality in this relationship; it fluctuates from one value to

another, as if the organisations in this cluster have not yet made up their mind regarding this matter. Simultaneously, maximum involvement with the environment is requested from the viewer, while the environmental aspect of "sustainable tourism" is the only one with which the reader is expected fully to identify. In this cluster, no other choice is presented.

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards to the viewer. The vector establishes the roles in the 'Contact': a representation becomes a subject, and a viewer becomes an object of this act of communication. For that reason, a human, an animal or an anthropomorphic entity are required to be present in the image. If these are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject that observes the object, or the representation. No relationship is being established on this occasion (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.47 presents the values of the parameter 'Contact' in the cluster of *Tour operators*, along with the accompanying contents of the images and the aspect of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Contact	Absence of contact as the representation does not look at the viewer	'Polar bear in the fragile Arctic environment' Bumblebee in flowers	Nature, environment Nature,

			environment
	Absence of contact as there are no humans or anthropomorphic entities in the image	'Tropical Rainforest – a vital yet declining habitat'	Nature, environment
		Sprout	Nature, environment

TABLE 5.47: INTERACTIVE MEANING - CONTACT

Table 5.47 demonstrates that no contact is being established between the viewer and the environment, even when there is a possibility for 'Contact' when the animals are represented in the picture. Lack of contact signifies that nature in "sustainable tourism" is displayed for the viewer without the need for him or her actively to engage with it. The viewer, or the "sustainable tourism" tourist stays detached; nature, environment, animals are there to be observed, admired, and then to be left alone.

5.3.3.4 Cluster summary

The analysis of the *Tour operators* cluster reveals that the environmental aspect of "sustainable tourism" is the only one accepted by the organisations in this cluster. Although "Sustainable tourism" is also related to social, cultural and economic responsibilities, in this context the environment, and in particular, wildlife and its habitats, is the dominant aspect that comes through the webpages' composition, discourse and visuals. This is at the core of the identities of the organisations in this cluster, who see themselves at the heart of "sustainable tourism", with others being on the receiving end of their activities. The human intrusion and involvement with this aspect is minimal. It is expected that tourists should observe, admire the landscapes and the animals without interfering. That these are the strong values of the group is

established through the webpages' composition, modalities and discourse, and the webpages' environment invites the reader to share those values with the tour operators.

5.3.4. The Travel agency

This cluster contains one organisation only, a travel agent named *Travel Matters. Travel Matters* is an independent travel agency in South West London that specializes in family holidays. The company's motto is '*Make Travel Matter'*, and their goal is to create 'travel experience to be complete with the involvement of learning from the local community' (Travel Matters, 2011). It should be noted that a single change has been made to the webpage since it was first identified as a possible source for this study, the heading of the webpage having changed from "Sustainable tourism" to "Ethical tourism". Although the contents of the webpage have remained otherwise unchanged, both in textual and visual mode, the change of title may reflect a shift over time from "ethical tourism" to the more fashionable "sustainable tourism". One can argue that *Travel Matters* makes an attempt at 'window-dressing' to capitalize on this trend, and make their webpage more attractive to the viewer, without making any essential changes to the content.

5.3.4.1 Stage 1: Multimodal cohesion

The stage of multimodal cohesion includes the findings from the analysis of the webpage's composition, 'Salience', 'Repetition', 'Framing', 'Linguistic Information Linking', 'Visual Information Linking' and 'Visual-Verbal Information Linking'.

The composition of *Travel Matters'* webpage was evaluated based on the subjects of its horizontal and vertical organisational structures, and the

locations of "sustainable tourism" around the webpage in relation to these structures. This webpage is very different from those discussed previously, as the researcher was not able to identify 'Given', 'New' or 'Centre'.

Organisation of Travel Matter's webpage
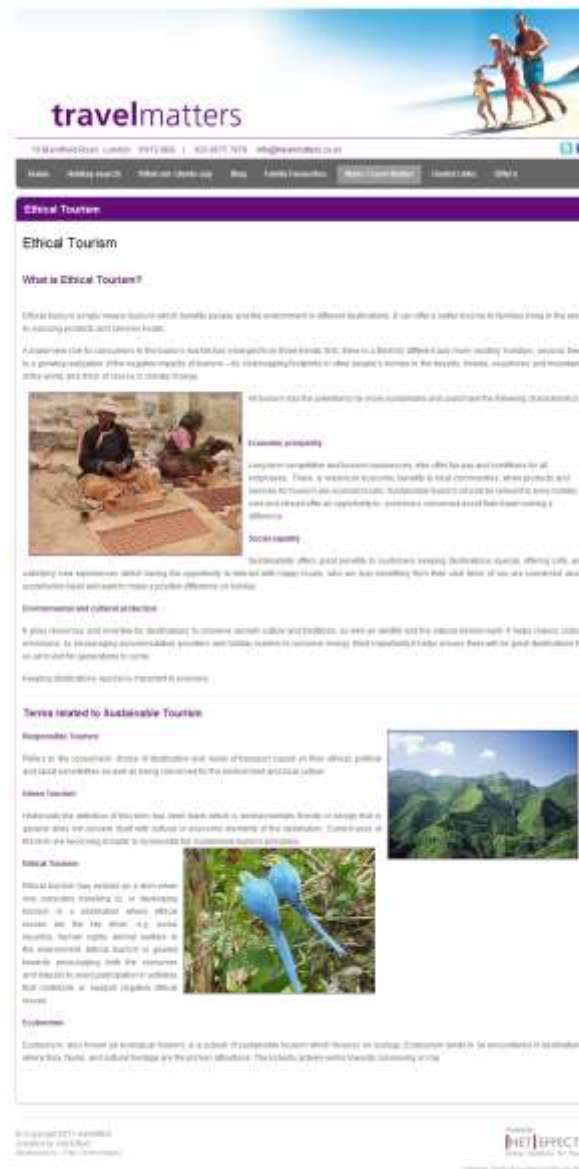
Figure 5.34: Horizontal structure – Travel Matters

The webpage is available from www.travelmatters.co.uk/ethical-tourism/

Figure 5.34 illustrates that the webpage is organized in such a way that it is possible to attribute certain elements, such as images, to either 'Given' or

'New'. However, overall it is difficult to provide a clear division between the sections, as the meaning-laden part of the webpage is presented as a whole. The significance of this choice will be discussed later in the Discussions chapter.
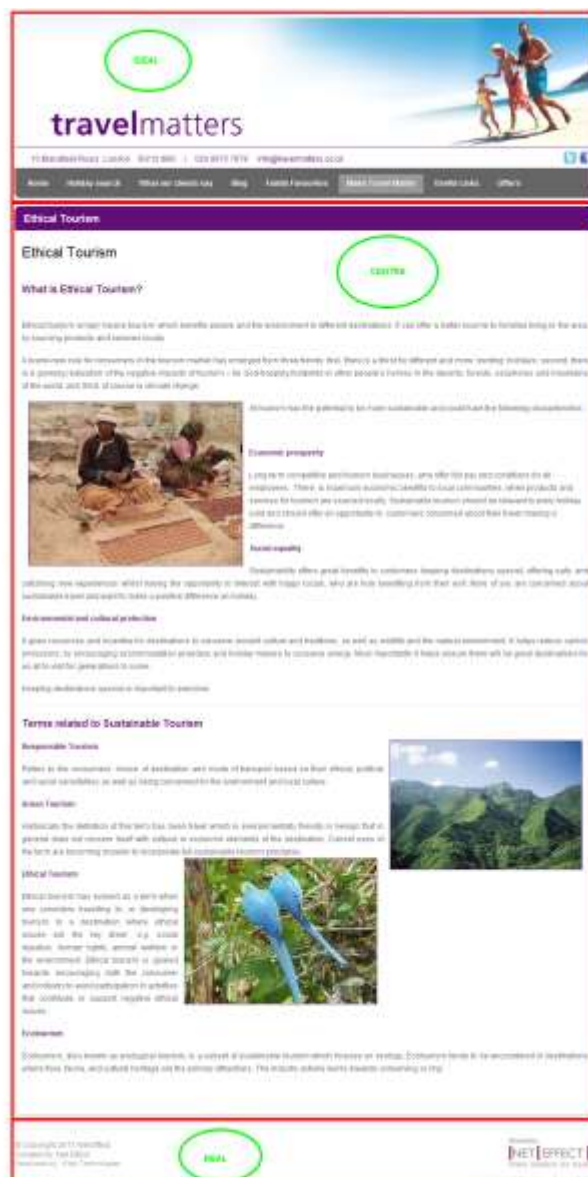
Figure 5.35: Vertical structure – Travel Matters

The webpage is available from www.travelmatters.co.uk/ethical-tourism/

Figure 5.35 interprets the composition of the webpage along the vertical axis. The webpage is organized into the vertical triptych of 'Ideal', 'Centre' and 'Real'. 'Ideal' carries the more generalized, or idealized information, such as

the image of the happy family walking down the beach, 'ideal' tourists, from the point of view of *Travel Matters.* 'Real', in turn, conveys information that is more practical, detailed and specific, like the organisation's postal address. 'Centre' is the core section that contains the information on which the viewer should focus. In the case of the *Travel Matters'* webpage, it contains the text and images on the organisation's interpretation of "ethical tourism" and "sustainable tourism".
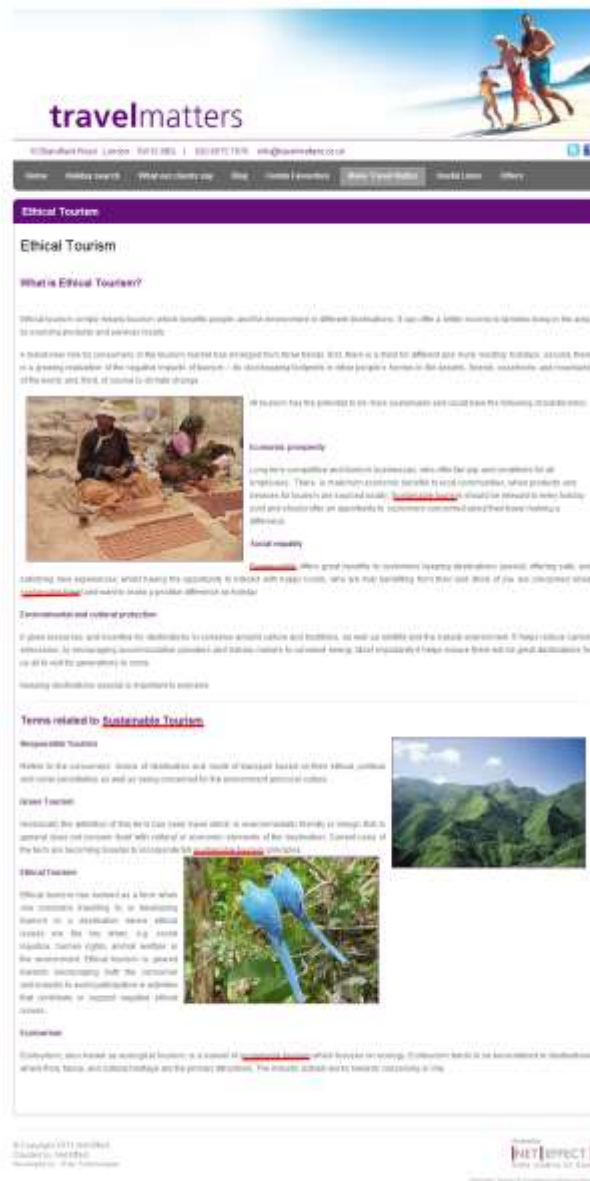
Figure 5.36: "Sustainable tourism" – Travel Matters

The webpage is available from www.travelmatters.co.uk/ethical-tourism/

Figure 5.36 illustrates the locations of "sustainable tourism" and related concepts of "sustainability" and "sustainable travel", all of which are encountered in the 'Centre' section of the webpage. Therefore, it appears

important for the organisation that the viewer pays particular attention to this information. "Ethical tourism" and "sustainable tourism" are the core concepts to the identity of the travel agency, as they 'Make travel matter', as the motto of the company states.

Multimodal cohesion of the cluster

The parameters of 'Salience' and 'Repetition' are interlinked, as they both signify what elements in the textual and visual modes are most meaningful and important to the organisation, and the order, or hierarchy of that importance. 'Travel Matter' is a phrase that is repeated around the webpages in the textual mode, as this is both the name of the travel agency, and the motto. The name of the company and the images used in the webpage are also the most salient elements, and therefore the most important ones. Phrases "sustainable tourism" and "ethical tourism" are repeated. This way the link between these concepts and the organisation's identity is established. However, out of this pair, "ethical tourism" is the more salient element, and therefore takes precedence in terms of importance over "sustainable tourism". As for 'Framing', there is less framing than usual, and the webpage does not suffer from over-'boxiness', it is more streamlined, as in the cluster of *Tour operators*. The reduced 'Framing' indicates the more pronounced preference for group identity over individuality. The shapes that are used, for example, to present the images in 'Centre', are rectangular and represent the world of human construction. The shapes that are used in 'Ideal' are more rounded, and represent the natural world. Therefore, a distinction is made between the desirable state of "sustainable tourism"; as more natural and closer to nature, and the reality of a landscape dominated by the technological, and human.

Table 5.48 presents the textual modality of the *Travel agencies* cluster.

Parameter	Value	Contents of the text sections
High textual modality	Real/True	Social equality Environmental and cultural protection Terms related to Sustainable Tourism: Responsible Tourism, Green Tourism, Ethical Tourism and Ecotourism
Low textual modality	Less Real/Less True	Our Holidays, Their Homes Economic prosperity What is ethical tourism

TABLE 5.48: TEXTUAL MODALITY

There is a variation in textual modality in the cluster. Some of the text sections have high modality, and some have low, depending on the topic discussed. The travel agency is confident in its interpretation of the roles of "ethical tourism"/"sustainable tourism" and the way it establishes social equality, and protects the environment and culture. *Travel Matters* also demonstrates considerable certainty in its understanding of the concepts of responsible tourism, green tourism, ethical tourism and ecotourism, and how they are all play a part in the collective construct of "sustainable tourism". However, the organisation seems not so sure about its explanation of what ethical tourism is and its contribution to the economic prosperity of local communities, or about the practicalities of how this works for the company's clients on their holidays. It seems that the more practical aspects of "sustainable tourism", and its integration with *Travel Matters* products, is something about which the organisation does not display much confidence.

Table 5.49 presents the summary of the expressed visual modality in this cluster.

Parameter	Value	Content
High visual modality	Real/True	Parrots in the jungle Overview of the mountains Market scene
Low visual modality	Not Real/ Not True	Family at the beach

TABLE 5.49: VISUAL MODALITY

As with textual modality, the visual modality used in this cluster varies. The image in the 'Ideal' has low modality, as it represents a dream that the company is selling to its customer, not a reality. This image of a happy family on the beach can also be better associated with the traditional sun-sea-sand holiday, rather than with an "ethical tourism" or "sustainable tourism" product. The images in the 'Centre' have high modality, and therefore represent what in reality the organisation thinks "sustainable tourism" is about: that is, exotic communities, animals and far-away landscapes.

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments created by the *Travel Matters* webpage in order to present the concept of "ethical tourism"/"sustainable tourism". 'Visual-Verbal Information Linking' establishes the relationship between information in the textual and visual modes. Table 5.50 presents the summary of these parameters and their accompanying values.

Parameter	Value
Linguistic Information Linking	***Persuasion***
	Narrative
Visual Information Linking	Persuasion
Visual-Verbal Information Linking	Extension: Complement
	Extension: Contrast

<div align="center">TABLE 5.50: INFORMATION LINKING</div>

The key environment in this cluster is that of 'Persuasion', as it dominates in textual mode and is the only environment created in visual mode. Thus the viewer is invited to accept the interpretation of "ethical tourism"/"sustainable tourism" suggested by *Travel Matters.* Another environment, Narrative, is used to create a story, to make the information about the concept more approachable and attractive to the viewer. The images in 'Real' complement the text. The image in 'Ideal' contrasts the ideas expressed in the textual mode and other images. However, one needs to remember, that 'Ideal' expresses the idea of the dream holidays that the travel agency is selling, rather than the realities of "ethical tourism"/"sustainable tourism".

5.3.4.2 Stage 2: Critical Discourse Analysis

The stage of Critical Discourse Analysis presents the findings from the textual mode only and includes results from the analysis of the following parameters of discourse: 'Style', 'Actors' and 'Participants'. Table 5.51 presents the discourse style used on *Travel Matter's* webpage.

Organisation	Style
Travel Matters	Social
	Lifestyle

<div align="center">TABLE 5.51: DISCOURSE STYLE</div>

Two styles are used at different stages of the text: social style and lifestyle. Social style is usually used to express the values and ideologies of the group. Lifestyle is used by organisations to create new forms of social identities, shared consumer behaviours, and new attitudes towards social issues (Kress and van Leeuwen, 2006). So, in the case of *Travel Matters*, one can argue that the organisation has made a suitable choice by alternating both styles within the same text. It allows the travel agency to market "ethical tourism"/"sustainable tourism" to their customers, but also create an impression that by accepting those concepts the viewer becomes part of a larger group with the same values and ideologies.

Table 5.52 presents the list of the 'Actors' in the cluster of *Travel agencies*. 'Actors' are the active participants in the social action that is "sustainable tourism", from which the said action is directed towards 'Participants'. In the framework of this research, 'Actors' are the parties playing a pro-active role in "sustainable tourism". 'Actors' highlighted in bold are mentioned most often in this cluster.

Actors
You
People
Ethical tourism
Not everybody
Climate change
Sustainability
Environmental and cultural protection
Ethical issues
Flora

Fauna
Cultural heritage
Local people
Sustainable tourism
Tourism
All tourism
Long-term competitive and tourism businesses
One of the world's largest and growing industries

TABLE 5.52: "SUSTAINABLE TOURISM" ACTORS

Table 5.52 highlights the different approach taken by *Travel Matters* when it comes to the question as to who has to take action on "sustainable tourism". If in the previous clusters and other stakeholder groups, the 'Actors' tend to be human, or at least vaguely human, then in this cluster, the pro-active role is attributed to very general or more specific phenomena, or to very generic 'Actors'. An example of the phenomena playing an active role would be 'climate change', and the very generic actor 'all tourism'. The 'Actors' responsible for "sustainable tourism" that also happen to have an identifiable human shape are 'local people', 'people' in general, 'you' as in the viewers of the webpage or potential clients of *Travel Matter.* Generally, the largest chunk of responsibility for being pro-active lies with the people, the viewers and "ethical tourism" itself as a phenomenon. It is surprising that the travel agency itself does not consider itself as being pro-active when it comes to the concept, leaving the responsibility to some very ambiguous entity.

Participants
Destinations
Environment
Consumers
Tourism
Customers
Holiday makers
Accommodation providers
Industry
Sustainable tourism
Employers
Natural environment
Wildlife
Ecology
Natural and wildlife heritage
Local culture
Families living in the area
Local communities
Happy locals

In contrast to 'Actors' of this discourse, 'Participants' in this cluster can be classified as tourism stakeholders. The 'Participants' that are mentioned most by *Travel Matters* are identified in bold. These are environment, consumers, customers and tourism in general. These are represented as playing a passive role in "sustainable tourism", along with the destinations and the stakeholders in those destinations. Overall, the impression is created that "sustainable tourism" is an idea created by the general mood of society, and that idea induces 'Participants' to comply with it.

5.3.4.3 Stage 3: Visual analysis

The visual analysis of the webpage includes the evaluation of the interactive meaning expressed in the images used through the parameters of 'Distance', 'Attitude' and 'Contact'. There are four images on the webpage of *Travel Matters,* one located in 'Ideal' and three in 'Real'. The image in 'Ideal' is that of the happy Western family walking down a beach, and represents the dream holiday that the travel agency is selling to the viewer. The images of 'Real' come from exotic locations very different to the everyday experience of the prospective customer of the organisation. The images represent the market scene, an overview of the mountains covered in jungle, and a couple of parrots in what appear to be their natural surroundings. Clearly, *Travel Matters* creates a contrast between the Western dream and the reality of the less developed world.

The parameter of 'Distance' determines the relationship between the viewer and the representation by the size of the frame used in the image. 'Distance' is applied to human-represented participants, buildings, objects and the environment in the images (Kress and van Leeuwen, 2006; Manchin and van Leeuwen., 2007). Table 5.54 presents the values of 'Distance' for this cluster, along with the accompanying contents of the images and the aspects of "ethical tourism"/"sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Distance	Social distance	Family on the beach Market scene Parrots in the jungle	Socio-economic Socio-economic Nature, environment
	Formality	Mountainous landscape covered in jungles	Nature, environment

TABLE 5.54: INTERACTIVE MEANING - DISTANCE

Here, there is some variety in the relationships established between the viewer and the aspects of "sustainable tourism". Everything that involves humans and human interaction holds the value of 'Social distance'. In everyday terms, this is the distance maintained as comfortable between people who are neither total strangers, nor close friends when interacting with each other. The images with the value of social distance all represent socio-economic aspects of "sustainable tourism", albeit those values are on opposing ends. The image in 'Ideal' establishes a relationship that is neither formal nor intimate between the viewer and the represented wealthy, healthy and affluent Western family. The image in 'Real' establishes the same kind of relationship with the impoverished market seller somewhere in one exotic country or another. Therefore, *Travel Matters* asks for the viewer to have the same relationship with the humans they encounter, regardless of who they are, fellow travellers or local residents. However, whether those relationships are completely the same will be further determined by the additional parameters of the visual analysis. As for the environmental aspect of "sustainable tourism", it changes from 'Social distance' to 'Formality', depending on whether flora or fauna are represented. When nature introduces to the viewer something he or she can interact or identify with (as people often do with animals and birds by giving them anthropomorphic

qualities), the relationship is social. When the viewer is presented with nature as if it were on display, then the relationship changes to a formal one. Without living elements for the viewer to interact with, nature becomes distant and unfamiliar.

The parameter of 'Attitude' reveals two values through the use of horizontal and vertical angles in the images. The horizontal angle discloses the degree of involvement or detachment expected from the viewer regarding the representation (Kress and van Leeuwen, 2006). The vertical angle discloses the power relationships between the viewer and the representation, depending on the heights of the angle (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.55 presents the values expressed though the parameter of 'Attitude' in the cluster of *Travel agencies*, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Attitude	Minimal involvement from the viewer	Family on the beach Market scene	Socio-economic Socio-economic
	Maximum involvement from the viewer	Parrots in the jungle Mountainous landscape covered in jungles	Nature, environment Nature, environment
	Power with the representation	Family on the beach	Socio-economic
	Power with the	Market scene	Socio-economic

	viewer	Parrots in the jungle	Nature, environment
	Equality	Mountainous landscape covered in jungles	Nature, environment

TABLE 5.55: INTERACTIVE MEANING - ATTITUDE

According to the webpages in the cluster of *Travel agencies* there is a variety in the relationships established between the viewer and the socio-economic and environmental aspects of "ethical tourism"/"sustainable tourism". Minimum involvement is requested from the viewer and the socio-economic aspects of the concepts. It is as if the viewer should be social with the local residents he or she encounters during holidays, as suggested by the text, but still detached, without any meaningful involvement on their part. With nature, or the environmental aspect it is different. Maximum involvement is asked from the viewer. This raises a question as to whether it is easier to be attached to landscapes and animals, stunning and beautiful as they are if judged on the images used, than to human beings in different socio-economic circumstances. It also raises questions in regard to the power attributed to one group in relation to another in such socio-economic circumstances. The image suggests that the power is given to the wealthy Western family over the people in the market of the developing country. As for the environmental aspect, when there is an animal a viewer can interact with, the power is given to the viewer. However, greater nature itself is presented as equal to the person visiting the webpage.

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards to the viewer. The

vector establishes the roles in 'Contact': a representation becomes a subject, and a viewer becomes an object of this act of communication. For that reason, a human, an animal or an anthropomorphic entity are required to be present in the image. If these are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject that observes the object, or the representation. No relationship is being established on this occasion (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.56 presents the values of the parameter 'Contact' in the cluster of *Tour operators*, along with the accompanying contents of the images and the aspect of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the images	Aspect of "sustainable tourism" expressed
Contact	Absence of contact as the representation does not look at the viewer	Family on the beach Market scene Parrots in the jungle	Socio-economic Socio-economic Nature, environment
	Absence of contact as there are no humans or anthropomorphic entities in the image	Mountainous landscape covered in jungles	Nature, environment

<div align="center">TABLE 5.56: INTERACTIVE MEANING - CONTACT</div>

Table 5.56 demonstrates that no contact is being established between the viewer and the environment or images representing the socio-economic

aspect of "ethical tourism"/"sustainable tourism", even when there is a possibility for contact. Lack of contact signifies that such aspects are displayed for the viewer without the need for him or her to actively engage with them. The viewer or the "sustainable tourist" stays detached: people, nature, environment, animals are there to be observed, admired, and then to be left alone.

5.3.4.4 Cluster summary

The title of the *Travel Matters* webpage changed from "sustainable tourism" to "ethical tourism", which leads to the surmise that "ethical tourism" is more important than "sustainable tourism". This is demonstrated through the multimodal cohesion and the fact that "sustainable tourism" in the heading is easily replaced by "ethical tourism". At the same time, the text on the webpage states that "ethical tourism" is the term related to "sustainable tourism", which put "sustainable tourism" higher on the hierarchy. All this confusion stems from the fact that the travel agency did not make any alterations in the contents of the webpage even though its title had been changed. Therefore, some doubt is cast over their commitment to either concept.

Two aspects of "sustainable tourism" are recognized by *Travel Matters:* socio-economic and environmental. The interpretation of the concept is built around the contrasts: 'dream' "sustainable tourism" holiday and 'real' "sustainable tourism" holiday, rich and poor, flora and fauna. The relationship between the viewer and those aspect changes from social to formal. A deeper attachment is invited to the environment, rather than to people encountered on a holiday.

Overall power within "sustainable tourism" also lies with the consumer, over the realities of "sustainable tourism".

The whole webpage is about making either "ethical tourism" or "sustainable tourism" more attractive and approachable to the viewer, so that he or she will become part of the group that shares behaviours, lifestyle, values, ideologies. The travel agency demonstrates more confidence when discussing the theoretical aspects of the concept, rather than the practical. Following this logic, the push for "sustainable tourism", or "ethical tourism", from the point of view of the travel agency comes from very general phenomena, such as 'climate change', or the collective 'people'. The groups that can be identified as "sustainable tourism" stakeholders are on the receiving end of this drive.

5.3.5 Section summary

The analysis of the webpages from the stakeholder group of *Tourism industry* reveals that for most organisations in this group "sustainable tourism" is the core concept of their identity. When this is not the case, concepts of "ethical tourism" and "responsible tourist" are the core ones, to which "sustainable tourism" is linked. The "sustainable tourism" concept revolves around two aspects: environmental and socio-economic. The environmental aspect is the dominant one in this group. However, it is not homogenous. Organisations differentiate between environments that include living creatures, environments without living creatures and humanized, 'tamed' environments. The socio-economic aspect of "sustainable tourism" also includes culture and technology, apart from economic development and prosperity. Overall, there is a considerable number of dualities in the interpretations of "sustainable tourism" in this stakeholder group: rich and poor, dream and reality, flora and

fauna, pure natural environment and humanized environment, theory and practice. For example, organisations demonstrate more confidence when the theory of "sustainable tourism" is discussed. Their confidence fluctuates when practical implementation of the concept is discussed, for example, when giving advice on visitors' behaviour.

Organisations in this group perceive themselves to be the main source of knowledge and action on "sustainable tourism". Others seen as having power and knowledge are consumers, general impersonal phenomena like "climate change", and economic theoreticians. On the receiving end of this knowledge are other organisations in the tourism industry, public sector and destinations with their cultures and environments.

There are also several discrepancies about understandings of "sustainable tourism" in this stakeholder group. "Sustainable tourism" is part of the group identity for these organisations, but also part of behaviours, lifestyle, values and ideologies. The relationships in "sustainable tourism" vary too, ranging from close to distant, no matter what aspect of the concept is presented. Some organisations ask the viewer to identify most with the environment that holds signs of human presence, and to stay detached when human intrusion is minimal. One element in the relationship stays the same, whatever the aspect and participants of "sustainable tourism"; that is, the viewer should observe it, admire and then leave alone.

5.4 Universities and research centres

The webpages of three organisations in total were organized in the *Universities and research centres* stakeholder group. The name for this stakeholder group was changed in the process of data collection and analysis from *Educational and research establishments* to *Universities and research centres*. The title *Academia and research establishments* was suggested by the EU TSG report, from which the original stakeholder groups chosen for this research originated. However, in the process of analysis the title *Universities and research centres* was deemed to be more appropriate. The organisations in this stakeholder group are divided into clusters according to the nature of their activities: universities and research centres affiliated with universities. Table 5.57 presents the organisations on this group in their clusters.

Cluster	Organisation	Nature of the organisation
Universities	Edinburgh Napier University	Post 1992-university
	Middlesex University	Post 1992-university
Research centres affiliated with universities	CEPAR (London University Centre for Protected Area Research)	Research centre of the joint Birbeck/UCL Bloomsbury Institute of the Natural Environment and Birbeck's Institute of Environment

TABLE 5.57: CLUSTERS AND ORGANISATIONS OF THE *UNIVERSITIES AND RESEARCH CENTRES* STAKEHOLDER GROUP

The webpages of these organisations include "sustainable tourism" as the supporting topic to the core theme of the webpages. The findings in this section are presented in the clusters identified in the Table 5.57 following the presentation structure based on the Research Instrument, which is introduced in Section 5.1 of the Findings chapter.

5.4.1 Universities

This cluster contains two organisations: *Edinburgh Napier University* in Scotland and *Middlesex University* in London. *Edinburgh Napier University* was founded in 1964 as Napier Technical College and granted University status in 1992. The webpage of *Edinburgh Napier University* addresses potential business partners and presents tourism as a university consultancy service, with "sustainable tourism" being part of their business portfolio. The webpage of *Middlesex University* offers education services to the viewer. It provides an overview of the BA Honours degree in International Tourism Management and Business, with "sustainable tourism" featuring in the name of one of the optional modules for the programme.

5.4.1.1 Stage 1: Multimodal cohesion

The webpages have similar structures. Along the horizontal axis they are organised into horizontal binary structures of 'Given' and 'New'. Vertically, both webpages are constructed as triptychs of 'Ideal', 'Centre' and 'Real'. The following figures provide an overview of the webpages' composition. The figures also explain the relevance of where the phrase "sustainable tourism" and related terms are found on the webpage for each university.

Organisation of the webpage of Edinburgh Napier University
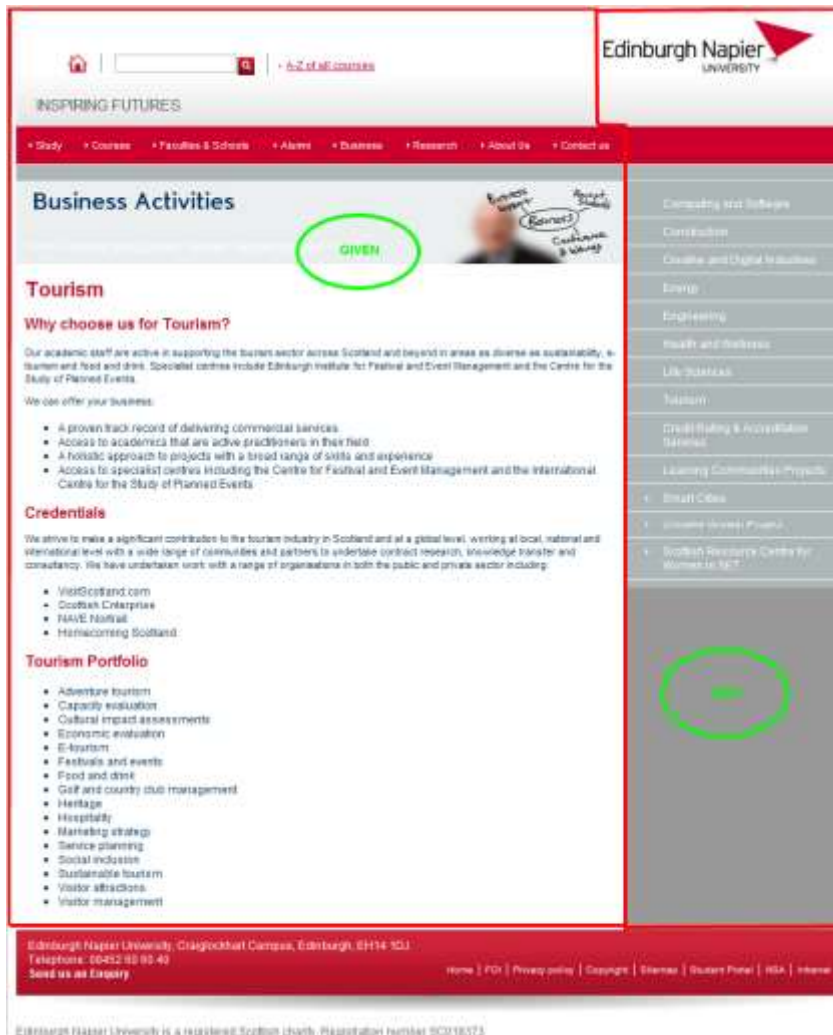
Figure 5.37: Horizontal structure – Edinburgh Napier University

The webpage is available from

www.napier.ac.uk/businessactivities/servicesforbusiness/Pages/Tourism.aspx

Figure 5.37 illustrates the horizontal structure of *Edinburgh Napier University*'s webpage. The webpage is organized in a binary structure of 'Given' and 'New', with the 'Given' section being larger in size than the 'New'

section. In this instance the 'Given' section contains the search tab, hyperlinks to other parts of the website, the university's motto and, more importantly, the text on tourism. This presents tourism, and "sustainable tourism" within it, as the competence of this organisation. The contents of this text are, therefore, presented as something that should be self-evident for the viewer, part of the university's culture and identity. Consequently this location should convince the prospective business partner that tourism, and "sustainable tourism", is indeed one of the strengths of this organisation.
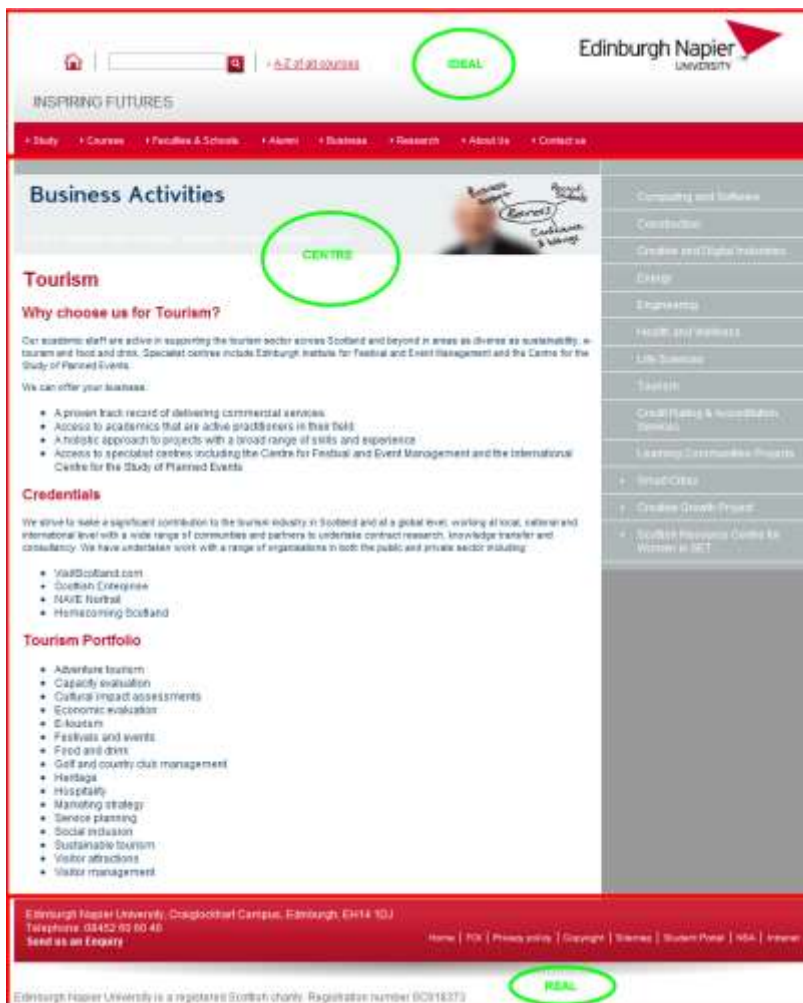
Figure 5.38: Vertical structure – Edinburgh Napier University

The webpage is available from

www.napier.ac.uk/businessactivities/servicesforbusiness/Pages/Tourism.aspx

Figure 5.38 unveils the composition of the webpage along the vertical axis. The webpage is organized into the vertical triptych of 'Ideal', 'Centre' and 'New'. 'Ideal' displays more generalized information about *Edinburgh Napier University.* 'Real', in turn, carries more detailed and practical facts. 'Centre' is

the core that holds the core information on tourism as the business activity of

the university, which includes "sustainable tourism".

Figure 5.39: "Sustainable tourism" – Edinburgh Napier University

The webpage is available from

www.napier.ac.uk/businessactivities/servicesforbusiness/Pages/Tourism.aspx

Figure 5.39 points to the positions of "sustainable tourism" and the related term "sustainability" on the webpage of *Edinburgh Napier University.* As the webpage is not constructed around the concept of "sustainable tourism", the concept is not repeated explicitly in different sections of the webpage. "Sustainable tourism" and "sustainability" are encountered in 'Given Centre'.

Both concepts are presented within a wider context of tourism as an area of expertise of the university's academic and research staff.

Organisation of webpage of Middlesex University
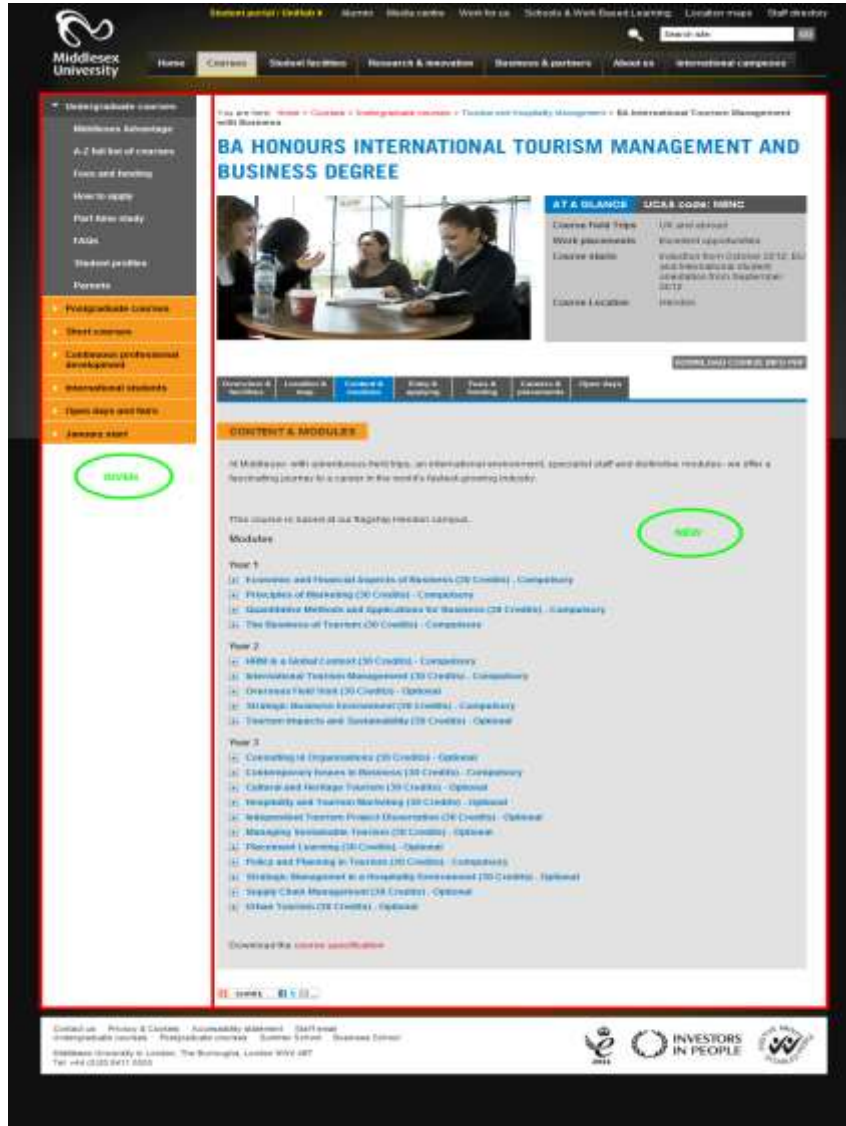
Figure 5.40: Horizontal structure – Middlesex University

The webpage is available from

www.mdx.ac.uk/courses/undergraduate/tourism/tour_man_bus_ba.aspx

Figure 5.40 illustrates the horizontal composition of *Middlesex University's* webpage. The webpage is organized into a binary horizontal structure of

'Given' and 'New'. Unlike the horizontal organisation of *Edinburgh Napier University's* webpage, in this structure the 'New' section takes more space than the section of 'Given'. 'Given' carries the information that serves as a point of departure for what is contained in 'New' and which the viewer must navigate to arrive at this particular webpage. It gives the viewer an understanding of where he or she is located now. 'New' contains information on the undergraduate tourism management programme, which contains modules on "sustainable tourism" and "sustainability".
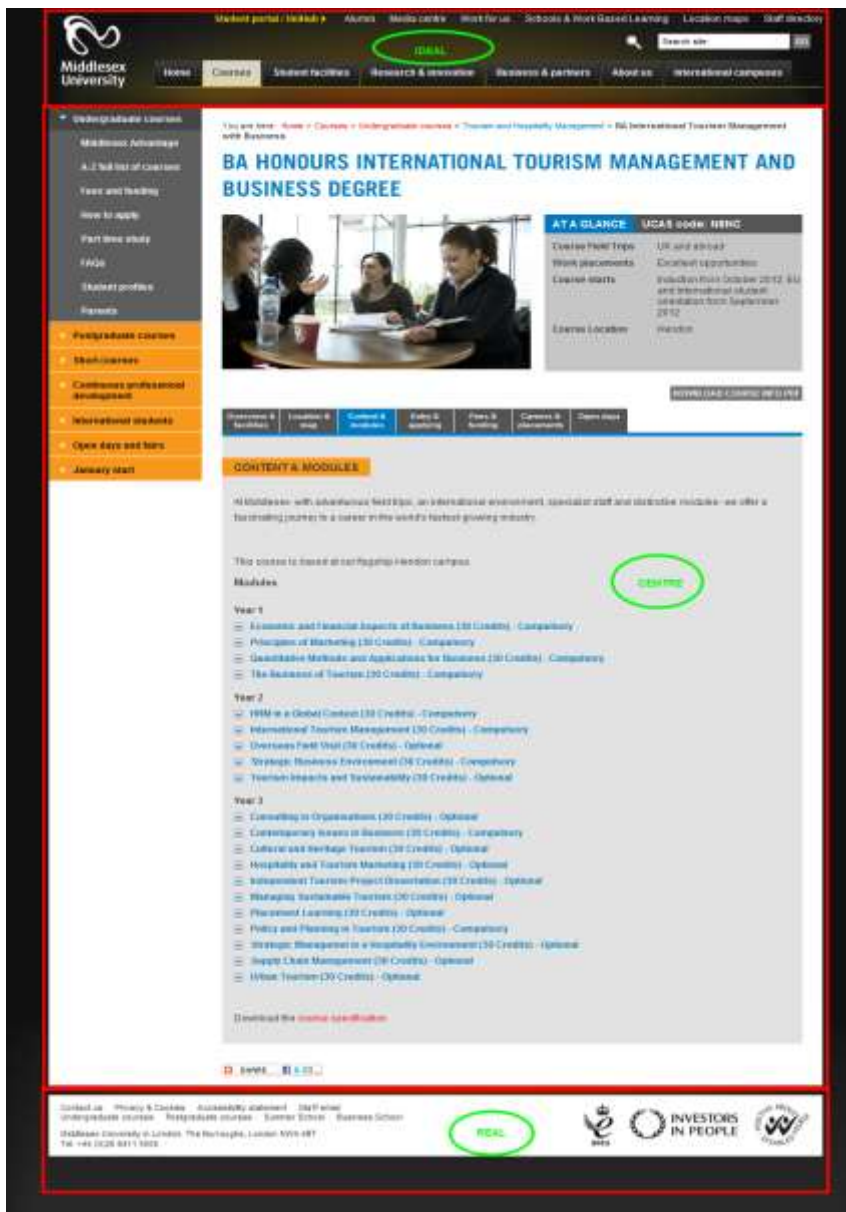
Figure 5.41: Vertical structure – Middlesex University

The webpage is available from

www.mdx.ac.uk/courses/undergraduate/tourism/tour_man_bus_ba.aspx

Figure 5.41 illustrates the composition of the webpage along the vertical axis.

The webpage is organized in the vertical triptych of 'Ideal', 'Centre' and 'Real'.

'Ideal' displays generalized information about the organisation, for example, its logo. 'Real', in turn, carries more specific information, e.g.   address. 'Centre' becomes the semantic core of the webpage that provides the breakdown of the bachelor programme's contents, which include "sustainable tourism".

Figure 5.42: "Sustainable tourism" – Middlesex University

The webpage is available from

www.mdx.ac.uk/courses/undergraduate/tourism/tour_man_bus_ba.aspx

Figure 5.42 demonstrates the locations of the concepts "sustainable tourism"
and "sustainability" on the webpage of *Middlesex University.* As the webpage

is not constructed around those concepts but around those related to the bachelor degree programme in international management and business, the concepts are not repeated explicitly in different sections of the webpage. "Sustainable tourism" and "sustainability" are both encountered in 'New Centre', as part of the optional module title for the course.

Multimodal cohesion of the cluster

In terms of 'Salience', the salient items are headings and images. Also, the use of colour backgrounds renders the blocks on the webpages more salient, e.g. the red colour bar on the webpage of *Edinburgh Napier University.* However, it can be argued that the webpage of *Middlesex University* is overwhelmed with colours and individual, separated elements, which makes it difficult for one element to be more salient than others. The images on both webpages represent the human, business, and, therefore, economic aspects of tourism and "sustainable tourism". "Sustainable tourism" itself is not a salient element at all; therefore, its importance to the organisations does not appear particularly high.

The colours used on the webpages, are also the most repeated elements. White, grey and red are the colour choices of *Edinburgh Napier University,* which echoes the choices made by *Red Kite* in the *Consultancies* stakeholder group, and *Crystal* the *Tourism industry* group. Therefore, there might be some semantic link between that particular colour palette and tourism, as this colour scheme is encountered in more than one stakeholder group. *Middlesex University* gives preference to orange, blue and grey. Those colours bear the mark of a world constructed by humans. Certain shapes are also repeated by both organisations. The triangle shape is repeated on both webpages, but

more on that of *Edinburgh Napier University.* Triangles indicate directionality, and movement towards modernity (Kress and van Leeuwen, 2006). The preferred shape of *Middlesex University* is a rectangle, which also indicates human construction, but lacks the dynamics of the triangle.

Framing is abundant on the webpage of *Middlesex University,* indicating the preference for individuality; framing is less apparent on the webpage of *Edinburgh Napier University,* which displays a direction towards more pronounced group identity. Perhaps the difference is due to the difference in audiences the webpages address. The question arises as to whether it is more important for *Edinburgh Napier University* to present a unified group identity of tourism specialists, than it is for *Middlesex University, which* appears to convey a more individualistic approach that may better suit the identity of students.

Table 5.58 presents the summary of the expressed textual modality for this cluster.

Parameter	Value	Organisation	Contents of the text
High textual modality	Real/True	Edinburgh Napier University	Tourism as a key competence of consultancy services provided by university
		Middlesex University	Modules of BA Honours International Tourism and Management Degree

TABLE 5.58: TEXTUAL MODALITY

The high textual modality signifies that all the organisations in this cluster believe in what they convey in their text on the webpages. *Edinburgh Napier University* is affirmative that "sustainable tourism" is one of its competencies. On the webpage of *Middlesex University*, "sustainable tourism" is also presented in the atmosphere of overall affirmation and assuredness.

Table 5.59 presents the summary of visual modalities for this cluster.

Parameter	Value	Organisation	Contents of the image
High visual modality	True/Real	Middlesex University	Students discussing something around the round table
Lower visual modality	Less True/Less Real	Edinburgh Napier University	Mind-map superimposed on the fuzzy image of a man in a business suit

<div align="center">

TABLE 5.59: VISUAL MODALITY

</div>

There is a variation of visual modality in this cluster. The image on the webpage of *Edinburgh Napier University* has a lower modality, as it combines two images with abstract and naturalistic modalities. The images of both organisations are located in the central part of their respective webpages. The organisations believe in the human, economic aspect as prevalent in both tourism and "sustainable tourism" by association with various degrees of conviction. And despite a little hesitancy, no other option for the viewer to associate with tourism is provided.

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments in which the concept of "sustainable tourism" is presented to the viewer. 'Visual-Verbal Information Linking' establishes the relationship

between information in the textual and visual modes. Table 5.60 presents the summary of these parameters and their accompanying values for *Edinburgh Napier University* and *Middlesex University.*

Parameter	Value
Linguistic Information Linking	*Description*
	Persuasion
Visual Information Linking	N/A
Visual-verbal Information Linking	Extension: Complement

<div align="center">TABLE 5.60: INFORMATION LINKING</div>

The dominant environment in the cluster of *Universities* is that of Description. It is the most encountered environment created by the 'Linguistic Information Linking'. Another environment is the related environment of Persuasion, according to Kress and van Leeuwen (2006). No environments are created by 'Visual Information Linking', as each webpage has only one image. Because "sustainable tourism" is found predominantly in the environment of 'Description', no strong impressions are really created to help the viewer absorb the concept. 'Visual-Verbal Information Linking' is organised in such a way that the images used on the webpages of *Edinburgh Napier University* and *Middlesex University* complement the text. However, the semantic link between the text and the images is not especially strong. The images used by the organisations to accompany the text represent a generalized idea of "business" and of "university environment", complementing the ideas behind those concepts, rather than the contents of the text.

5.4.1.2 Stage 2: Critical Discourse Analysis

The stage presents the findings from the analysis of the textual mode only, and includes findings on 'Style', 'Actors' and 'Participants' in the discourse on

"sustainable tourism". Table 5.61 presents the summary of the discourse styles used in the cluster of *Universities.*

Organisation	Style
Edinburgh Napier University	Social
Middlesex University	Social

<div align="center">**TABLE 5.61: DISCOURSE STYLE**</div>

The style of discourse in this cluster is purely social. Social style represents social categories, social feelings and ideologies that are not motivated internally but are shared among the members of the group (Kress and van Leeuwen, 2006). The viewer of the webpage is invited to share the understanding that the context "sustainable tourism" exists within the socio-economic aspect of tourism.

Table 5.62 presents the list of the perceived 'Actors' of the social actions of tourism and tourism education, of which "sustainable tourism" are part, presented on the webpages of *Edinburgh Napier University* and *Middlesex University.*

Actors
We
Our academic staff

<div align="center">**TABLE 5.62: "SUSTAINABLE TOURISM" ACTORS**</div>

Table 5.62 demonstrates that the perceived 'Actors' of the social actions are restricted to the universities and their academic staff. The Universities' currency is knowledge, and they perceive themselves as the only source of knowledge on the subject. As "sustainable tourism" is within their area of

competence of the organisations, they act as a singular source of knowledge of the concept for the 'Participants'.

Participants
Us
Tourism sector
Tourism industry
Practitioners in the field
Your business
Academics that are active
Specialist centre
Partners
Range of organisations
Public and private sector
Communities

TABLE 5.63: "SUSTAINABLE TOURISM" PARTICIPANTS

Table 5.63 illustrates that the scope of the 'Participants' is wider than that of 'Actors'. 'Participants' are not so numerous compared to some other stakeholder groups, and are quite generic in nature. The action is directed towards 'Participants' mostly in the public and private sector, and in communities, although it is not specified whether such communities are those of tourism destinations or of host countries. Interestingly, students are completely excluded from this discourse, as they are not addressed by either organisation.

5.4.1.3 Stage 3: Visual analysis

The visual analysis of the webpage consists of evaluating the interactive meaning expressed in the webpages' images through the parameters of 'Distance', 'Attitude' and 'Contact'. Two images in this cluster are located in

'Given Centre' and 'New Centre' (see Figure 5.37, Figure 5.38, Figure 5.40 and Figure 5.41). As has been discussed previously in Section 5.4.1.1, both images represent the socio-economic, human aspect of tourism, and "sustainable tourism" by association. The images have slightly different nuances in meaning: *Edinburgh Napier University* stresses the business process of people, while *Middlesex University* emphasizes the human.

The parameter of 'Distance' determines the relationship between the viewer and the representation by means of the size of the frame used in the image. 'Distance' is applied to human-represented participants, buildings, objects and the environment in the images (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.64 presents the values of 'Distance' in the cluster of *Universities*, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspects of "sustainable tourism" associated
Distance	Social distance	Mind-map superimposed on the fuzzy image of a man in a business suit	Socio-economic
		Students discussing something around the round table	Socio-economic

<div align="center">TABLE 5.64: INTERACTIVE MEANING - DISTANCE</div>

The relationship established between the viewer and the socio-economic aspect of tourism and "sustainable tourism" is a social one. This value of

'Social distance' signifies that there is a certain degree of familiarity with the human presence in tourism and "sustainable tourism", but there is still formality. That is, just as in real-life business situations, the distance between the client and the business is seen as social, so this is understandable in the case of *Edinburgh Napier University,* which attempts to market itself as a business consultancy. As the tourism degree of *Middlesex University* is based around this management aspect, the choice of 'Social distance' is also explainable in this case.

The parameter of 'Attitude' reveals two values, through the use of horizontal and vertical angles in the image. The horizontal angle exposes the degree of involvement or detachment expected from the viewer regarding the representation. The vertical angle that is used discloses the power relationship between the viewer and the representation, and depends on the height of the angle used to make an image (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.65 presents the values expressed through the parameters of 'Attitude' in the cluster of *Universities*, along with the accompanying contents of the images and the aspects of tourism, and "sustainable tourism", expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" associated
Attitude	Equality	Mind-map superimposed on the fuzzy image of a man in a business suit	Socio-economic
	Power with the	Students discussing	Socio-economic

	representation	something around the round table	
	Maximum involvement	Mind-map superimposed on the fuzzy image of a man in a business suit	Socio-economic
		Students discussing something around a circular table	Socio-economic

TABLE 5.65: INTERACTIVE MEANING - ATTITUDE

According to the webpages in the cluster of *Universities*, there is some variety in the relationship established between the viewer and the socio-economic aspect of tourism, and by association, with "sustainable tourism". Maximum involvement from the viewer with that aspect is requested by both organisations, which means that the viewer should identify himself or herself with the students in the picture, or with the business-thinking represented in the images. However, the relationship is more equal when the emphasis in representation is on the business activity, rather than on people themselves. When people are included in the image, the power shifts slightly to the representation. Whichever way, the relationship in tourism and "sustainable tourism" includes people only. Other aspects such as the environment, for example, do not exist in this interpretation at all.

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards the viewer. The vector establishes the roles in the 'Contact': a representation becomes a subject, and a viewer becomes an object of this act of communication. For

this reason, a human, an animal or an anthropomorphic entity are required to be present in the image. If these are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject that observes the object, the representation. No relationship is being established on that occasion (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.66 presents the values of the parameter 'Contact' in the cluster of *Universities*, along with the accompanying contents of the images and the aspect of tourism and "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" associated
Contact	Absence of contact as the representation does not look at the viewer	Mind-map superimposed on the fuzzy image of a man in a business suit	Socio-economic
		Students discussing something around the round table	Socio-economic

<div align="center">TABLE 5.66: INTERACTIVE MEANING - CONTACT</div>

Table 5.66 demonstrates that no contact is being established between the viewer and the socio-economic element of tourism, and "sustainable tourism" by association. Lack of contact signifies that the business process and people in tourism are displayed for the viewer, as if being offered, without expecting him or her to actively engage with the display. No emotional attachment is being formed.

5.4.1.4 Cluster summary

As the analysis of the *Universities* cluster reveals, "sustainable tourism" is not the core concept for the organisation in this group, as it is presented within the wider context of tourism as a consultancy or educational service. As the concept is relatively unimportant in the hierarchy of constructs that creates the identity and culture of the universities in this cluster, no strong impressions are created for the viewer about "sustainable tourism". No emotional attachment is requested, and the viewer is asked to identify himself or herself more with the business activity rather than with people represented on the webpages.

The economic aspect of "sustainable tourism" prevails in this cluster, and is presented in an environment of affirmation and assuredness. As the organisations in the cluster of *Universities* perceive themselves to be the only source of knowledge of "sustainable tourism", other stakeholders, mostly in public and private sectors, and the viewer, are invited to share their presented interpretation of the concept. Students, however, are excluded from the discourse on "sustainable tourism".

There are a few disparities in how the concept of "sustainable tourism" is interpreted by the two organisations in this cluster. The overall preference is given to group identity and social style. However, this contradicts the idea of individuality, expressed through some elements on the webpage of *Middlesex University*. Another difference is the interpretation which exists in presentation of environment of "sustainable tourism". Both organisations agree that "sustainable tourism" is about economic activities, and that it exists in the

world constructed by humans. However, this world, as presented by *Edinburgh Napier University,* is dynamic and full of movement, while *Middlesex University*'s interpretation of it is modern but static.

5.4.2 Research centres affiliated with universities

This cluster of *Research centres affiliated with universities* contains one organisation: the Centre for Protected Area Research, or *CEPAR*. This is a research centre based in the Bloomsbury Institute of the Natural Environment and Birbeck's Institute of the Environment. It has operated from Birbeck University of London from 1998. Its activities aim to 'integrate research, consultancy and training activities in protected area policy and management' (Birbeck University of London, 2008).

5.4.2.1 Stage 1: Multimodal cohesion

The webpage of *CEPAR* is composed of a horizontal binary structure of 'Given' and 'New', and a vertical triptych of 'Ideal', 'Centre' and 'Real'. The following figures provide an overview of those structures.

Organisation of the CEPAR's webpage

Figure 5.43: Horizontal structure - CEPAR

The webpage is available from www.bbk.ac.uk/ceresearch/cepar/index.shtml

Figure 5.43 illustrates the horizontal composition of *CEPAR*'s webpage. The webpage is organized into the binary structure of 'Given' and 'New', with the 'New' section being larger in size than 'Given'. In this instance 'Given' contains some of the hyperlinks and, most importantly, the logo of the university, the name of the university's subdivision and an image representing a landscape. Thus 'Given' displays information which is part of *CEPAR* and the university's culture and identity. 'New', on the other hand, presents

information on the research centre itself, and lists "sustainable tourism" as one of its competencies.

Figure 5.44: Vertical structure - CEPAR

The webpage is available from www.bbk.ac.uk/ceresearch/cepar/index.shtml

Figure 5.44 interprets the composition of the webpage along the vertical axis. The webpage is organized into a vertical triptych that consists of 'Ideal', 'Centre' and 'Real'. 'Ideal' carries the more abstract and idealized essence of the organisation itself. 'Real', in turn, conveys more practical and detailed information. 'Centre' is the core of the webpage, which holds nucleus information, and mentions "sustainable tourism" as one of *CEPAR*'s competencies.

Figure 5.45: "Sustainable tourism" - CEPAR

The webpage is available from www.bbk.ac.uk/ceresearch/cepar/index.shtml

Figure 5.45 demonstrates the location "sustainable tourism" and the related phrase "sustainable rural development". As the webpage is not constructed around the concept of "sustainable tourism" but the description of *CEPAR*, the construct is not repeated explicitly in different sections of the webpage. Both "sustainable tourism" and "sustainable rural development" are encountered in 'New Centre', where they are presented as the areas of expertise of the centre's staff.

Multimodal cohesion of the cluster

Parameters of 'Salience' and 'Repetition' are interlinked, as they both indicate what elements in the textual and visual modes are the most meaningful, and, consequently, most important to the organisation. 'Salience' is also used to highlight the hierarchy of elements and meanings on the webpage. On the webpage of *CEPAR*, the visually different elements are most salient, including images, logo, the headline and the first few words of each paragraph in bold shift. However, because several such elements are meant to be salient, in the end no particular element stands out more than the others, so that it is impossible to organize them into a hierarchy. "Sustainable tourism" is not part of the salient group. Therefore, it is not as significant to *CEPAR* as, for example, the organisation itself. The name of *CEPAR*, along with the green colour palette, is the most repeated element on this webpage. The link between the research centre and the environment is established for the viewer and re-enforced through repetition of both elements. As for the parameter of 'Framing', preference is given to rectangular shapes and lines, which are attributed to the world of human construction, not the natural environment, and which as such lack movement and dynamism. This represents human world that is almost stagnant, frozen in its shape. The disjointed structure of the webpage also signifies the preference for independent action, rather than a cohesive group identity (Kress and van Leeuwen, 2006). The environment as presented by the choice of colour and the image in 'Centre New' (see Figure 5.43 and Figure 5.43) exists within the confines of that world.

Table 5.67 displays the summary of the expressed textual and visual modalities for this cluster. As there are no variations in either textual or visual

modalities, the parameters and their accompanying values are presented within a single table.

Parameter	Value	Contents
High textual modality	Real/True	Presentation of *CEPAR* and its activities
High visual modality	Real/True	Section of a closed door with a door knob Overview of a natural landscape

<div align="center">TABLE 5.67: MODALITY</div>

The image of the door in 'Ideal' is linked not to the text itself, but to the identity of the university to which the research centre is affiliated. Therefore, while its modality is also high, it is not linked semantically to the text, and it is omitted from the further discussion of this particular parameter in connection to "sustainable tourism". Otherwise, high textual and visual modalities signify that *CEPAR* firmly believes that "sustainable tourism" is the core area of expertise of its staff, and that it is linked to the environment and sustainable rural development. Therefore, the core aspect of the concept acknowledged and promoted to the viewer by this organisation is an environmental one.

'Linguistic Information Linking' and 'Visual Information Linking' reveal the environments in which the concept "sustainable tourism" and related terms are presented on the webpage of *CEPAR.* 'Visual-Verbal Information Linking' establishes the relationship between information in the textual and visual modes. Table 5.68 presents the summary of these parameters and their accompanying values.

Parameter	Value
Linguistic Information Linking	Description
	Persuasion
Visual Information Linking	Persuasion
Visual-Verbal Information Linking	Extension: Complement

TABLE 5.68: INFORMATION LINKING

The environments of 'Description' and 'Persuasion' are created on the webpage of *CEPAR*, which is logical, as the webpage describes the research centre and its competencies in order to convince the potential collaborator or business partner to engage with its activities and expertise. "Sustainable tourism" and the related concept of "sustainable rural development" are presented in these environments, even though those concepts are not the main focus of the webpage's contents. However, the viewer is asked to accept the research centre's understanding of "sustainable tourism" which is linked to the environment and to rural development. As to the 'Visual-Verbal Information Linking', the images in 'Centre Given' and 'Ideal New' (see Figure 5.43 and Figure 5.44) both complement what is expressed in the textual mode, but in their separate section of the vertical structure. Thus, the image of the door in 'Ideal New' complements the logo of the university to which the research centre is affiliated. The image of a landscape in 'Centre Given' complements the text and presents natural environment-related knowledge as the key competency of *CEPAR's* staff.

5.4.2.2. Stage 2: Critical Discourse Analysis

The stage of Critical Discourse Analysis presents the findings from the textual mode only and includes results from the analysis of the following parameters of discourse: 'Style', 'Actors' and 'Participants'. Table 5.69 presents the discourse style used on *CEPAR*'s webpage:

Organisation	Style
CEPAR	Social

TABLE 5.69: DISCOURSE STYLE

The style in this cluster is social. Social style represents social categories, social feelings and ideologies that are not motivated internally but are shared among the members of the group (Kress and van Leeuwen, 2006). This choice of style contrasts with the meanings of independence expressed through the parameter of 'Framing' and multimodal cohesion. It is as if the value of independence along with the environmental aspect of "sustainable tourism" is all part of the social ideology of the group, of which *CEPAR* and the viewers of the webpage are members.

Table 5.70 presents the list of the perceived 'Actors' in the cluster of *Research centres affiliated with universities.* 'Actors' are the active participants from whom the action usually emanates.

Actors
CEPAR
London University Centre for Protected Area Research
We
CEPAR's core staff

TABLE 5.70: "SUSTAINABLE TOURISM" ACTORS

Table 5.70 demonstrates that the perceived 'Actors' of any social action, including "sustainable tourism" in this cluster are restricted to *CEPAR* in its different reincarnations. No other "sustainable tourism" stakeholder groups act as subjects of the concept. The organisation itself serves as the only

source of knowledge on the matter. However, even within the research centre itself, not everyone takes an active position. This is demonstrated in Table 5.71, which presents the 'Participants' of the social action in the cluster of *Research centres affiliated with universities.*

Participants
Birbeck/UCL Bloomsbury Institute of the Natural Environment (BINE)
Institute of Environment
Other academic institutions
University of Ljubljana
European and international bodies
Associate staff

TABLE 5.71: "SUSTAINABLE TOURISM" PARTICIPANTS

Table 5.71 shows that the range of 'Participants' as perceived by *CEPAR* is wider than that of 'Actors'. Interestingly, it includes the associate staff of the organisation, as opposed to the core staff; such associates play an active role in the social action of "sustainable tourism". Nevertheless, the perceived 'Participants' are restricted to other organisations within the stakeholder group of *Universities and Research*, with the exception of rather generically described 'European and international bodies', which might be political, economic, or academic. All other possible stakeholder groups are excluded from the social action altogether, and, from the point of view of this research centre, do not participate in "sustainable tourism" or "sustainable rural development" at all.

5.4.2.3. Stage 3: Visual analysis

The visual analysis of the webpage includes the evaluation of the interactive meaning expressed on the webpage by the parameters of 'Distance',

'Attitude' and 'Contact'. There are two images on *CEPAR*'s webpage. One image, a close-up of a door section with a doorknob, is located in 'Ideal New'. Another image, an overview of a rural landscape, can be found in 'Centre Given'.

The parameter of 'Distance' determines the relationship between the viewer and the representation by means of the size of the frame used in the image. 'Distance' is applied to human-represented participants, buildings, objects and the environment in the images (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.72 presents the values of 'Distance' in the cluster of *Research centres affiliated with universities,* along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspects of "sustainable tourism" affiliated
Distance	Intimacy	Section of a door with a doorknob and house number	Human, social aspect
	Formality	Overview of the rural landscape	Environmental aspect

TABLE 5.72: INTERACTIVE MEANING - DISTANCE

There is some variety in the relationship established between the viewer and the aspects of "sustainable tourism". The human element in "sustainable tourism" is taken as the one with which the viewer will be most familiar and comfortable. As for the environmental aspect of the concept, the relationship between that element and the viewer is distant and formal, on the assumption that the viewer is not too familiar with the natural environment.

The parameter of 'Attitude' reveals two values through the use of horizontal and vertical angles in the image. The horizontal angle exposes the degree of involvement or detachment expected from the viewer regarding the representation. The vertical angle discloses the power relationship between the viewer and the representation, depending on the height of the angle used to make an image (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.73 presents the values expressed through the parameters of 'Attitude' in the cluster of *Research centres with affiliated universities,* along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" affiliated
Attitude	Equality	Section of a door with a doorknob and house number	Human, social aspect
	Power with the viewer	Overview of the rural landscape	Environmental aspect
	Maximum involvement	Section of a door with a doorknob and house number Overview of the rural landscape	Human, social aspect Environmental aspect

<p align="center">TABLE 5.73: INTERACTIVE MEANING - ATTITUDE</p>

According to the webpage in this cluster, an equal relationship exists between the viewer and the human, social aspect of the world and "sustainable tourism". This means that there is no power difference involved in this

relationship, as this is the aspect with which the viewer is most familiar and comfortable. Power difference is created between the viewer and the environmental aspect of "sustainable tourism", where the viewer holds the power over the natural environment. Perhaps the formality on *CEPAR*'s webpage also indicates respect, as this aspect, along with the social one, requires maximum involvement from the viewer. The viewer should identify with both social and environmental aspects fully.

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards the viewer. The vector establishes the roles in the 'Contact': a representation becomes a subject, and a viewer becomes an object of this act of communication. For that reason, a human, an animal or an anthropomorphic entity are required to be present in the image. If these are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject that observes the object, or the representation. No relationship is being established on this occasion (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.74 presents the values of the parameter 'Contact' in the cluster of *Research centres affiliated with universities*, along with the accompanying contents of the images and the aspect of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspects of "sustainable tourism" affiliated
Contact	Absence of contact as there are no humans or anthropomorphic entities in the image	Section of a door with a doorknob and house number	Human, social aspect
		Overview of the rural landscape	Environmental aspect

Table 5.74 reveals that no contact is being established between the viewer and both aspects of "sustainable tourism" affiliated with those images: environmental and social. Lack of contact signifies that natural and social environments in "sustainable tourism" are displayed for the viewer of the webpage without the need for him or her to actively engage with them. The viewer stays detached, both the human and the natural world are there to be observed, and then to be left alone.

5.4.2.4 Cluster summary

The analysis of the cluster of *Research centres affiliated with universities* reveals that while "sustainable tourism" is one of the key competences of the organisation in this cluster, it is not the most significant one. *CEPAR* sees itself as the only source of knowledge on "sustainable tourism" and the related concept of "sustainable rural development". The receivers of this expertise are restricted to other organisations within the stakeholder group of *Universities and Research*, with the exception of rather generic "European and international bodies", which can be political, economic or academic.

The viewer is asked to accept the organisation's interpretation of "sustainable tourism", which is linked to "sustainable rural development". While the concept of "sustainable tourism" includes both social and environmental aspects, it exists in the static world of human construction. The relationship between the social and environmental aspects of the concept differs. Equal relationship exists between the viewer and the social aspect of the world and "sustainable tourism". This aspect is the one with which the viewer is most familiar. As the viewer is not that familiar with the natural environment, he or she holds power over it. While the viewer is asked to identify himself or herself with both social and environmental aspect of the world, simultaneously, regardless of the power differences, both social and natural worlds are there to be observed and then to be left alone.

There is some duality in the presentation of "sustainable tourism". While the tendency towards coherent group identity is here expressed through certain elements, it contradicts the meanings of independence expressed otherwise. The value of independence along with the environmental aspect of "sustainable tourism" is part of the social ideology for the group of which CEPAR and the viewer of the webpage are members.

5.4.3 Section summary

The analysis of the stakeholder group of *Universities and research centres* reveals that there are common values but also discrepancies in the understanding of "sustainable tourism" of this group. The differences stem from the fact that for organisations in the *Universities* cluster "sustainable tourism" or tourism are not core concepts to their identity. For the cluster of

Research centres affiliated with universities, on the other hand, "sustainable tourism" is one of the competencies. Overall "sustainable tourism" does not take a high place in the hierarchy for either cluster. Nor is strong attachment requested from the viewer regarding the concept. Another discrepancy lies with "sustainable tourism" being at the same time a part of group identity, but also including the values of independence and individuality.

The economic aspect of "sustainable tourism" is acknowledged by all the organisations in this stakeholder group, but in different contexts. The cluster of *Universities* focuses on business activities and processes, asking the viewer to identify with these rather than with people in business. For the research centre, the economic aspect is put in the context of rural development. However, this cluster also includes social and environmental aspects of "sustainable tourism". The value of the world constructed by humans is what unites all three aspects of the concept, as they exist within these confines. This world can be either static or dynamic.

The relationship between the viewer and "sustainable tourism" also differs. The viewer holds the power in the relationship with the environment, and this relationship is equal in both social and economic aspects. Social and economic aspects are also those with which the viewer is most familiar.

Organisations in this stakeholder group perceive themselves as the only source of knowledge on "sustainable tourism". On the receiving end of this knowledge are other organisations in the same group, the public sector and

international organisations, private sector, and the viewer of the webpage. Students, however, who are major stakeholders within this group, are excluded from the discourse on "sustainable tourism".

5.5 Third sector

The stakeholder group of the *Third sector* contains only one organisation: *Nurture Lakeland.* This is a registered charity with 275 (two hundred seventy-five) business members and 14 (fourteen) trustees. The organisation is located in the Lake District and Cumbria and aims to promote sustainable tourism in the region.

5.5.1 Stage 1: Multimodal cohesion

The webpage of *Nurture Lakeland* is composed of a horizontal triptych of 'Ideal', 'Centre' and 'Real', and a vertical triptych of 'Given', 'Centre' and 'New'. The following figures provide an overview of those structures and the location of "sustainable tourism" on the webpage.

Organisation of Nurture Lakeland's webpage
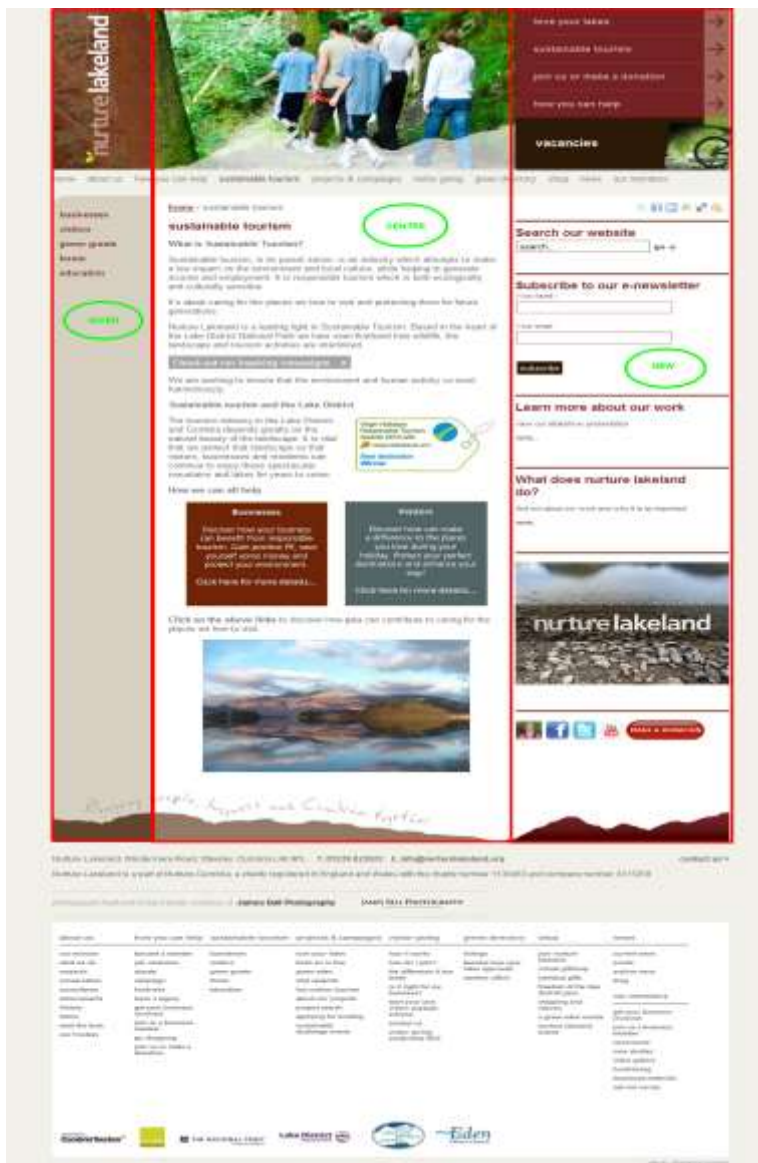
Figure 5.46: Horizontal structure – Nurture Lakeland

The webpage is available from www.nurturelakeland.org/sustainable-tourism/

Figure 5.46.illustrates the horizontal structure of the webpage, which consists of the horizontal triptych of 'Given', 'Centre' and 'New'. In this instance the

'Given' section contains the hyperlinks to other parts of the website, according to the nature of the visitors to the webpage. 'New' holds the option for further exploration of the organisation's activities. 'Centre', in turn, contains the core information on "sustainable tourism".
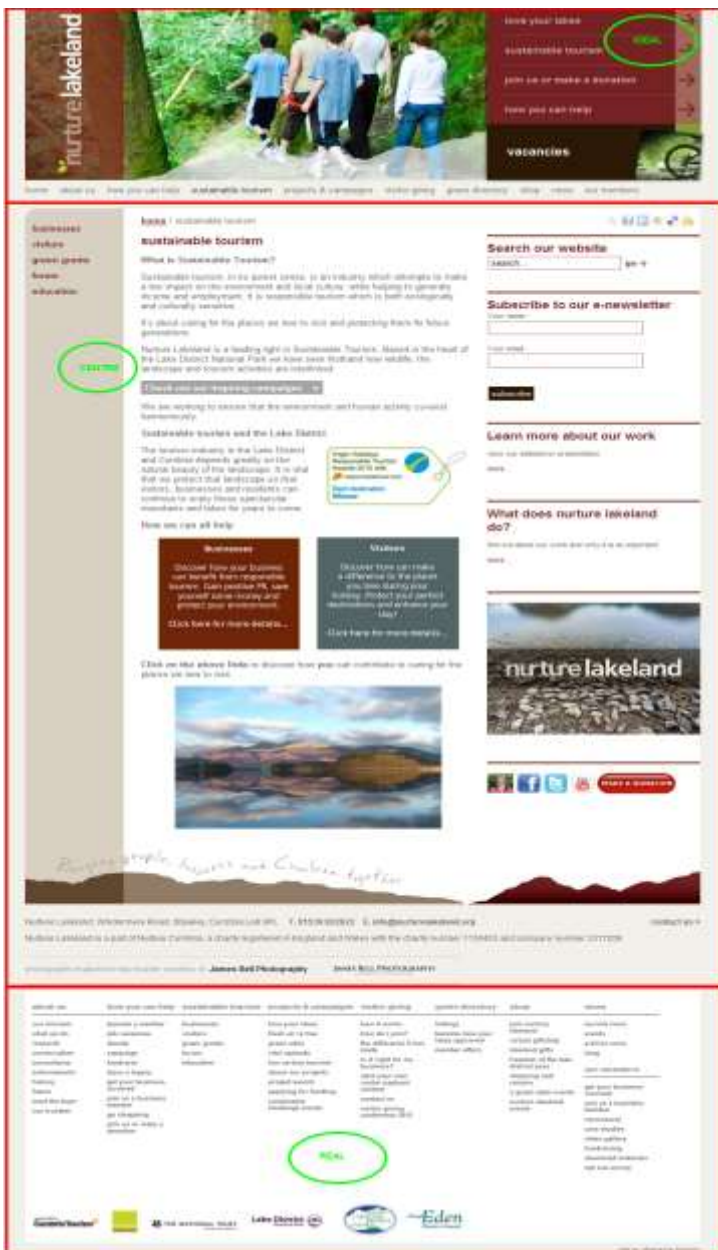
Figure 5.47: Vertical structure – Nurture Lakeland

The webpage is available from www.nurturelakeland.org/sustainable-tourism/

Figure 5.47 demonstrates the composition of the webpage along the vertical axis. The webpage is organized into a vertical triptych that consists of 'Ideal',

'Centre' and 'Real'. 'Ideal' carries more idealized and generalized information about *Nurture Lakeland.* 'Real', in turn, holds more detailed and practical information. 'Centre' is the core that presents the interpretation of "sustainable tourism" by the organisation.

Figure 5.48: "Sustainable tourism" – Nurture Lakeland

The webpage is available from www.nurturelakeland.org/sustainable-tourism/

Figure 5.48 demonstrates the locations of the concept "sustainable tourism". There is a duality in the organisation's understanding of the concept. It is a

dream, an aspiration, but also a reality, a familiar social action. The practical aspect of "sustainable tourism" is more prominent in this group.

Multimodal cohesion of the group

The parameters of 'Salience' and 'Repetition' are interlinked, as they both signify what elements in the textual and visual modes are most meaningful and important to the organisation, and the order, or hierarchy, of that importance (Kress and van Leeuwen, 2006). "Sustainable tourism" is the most repeated element on the webpage and one of the most salient, its importance for the organisation re-enforced. The name and the logo of the company is another repeated and salient element, which firmly connects the concept of "sustainable tourism" to the organisation. One should note that a number of elements in the visual mode are marked as salient, but because there are many of them, it is difficult to distinguish the more important ones from less important elements. 'Framing' is also an element used heavily on the webpage of *Nurture Lakeland.* The abundance of framing devices in the shape of rectangular boxes indicates a preference for human, man-made worlds and also signifies the values of individuality and independence. The environmental aspect of "sustainable tourism", expressed otherwise (through images, for example) is tamed and confined within this human world.

Table 5.75 presents a summary of the expressed textual modality for this stakeholder group.

Parameter	Value	Contents
High textual modality	Real/True	What is sustainable tourism?
Lower textual modality	Less Real/Less True	Sustainable tourism and Lake District How businesses, visitors and you can contribute to sustainable tourism

<div align="center">

TABLE 5.75: TEXTUAL MODALITY

</div>

Table 5.75 illustrates that there is a degree of variety in textual modality in this stakeholder group. It is high when the concept of "sustainable tourism" is presented to the viewer of the webpage. However, the confidence of *Nurture Lakeland* is lower when the text addresses the practicalities of the concept's implementation; that is, the potential contribution of businesses, visitors and the viewer of the webpage to "sustainable tourism".

Table 5.76 presents a summary of the expressed visual modality for the stakeholder group of *Third sector.*

Parameter	Value	Contents
High visual modality	Real/True	Teenagers in the forest Bicycle wheel Overview of a mountainous landscape
Lower visual modality	Less Real/Less True	Lake shore with logo of the organisation superimposed

<div align="center">

TABLE 5.76: VISUAL MODALITY

</div>

Table 5.76 demonstrates that three out of four images on the webpage have high modality, which indicates that the representations in the images are what the organisation believes "sustainable tourism" to be. The images portray environmental and human aspects of the concept, as they present humans in

the natural environment behaving in an environmentally-friendly way. Where the logo of *Nurture Lakeland* is superimposed over the image of the lake shore, the effect is a lowering of overall visual modality. The aim of the combined image is to establish the link between the natural environment and the organisation; however, the execution of this aim lowers the confidence that the charity expressed otherwise in the visual mode.

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments that the webpage of *Nurture Lakeland* creates to present the concept of "sustainable tourism". 'Visual-Verbal Information Linking' establishes the relationship between information in the textual and visual modes. Table 5.77 presents a summary of these parameters and their accompanying values.

Parameter	Value
Linguistic Information Linking	Persuasion
Visual Information Linking	Persuasion
Visual-Verbal Information Linking	Extension: Complement

<div align="center">TABLE 5.77: INFORMATION LINKING</div>

Table 5.77 demonstrates that both 'Linguistic Information Linking' and 'Visual Information Linking' create the environment of 'Persuasion'. The assumption is made by the organisation that the viewer of the webpage does not know about "sustainable tourism" or does not share the charity's interpretation of it. Therefore an environment of 'Persuasion' is created that aims to convince the reader to accept the role of *Nurture Lakeland* in "sustainable tourism" and its understanding of the concept. 'Visual-Verbal Information Linking' is organised around the images complementing the text. Three images represent the

human element in the natural environment, while another portrays the environmental aspect of "sustainable tourism". Because some images are located in 'Ideal', the integration of human and natural in "sustainable tourism" becomes an aspiration. However, human elements are still superimposed over the natural ones, indicating that in this organisation's understanding of "sustainable tourism", the human plays a superior role to the natural. This complements the ideas expressed in the textual mode of the webpage.

5.5.2 Stage 2: Critical Discourse Analysis

The stage of Critical Discourse Analysis presents the findings from the textual mode only and includes results from the analysis of the following parameters of discourse: 'Style', 'Actors' and 'Participants'. Table 5.78 presents the discourse style used on *Nurture Lakeland* webpage.

Organisation	Style
Nurture Lakeland	Social
	Lifestyle

TABLE 5.78: DISCOURSE STYLE

Table 5.78 illustrates that the discourse style of this group is a combination of social style and lifestyle. The charity attempts to balance two styles in the text to create an environment convincing to two different types of viewers addressed: businesses and visitors. Social style is used to express the values and ideologies of the group. Lifestyle is usually used by an organisation to create new forms of social identities, shared consumer behaviours, and new attitudes towards social issues (Kress and van Leeuwen, 2006). Using both styles in the same text allows the organisation to market "sustainable tourism", but also creates an impression that by accepting the concept the viewer becomes part of a larger group with the same values and ideologies.

Table 5.79 presents the list of the 'Actors' in the group of *Third sector.* 'Actors' are the active participants in the social action that is "sustainable tourism", from which the said action is directed towards 'Participants'. In the framework of this research, 'Actors' are the parties playing a pro-active role in "sustainable tourism". 'Actors' highlighted in bold are mentioned most often in this group.

Actors
We
Visitors
Businesses
Nurture Lakeland
Industry
Tourism industry
You
Residents

TABLE 5.79: "SUSTAINABLE TOURISM" ACTORS

Table 5.79 demonstrates that the perceived 'Actors' in this group mostly belong to the organisation itself and the addressees of the webpage, that is "businesses" and "visitors" to the Lake District and Cumbria. "Tourism industry", "residents" and the viewer of the webpage are also included into the list of subjects in "sustainable tourism". These are the subjects who initiate "sustainable tourism" and deliver it to 'Participants', who are on the receiving end of this social action. Table 5.80 presents the 'Participants' of "sustainable tourism". 'Participants' highlighted in bold are mentioned most often in this group.

Participants
Landscape
Environment
Local culture
Tourism industry
Future generations
Wildlife

TABLE 5.80: "SUSTAINABLE TOURISM" PARTICIPANTS

Table 5.80 illustrates that in this group, while the 'Actors' of "sustainable tourism" are humans, the 'Participants', apart from the collectives "tourism industry" and "future generations", are not. However, such phenomena, or geography, are still part of tourism, and are influenced or transformed by the "sustainable tourism" executed by the 'Actors' in this group. Interestingly enough, "tourism industry" plays here the dual role of 'Actor' and 'Participant' that is both active and passive roles in the social action of "sustainable tourism".

5.5.3 Stage 3: Visual analysis

The visual analysis of the webpage includes the evaluation of the interactive meaning expressed in the images used, through the parameters of 'Distance', 'Attitude' and 'Contact'. There are four images on the webpage of *Nurture Lakeland*, two located in 'Ideal' and two in 'Real'. The images in 'Ideal' represent a group of teenagers in a forest setting and a bicycle wheel in a blurry natural environment. Thus are integrated the human and natural elements of "sustainable tourism", which becomes an aspiration. The images in 'Real' represent nature: a lake shore and a mountainous landscape. However, human elements are still superimposed over the natural ones,

therefore the human takes a superior role over the natural in this organisation's understanding of "sustainable tourism".

The parameter of 'Distance' determines the relationship between the viewer and the representation, by means of the size of the frame used to create an image. 'Distance' is applied to human-represented participants, buildings, objects and environment in images (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.81 presents the values of 'Distance' for this group, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Distance	Formality	Overview of the mountainous landscape	Environmental
	Social distance	Bicycle wheel	Socio-economic
		Lake shore with logo of the organisation superimposed	Socio-environmental
		Teenagers in the forest	Socio-economic

<div align="center">TABLE 5.81: INTERACTIVE MEANING - DISTANCE</div>

There is some variety here in the relationships established between the viewer and the aspects of "sustainable tourism". Everything that involves humans and human-made objects holds the value of 'Social distance'. In everyday terms, it is the distance established as comfortable between people who are neither total strangers, nor close friends, when interacting with each other. The images with this value all represent the social aspect of "sustainable tourism", with either economic or environmental undertones. As for the purely environmental aspect of "sustainable tourism", the relationship

becomes formal. Without human presence in the picture, nature alone becomes distant and unfamiliar.

The parameter of 'Attitude' reveals two values established through the use of horizontal and vertical angles in the images. The horizontal angle exposes the degree of involvement or detachment expected from the viewer regarding the representation (Kress and van Leeuwen, 2006). The vertical angle discloses the power relationships between the viewer and the representation, depending on the heights of the angle (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.82 presents the values expressed though the parameter of 'Attitude' in the cluster of *Third sector*, along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Attitude	Equality	Bicycle wheel Overview of a mountainous landscape Teenagers in the forest	Socio-economic Environmental Socio-economic
	Power with the viewer	Lake shore with logo of the organisation superimposed	Socio-environmental
	Maximum involvement from the viewer	Bicycle wheel Lake shore with logo of the organisation superimposed	Socio-economic Socio-environmental Environmental

		Overview of a mountainous landscape Teenagers in the forest	Socio-economic

According to the *Nurture Lakeland's* webpage there is a variety in the relationships established between the viewer and the aspects of "sustainable tourism" expressed. Maximum involvement is requested from the viewer with all the aspects of "sustainable tourism". With the more familiar socio-economic and environmental aspects of the concept the relationship is that of equals, whether there is a human presence established in the image or not. With the quite confusing image that the researcher could only have attributed to the socio-environmental aspect of "sustainable tourism", the power shifts to the viewer of the webpage. As the image seems to intend to establish a firm connection between the charity itself and nature, it is left up to the viewer to decide the efficiency of this attempt.

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards to the viewer. The vector establishes the roles in the 'Contact': a representation becomes a subject, and a viewer becomes an object of this act of communication. For that reason, a human, an animal or an anthropomorphic entity are required to be present in the image. If these are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject that observes the object, or the representation. No relationship is being established on this occasion (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.83 presents the values of the parameter 'Contact' in the *Third sector* group, along with the accompanying contents of

the images and the aspect of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Contact	Absence of contact as the representation does not look at the viewer	Teenagers in the forest	Socio-economic
	Absence of contact as there are no humans or anthropomorphic entities in the image	Bicycle wheel Lake shore with logo of the organisation superimposed Overview of a mountainous landscape	Socio-economic Socio-environmental Environmental

<div align="center">TABLE 5.83: INTERACTIVE MEANING: CONTACT</div>

Table 5.83 demonstrates that no contact is being established between the viewer and the environment, or images representing the socio-economic and socio-environmental aspects of "sustainable tourism", despite their being a possibility for contact to exist. Lack of contact signifies that those aspects are displayed for the viewer without the need for him or her to actively engage with them. The viewer or the visitor to the Lake District and Cumbria stays detached: people and nature are there to be observed, admired and then to be left alone.

5.5.4 Section summary

The analysis of the *Third sector* stakeholder group reveals that there is a duality in the organisation's interpretation of the "sustainable tourism" concept. It is a dream, an aspiration, but also a reality, a familiar social action, with the practical aspect of "sustainable tourism" more prominent in this group. The integration of human and natural in "sustainable tourism" becomes an ideal. However, human elements are still superimposed over the natural ones; therefore the human takes a superior role over the natural, infiltrating the environment. The abundance of framing devices in the shape of rectangular boxes indicates a preference for human, man-made worlds and also signifies the value of individuality and independence. Another duality lies within the use of two discourse styles on the webpage, which creates an impression that by accepting the concept the viewer becomes part of a larger group with the same values and ideologies on "sustainable tourism" as the organisation.

The name and the logo of *Nurture Lakeland* is a repeated and salient element, which firmly connects the concept of "sustainable tourism" to the identity of the charity. The organisation itself and the addressees of the webpage, which are "businesses" and "visitors" to the Lake District and Cumbria, are seen as the sources of knowledge and action on "sustainable tourism". Those actions are directed towards the very passive "sustainable tourism" 'Participants', who by their nature cannot play a pro-active role: "local culture", "landscape" and "environment", along with the "future generations" and "wildlife".

Thirdly, duality in the interpretation of "sustainable tourism" lies in the requested relationship between the viewer and "sustainable tourism". Maximum involvement is requested from the viewer with all aspects of "sustainable tourism". At the same time, the viewer or the visitor to the Lake District and Cumbria stays detached in "sustainable tourism": people and nature are there to be observed, admired and then to be left alone. Also, with the more familiar socio-economic and environmental aspects of the concept, the relationship is that of equals, whether a human presence is established in the image or not. With the socio-environmental aspect of "sustainable tourism", the power shifts to the viewer of the webpage. As the image is intended to establish a firm connection between the charity itself and nature, it is left up to the viewer to decide the efficiency of this attempt. Furthermore, this relationship goes from social to formal, depending on the aspect of "sustainable tourism" expressed. This social aspect of "sustainable tourism", with either economic or environmental undertones, evokes a social relationship. As for the purely environmental aspect of "sustainable tourism", the relationship becomes formal. Without human presence in the picture, nature alone becomes distant and unfamiliar.

5.6 Environmental and tourism consultancies

The two cases in this stakeholder group are *Red Kite*, an environmental consultancy, and *The Tourism Company*, a tourism consultancy. This stakeholder group was not identified in the EU TSG report taken as the source for the original stakeholder groups in this research. However, it became evident during the analysis stage of the search engine results that this was a separate "sustainable tourism" stakeholder group, and, therefore, appropriate for inclusion in the research. Both consultancies in this group consider "sustainable tourism" to be within their competency and expertise.

This is shown by means of dedicated webpages which express stakeholders' understanding of "sustainable tourism". This allows the researcher to link the parameters of the multimodal research instrument with the expressed "sustainable tourism" values in a more clear-cut way, in contrast to other webpages where the focus is not on the sustainable tourism concept.

5.6.1 Environmental consultancies

This cluster contains one organisation only, a consultancy named *Red Kite*. *Red Kite* is a multidisciplinary environmental consultancy, working with 'environmental, tourism and interpretation challenges' (*http//www.redkite-environment.co.uk/sustainable-tourism/*, n.d). "Sustainable tourism" is listed as one of the three key competences of the consultancy, along with heritage interpretation and strategic development. The webpage analysed presents "sustainable tourism" as an area of expertise for the potential business customer.

5.6.1.1. Stage 1: Multimodal cohesion

The stage of multimodal cohesion includes findings from the analysis of the webpage's composition: 'Salience', 'Repetition', 'Framing', 'Linguistic Information Linking', 'Visual Information Linking' and 'Visual-Verbal Information Linking'. The webpage of *Red Kite* is composed of a horizontal structure of 'Given' and 'New', and a vertical binary structure of 'Ideal' and 'Real'. The following figures provide an overview of these structures. The design of the webpage is rather simple and minimalistic, with clear division between the different parts of the binary structures.

Organisation of Red Kite's webpage
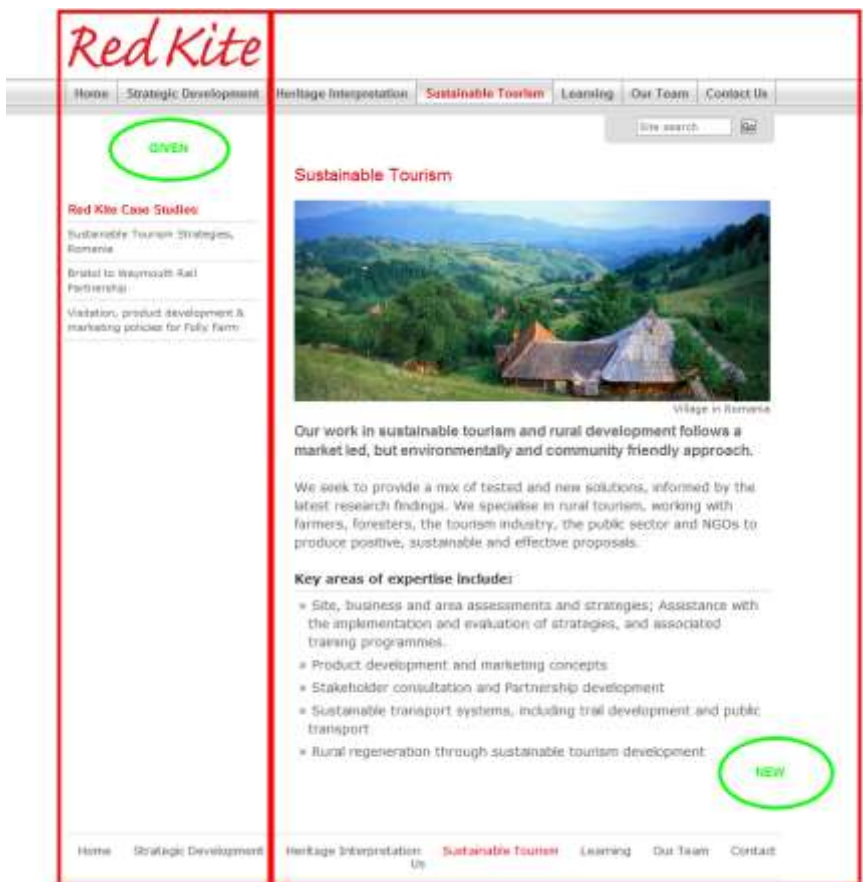
Figure 5.49: Horizontal structure – Red Kite

The webpage is available from www.redkite-environment.co.uk/sustainable-tourism/

Figure 5.49 illustrates the horizontal composition of *Red Kite's* webpage. The webpage is organized into the binary structure of 'Given' and 'New', with the 'New' section being larger in size than 'Given'.   In this instance 'Given' contains hyperlinks to other parts of the webpages with further information on the consultancy's "sustainable tourism" projects. Thus 'Given' serves as the point of departure for further exploration of the "sustainable tourism" concept

within the culture of this organisation. 'New', on the other hand, presents the information on the interpretation of this concept. This material is something that the viewer of the webpage is not assumed to know well; therefore, to this content particular attention is supposed to be paid.
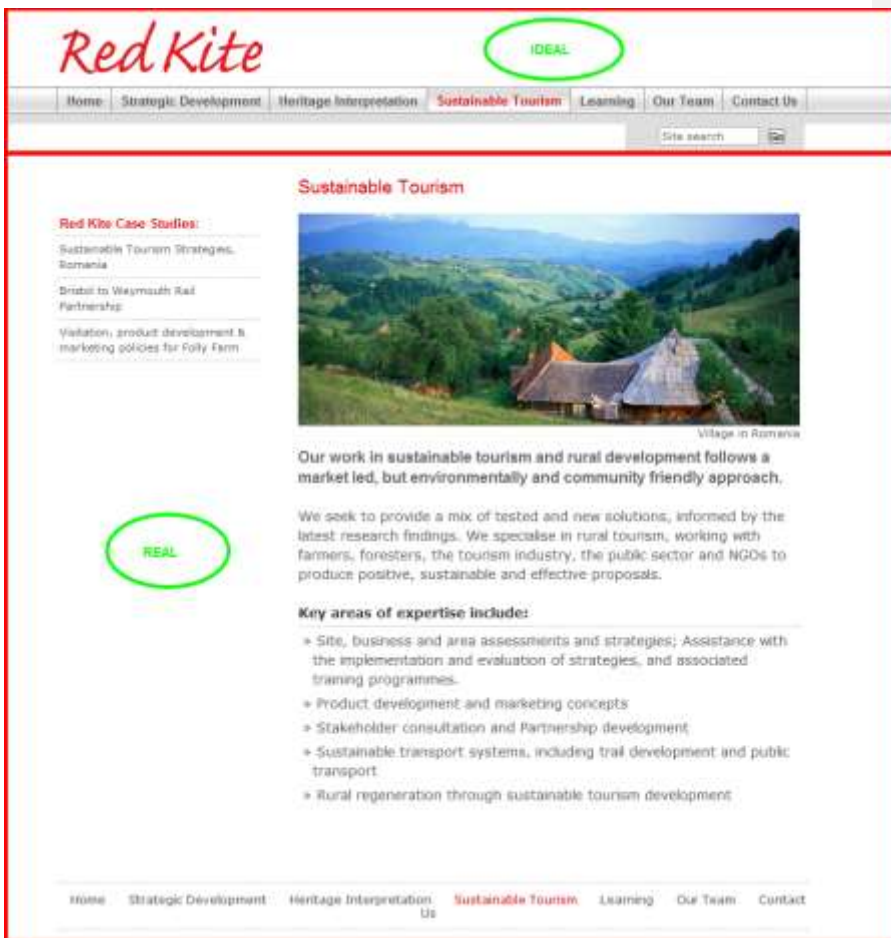
Figure 5.50: Vertical structure – Red Kite

The webpage is available from www.redkite-environment.co.uk/sustainable-tourism/

Figure 5.50 interprets the composition of the webpage along the vertical axis. The webpage is organized into a binary structure of 'Ideal' and 'Real'. 'Ideal' carries the generalized information about the organisation, and its logo. 'Real', in turn, contains the more practical information on the key areas of expertise of *Red Kite* within "sustainable tourism".
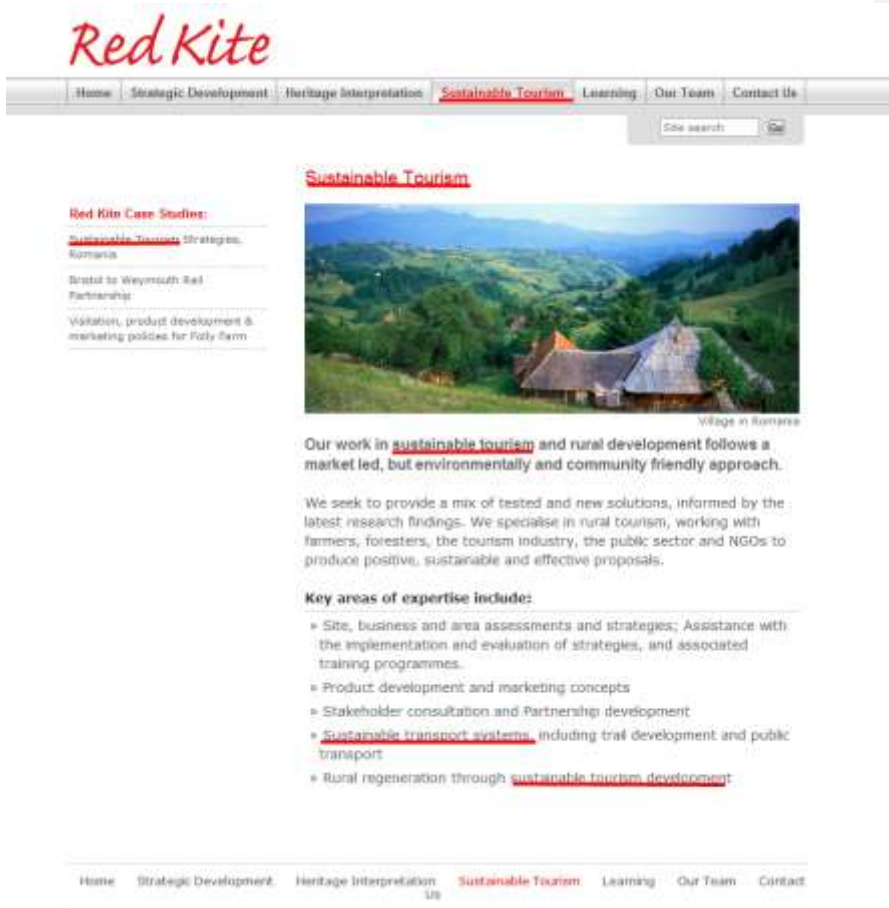
Figure 5.51: "Sustainable tourism" – Red Kite

The webpage is available from www.redkite-environment.co.uk/sustainable-tourism/

Figure 5.51 demonstrates the locations of the concept "sustainable tourism" and related concepts of "sustainable transport systems' and "sustainable tourism development". There is a duality in the organisation's understanding of the concept. It is a dream, and idea, but also a reality, an action that is well-known and familiar to *Red Kite.* The practical aspect of "sustainable tourism" is more prominent. This is not surprising, as "sustainable tourism" is the key competence of the environmental consultancy.

Multimodal cohesion of the cluster

The parameters of 'Salience' and 'Repetition' are interlinked, as they both signify which elements in the textual and visual modes are most meaningful and important to the organisation, and the order, or hierarchy of that importance. The items that are salient on the webpage are the heading and the image. "Sustainable tourism" is both the most salient and the most repeated element on *Red Kite's* webpage. The importance of "sustainable tourism" to the organisation is emphasized and re-enforced through repetition of the phrase on the webpage. In such a way the link between the concept and the organisation's identity is established. In terms of 'Framing' there are fewer separated elements; the webpages are less cluttered. The overall impression created is that of a "sustainable tourism" approach that is holistic rather than disjointed, fragmented or contested. A more streamlined webpage also indicates the preference towards a more pronounced organisational identity (Kress and van Leeuwen, 2006).

Table 5.84 presents a summary of the expressed textual and visual modalities for this cluster.

Parameter	Value	Contents
High textual modality	Real/True	"Sustainable tourism" and key areas of expertise
High visual modality	Real/True	Overview of a rural landscape

TABLE 5.84: MODALITY

Overall modality in this cluster is high. This factor indicates that what *Red Kite* writes about its practical interpretation of "sustainable tourism" is what the

organisation believes to be true. The consultancy associates the concept with "rural development", "rural tourism", and "sustainable transport systems". Therefore, the focus arising from the text is on socio-economic aspects of "sustainable tourism". The image with high visual modality supports this interpretation of the concept and expresses the same level of confidence in the beliefs of organisation, as does the text.

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments that the webpage of *Red Kite* creates to present the concept of "sustainable tourism". 'Visual-Verbal Information Linking' reveals the relationship between information in the textual and visual modes. Table 5.85 presents a summary of these parameters and their accompanying values. 'Visual Information Linking' does not take place on *Red Kite*'s webpage. Only one image is used on the webpage, while the parameter of 'Visual Information Linking' requires for more than one image to be a part of a visual mode.

Parameter	Value
Linguistic Information Linking	Description
	Persuasion
Visual Information Linking	N/A
Visual-Verbal Information Linking	Extension: Complement

<p align="center">TABLE 5.85: INFORMATION LINKING</p>

Environments of 'Description' and 'Persuasion' are created by 'Linguistic Information Linking' on the webpage of *Red Kite.* Because the "sustainable tourism" concept is presented to the viewer in those environments, the impression is created that the concept needs to be explained to the reader in

order for him/her to be persuaded to accept the organisation's interpretation of it. It can indicate that there is no shared understanding of "sustainable tourism" between the consultancy and the viewer of the webpage. In 'Visual-Verbal Information Linking', the information portrayed by the image complements the text, as both are dealing with rural environments. In this way the link between the interpretations of "sustainable tourism" as "rural tourism" is once again re-enforced.

5.6.1.2. Stage 2: Critical Discourse Analysis

The stage of Critical Discourse Analysis presents the findings from the textual mode only and includes results from the analysis of the following parameters of discourse: 'Style', 'Actors' and 'Participants'. Table 5.86 presents the discourse style used on *Red Kite's* webpage.

Organisation	Style
Red Kite	Social

TABLE 5.86: DISCOURSE STYLE

The discourse style in this cluster is social. Social style represents social categories, social feelings and ideologies that are not motivated internally but are shared among the members of the group (Kress and van Leeuwen, 2006). This choice parallels the situation with the 'Framing' on this webpage where lack of framing devices signifies more a pronounced group identity. Therefore, the overall drift in this cluster is towards "sustainable tourism" as part of a group identity that is supposed to be shared by the environmental consultancy and the viewer.

Table 5.87 presents the perceived 'Actors' in the cluster of *Environmental consultancies.* 'Actors' are the active participants from whom the social action of "sustainable tourism" emanates.

Actor
We

Table 5.87 demonstrates that the number of 'Actors' in this cluster is restricted to *Red Kite* only. No other "sustainable tourism" stakeholder groups act as subjects of the concept. Interestingly, the choice of the pronoun, "we", used to represent the organisation as an 'Actor' of the social action again re-enforces the preference for the group identity. The consultancy sees itself as the only source of action in "sustainable tourism", which is directed towards the 'Participants' of the concept, presented in Table 5.88.

Participants
Tourist industry
Public sector
NGOs
Farmers
Foresters

Table 5.88 demonstrates that the range of 'Participants' is wider than that of 'Actors'. 'Participants' are the ones towards which the social action of "sustainable tourism" is directed; they are the object in this action, rather than subjects. Most 'Participants' identified in this cluster are quite generic: "tourist industry" (rather than 'tourism industry', unfortunately, this research does not allow us to go into details over the semantic choices made by the organisation),"public sector" and "NGOs" However, some very specific

'Participants' particular to this cluster are identified: 'farmers' and 'foresters'. These 'Participants' are in accord with the interpretation of "sustainable tourism" by this consultancy within the context of rural development.

5.6.1.3. Stage 3: Visual analysis

The visual analysis of the webpage consists of evaluating the interactive meaning expressed on the webpage by the parameters of 'Distance', 'Attitude' and 'Contact'. As discussed in Section 5.6.1.1 on Multimodal cohesion, there is only one image on *Red Kite's* webpage, which is located in 'Real'. The image contains the overview of a village in Romania, with a rural house in the foreground.

In 'Distance' the size of the frame used when making an image reveals the relationship between the viewer and the image. It is applied to human-represented participants, buildings, objects and the environment (Kress and van Leeuwen, 2006). Table 5.89 presents the values of 'Distance', along with the contents of the image and the chosen aspect to represent "sustainable tourism".

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Distance	Formality	Overview of a village in Romania	Socio-economic

TABLE 5.89: INTERACTIVE MEANING - DISTANCE

Table 5.89 demonstrates that a formal relationship is established between the viewer and the expressed socio-economic aspect of "sustainable tourism". This element is the one that the viewer is not familiar or comfortable with (perhaps that is why he or she would need the services of this environmental

consultancy). Also, the image used on the webpage is taken in a country that is not as affluent as the UK, which also might explain why the relationship between this unfamiliar socio-economic environment and the viewer is formal. Additionally, no other interpretations of "sustainable tourism" are expressed in the image and, therefore, no other relationships are available to the viewer.

The parameter of 'Attitude' exposes the degree of involvement or detachment through the horizontal angle of the image, and the power relationships between the viewer and the representation through the vertical angle used in the image (Kress and van Leeuwen, 2006). Table 5.90 presents the values of 'Attitude' expressed in this cluster, along with the accompanying contents of the image and the aspect of "sustainable tourism" expressed in the image.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Attitude	Power with the viewer	Overview of a village in Romania	Socio-economic
	Maximum involvement from the viewer	Overview of a village in Romania	Socio-economic

<div align="center">TABLE 5.90: INTERACTIVE MEANING - ATTITUDE</div>

In the relationship between the socio-economic aspect of "sustainable tourism" and the viewer, the power lies with the viewer. As discussed previously, this aspect is contextualised by the consultancy by means of an image from a country that is not as affluent as the UK. The viewer has the power to improve the socio-economic aspects of this destination through "sustainable tourism" (and the consultancy's services), perhaps playing the role of a benefactor. At the same time, maximum involvement is requested

from the viewer; he or she is supposed to engage with the socio-economic plight of people in other destinations through "sustainable tourism".

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards the viewer. The vector establishes the roles in the 'Contact': a representation becomes a subject, or an 'Actor', and a viewer becomes an object, or a 'Participant', of this act of communication. For that reason, a human, an animal and/or anthropomorphic entity is required to be present in the image. If these are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject, an 'Actor', that observes a representation, which turns into an object, a 'Participant'. No relationship is being established on that occasion (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.91 presents the values of the parameter 'Contact' in the cluster of *Environmental consultancies*, along with the accompanying contents of the image and the aspect of "sustainable tourism" expressed in the image.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Contact	Absence of contact as there are no humans or anthropomorphic entities in the image	Overview of a village in Romania	Socio-economic

TABLE 5.91: INTERACTIVE MEANING - CONTACT

Table 5.91 demonstrates that no contact is being established between the viewer and the socio-economic aspect of "sustainable tourism". Lack of contact signifies that the rural destination in another country is displayed for the viewer without the need for him or her to actively engage with it. The viewer stays detached in this relationship in "sustainable tourism". People, villages, and nature in the faraway destinations are there to be observed, and then to be left alone.

5.6.1.4 Cluster summary

The analysis of the *Environmental consultancies* cluster reveals that there is a duality in the organisation's understanding of "sustainable tourism" concept. It is perceived to be a dream, an aspiration, and at the same time a well-known social action for this organisation. Perhaps that is why the relationship between the viewer of the webpage and the unfamiliar socio-economic environment in the rural destination simultaneously includes involvement and detachment. The viewer is fully engaged with the concept, and at the same time keeps at a formal distance and observes the destination.

Overall, the practical interpretation of the concept as a socio-economic activity dominates this cluster. "Sustainable tourism" is part of the group identity, and its interpretation links it to "rural development", "rural tourism" and "transport systems". There is no shared understanding of the concept between the viewer and the organisation in this cluster, as the consultancy identifies itself as the only source of knowledge on the matter. This shared understanding is something the consultancy is aiming to achieve.

6.6.2 Tourism consultancies

This cluster contains one organisation only, a consultancy named *The Tourism Company. The Tourism Company* is 'a specialist tourism consultancy working in tourism planning, development and marketing' (*http//www.thetourismcompany.com/topic.asp?topicid=3*). "Sustainable tourism" is one of the consultancy's areas of expertise, with the organisation's portfolio being quite extensive. The webpage analysed presents "sustainable tourism" and its interpretation of the concept to the viewer.

5.6.2.1 Stage 1: Multimodal cohesion

The stage of multimodal cohesion includes the findings from the analysis of the webpage's composition, 'Salience', 'Repetition', 'Framing', 'Linguistic Information Linking', 'Visual Information Linking' and 'Visual-Verbal Information Linking'. The webpage of *The Tourism Company* is composed of a horizontal structure of 'Given' and 'New', and a vertical binary structure of 'Ideal' and 'Real'. The following figures provide an overview of these structures. The design of the webpage is simple and minimalistic, with a clear division between the different parts of the binary structures.

Organisation of The Tourism Company's webpage

Figure 5.52: Horizontal structure – The Tourism Company

The webpage is available from

www.thetourismcompany.com/topic.asp?topicid=3

Figure 5.52 illustrates the horizontal composition of *The Tourism Company's* webpage. The webpage is organized into the binary structure of 'Given' and

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'New', with the 'Given' section being larger in size than 'New'. In this instance, the 'Given' section contains the logo of the company and a text on "sustainable tourism". The text presents the concept and its interpretation by the organisation. Its location signifies that the contents of 'Given' should be self-evident to the viewer, and also represent part of the consultancy's culture and identity. The location chosen should convince the prospective business partner that "sustainable tourism" is indeed one of the strengths of *The Tourism Company.*

Figure 5.53: Vertical structure – The Tourism Company

The webpage is available from

www.thetourismcompany.com/topic.asp?topicid=3

Figure 5.53 interprets the composition of the webpage along the vertical axis.

The webpage is organized into the binary structure of 'Ideal' and 'Real'. 'Ideal'

carries the generalized information about the organisation, and its logo. 'Real', in turn, contains information on the concept of "sustainable tourism" and its interpretation by *The Tourism Company*.

Figure 5.54: "Sustainable tourism" – The Tourism Company

The webpage is available from

www.thetourismcompany.com/topic.asp?topicid=3

Figure 5.54 demonstrates the location of the concept "sustainable tourism" and related concepts of "sustainable European tourism", "tourism

sustainability" and "sustainability indicators". The concepts are encountered in 'Given Real' only, re-enforcing the impression that this is the core competence of the organisation, something that the consultancy is confident about, a key to its identity.

Multimodal cohesion of the cluster

The parameters of 'Salience' and 'Repetition' are interlinked, as they both signify which elements in the textual and visual modes are most meaningful and important to the organisation, and the order, or hierarchy of that importance. The most salient items on the webpage of *The Tourism Company* are the heading, the text in bold and the image. "Sustainable tourism" is both the most salient and the most repeated element on the consultancy's webpage. The importance to the organisation of "sustainable tourism" is emphasized through the repetition of the phrase and related terms on the webpage, establishing the link between the identity of the consultancy and "sustainable tourism". Another repeated element is the colour palette of white, grey and green, with the colour "green" being supposedly semantically linked to "sustainable tourism". The significance of the colour choices and their meanings are further discussed in the Discussion chapter. As for 'Framing', the webpage of *The Tourism Company* is composed of fewer framed elements. It is more streamlined and less cluttered, indicating the preference towards a more pronounced group identity, rather than individuality or independence. When framing devices are used, the combination of rounded and rectangular shapes is used. Rounded shapes are supposed to reflect the shapes encountered in nature, while rectangular shapes are perceived to be the product of the human world (Kress and van Leeuwen, 2006). The choice of using both shapes signifies the attempt to combine both aspects within a single presentation.

Table 5.92 presents a summary of the expressed textual modality for this cluster.

Parameter	Value	Contents
High textual modality	Real/True	"Sustainable tourism" and the work of *The Tourism Company* in it Key challenges in "sustainable tourism" Land use planning and development in "sustainable tourism" Guidance and training in "sustainable tourism" Financial instruments in "sustainable tourism"
Lower textual modality	Less True/Less Real	Accessibility of holidays to all Indicators and monitoring in "sustainable tourism" Voluntary certification in "sustainable tourism"

TABLE 5.92: TEXTUAL MODALITY

There are variations in the degree of modality for *The Tourism Company.* When the text addresses the issues of "sustainable tourism" indicators, monitoring, voluntary certification schemes and elitism, the modality of the textual mode is lowered, which means that the consultancy does not have full confidence in those issues. The parameters which the organisation considers as being less real or realistic, are contested and debated in the discourse on the concept. Lower modality indicates that the tourism consultancy does not feel fully confident about these practical aspects of "sustainable tourism".

Table 5.93 presents a summary of the visual modality for this cluster.

Parameter	Value	Contents
High visual modality	True/Real	A child with a woman

TABLE 5.93: VISUAL MODALITY

The high visual modality signifies that the organisation in this cluster sees what is represented in the image to be a real representation of "sustainable tourism". The socio-economic aspect of "sustainable tourism" is represented in the image, as it contains a representation of a child and a woman, probably from a developing country somewhere in Africa. Therefore, poverty alleviation and development are what "sustainable tourism" is about for *The Tourism Company.*

'Linguistic Information Linking' and 'Visual Information Linking' demonstrate the environments created by *The Tourism Company* webpage to present the concept of "sustainable tourism". 'Visual-Verbal Information Linking' reveals the relationship between information in the textual and visual modes. Table 5.94 presents the summary of these parameters and their accompanying values. 'Visual Information Linking' does not take place on *The Tourism Company's* webpage. Only one image is used on the webpage, while the parameter of 'Visual Information Linking' requires more than one image to be a part of a visual mode.

Parameter	Value
Linguistic Information Linking	Description
	Persuasion
	Narrative
Visual Information Linking	N/A
Visual-Verbal Information Linking	Extension: Complement

TABLE 5.94: INFORMATION LINKING

The environments created by the 'Linguistic Information Linking' are those of 'Description', 'Persuasion' and 'Narrative'. Because "sustainable tourism" is presented in the environments of 'Description' and 'Persuasion', which also dominate the webpage, the impression is created that the interpretation of the concept by the consultancy should be explained to the viewer. Furthermore, the viewer is supposed to accept this interpretation. The environment of 'Narrative' brings a story-like component to the webpage, making it easier for the viewer to become engaged with the concept of "sustainable tourism". As for the 'Visual-Verbal Information Linking', the images and the text on the webpage are not linked semantically as strongly as the image and section of the webpage labelled 'Our Services' that promotes the consultancy's services. And while the reader might associate the image of a child with a woman in 'New' to the text on "sustainable tourism" in 'Given', and, therefore, "sustainable tourism", these instances of visual and textual modes do not relate directly. Nevertheless, the link is established, connecting the concept to socio-economic factors such as poverty in developing countries.

5.6.2.2 Stage 2: Critical Discourse Analysis

This stage presents the findings from the analysis of the textual modes only, and includes the findings on 'Style', 'Actors' and 'Participants' of discourse on "sustainable tourism" in this cluster. Table 5.95 presents the 'Style' used in the cluster of *Tourism consultancy.*

Organisation	Style
The Tourism Company	Social

<div align="center">TABLE 5.95: DISCOURSE STYLE</div>

The discourse style in this cluster is social. Social style represents social categories, social feelings and ideologies that are not motivated internally but are shared among the members of the group (Kress and van Leeuwen,

2006). This choice echoes the situation with the 'Framing' on this webpage, where lack of framing devices signifies more a pronounced group identity. Therefore, the overall drift in this cluster is towards "sustainable tourism" being part of a group identity that is supposed to be shared by the environmental consultancy and the viewer.

Table 5.96 presents the list of 'Actors' in the cluster of *Tourism consultancies.* 'Actors' are the active participants in the social action that is "sustainable tourism", from which the said action is directed towards 'Participants'. In the framework of this research, 'Actors' are the parties playing a pro-active role in "sustainable tourism". 'Actors' highlighted in bold are mentioned most often in this cluster.

Actors
We
The Tourism Company

Table 5.96 demonstrates that the number of 'Actors' in this cluster is restricted to *The Tourism Company* only. No other "sustainable tourism" stakeholder groups act as subjects of the concept. Interestingly, the choice of the pronoun, "we", used to represent the organisation as an 'Actor' of the social action again re-re-enforces the preference for the group identity. The consultancy sees itself as the only source of action in "sustainable tourism", which is directed towards the 'Participants' of the concept, presented in Table 5.97. 'Participants' highlighted in bold are mentioned most often in this cluster.

Participants
Tourism
Businesses
EU TSG (Tourism Sustainability Group)
UK government
The industry
Our industry
Un World Tourism Organisation
UNEP
Government
Consumers
People with physical disabilities and economic disadvantage
Tourism transport
Others

TABLE 5.97: "SUSTAINABLE TOURISM" PARTICIPANTS

Table 5.97 demonstrates that the range of 'Participants' in this cluster is wider than that of 'Actors'. While the consultancy itself serves as a point of origin for the "sustainable tourism" action, the major 'Participants' are on the receiving end of this action, ranging from quite generic "tourism" and "businesses" to more specific organisations in the public sector such as "UNEP", "UNWTO", "European Union Tourism Sustainability Group" and "UK government". One would think that the public sector should be playing a more pro-active role in any initiative; however, according to *The Tourism Company,* this is not the case. Another interesting inclusion in the 'Participants' group, which is also repeated in the stakeholder group of the *Third sector,* is that of "people with physical disabilities and economic disadvantage". However, once again, this

group of consumers is more the object of "sustainable tourism" action, rather than playing an active role within it.

5.6.2.3 Stage 3: Visual analysis

The visual analysis of the webpage consists of evaluating interactive meaning expressed in the image on the webpage of *The Tourism Company* through the parameters of 'Distance', 'Attitude' and 'Contact'. The image in this cluster is located in 'New Given' (see Figure 5.52 and Figure 5.53). As has been previously discussed in Section 5.6.2.1, the image represents a socio-economic aspect of "sustainable tourism", in particular, poverty alleviation and economic development. It can be argued that there are two participants in the image used on the webpage: a child and a woman. However, as the viewer is only presented with the full view of a child and the lower half of the woman, the representation of the child is the one against which the parameters in this stage are measured, unless stated otherwise.

The parameter of 'Distance' determines the relationship between the viewer and the representation by means of the size of the frame used to create an image. 'Distance' is applied to human-represented participants, buildings, objects and the environment in images (Kress and van Leeuwen, 2006; Manchin et al., 2007). Table 5.98 presents the values of 'Distance' in the cluster of *Tourism consultancies,* along with the accompanying contents of the images and the aspects of "sustainable tourism" expressed in those images.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Distance	Social distance	A child with a woman	Socio-economic

The relationship established between the viewer and the socio-economic aspect of "sustainable tourism" is a social one. The value of 'Social distance' signifies that there is a certain degree of familiarity with the humans present in the context of "sustainable tourism"; in this case, residents in a tourism destination in the developing country. Still, there is some distance between the viewer and the representation that exists between the people who are neither total strangers nor close friends.

The parameter of 'Attitude' reveals two values through the use of horizontal and vertical angles used to create an image. The horizontal angle exposes the degree of involvement or detachment expected from the viewer regarding the representation (Kress and van Leeuwen, 2006). The vertical angle discloses the power relationship between the viewer and the representation, which is portrayed by the height of the angle used (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.99 presents the values expressed through the parameter of 'Attitude' in the cluster of *Tourism Consultancies*, along with the accompanying contents of the image and the aspect of "sustainable tourism" expressed in the image.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Attitude	Equality	A child with a woman	Socio-economic
	Maximum involvement from the viewer	A child with a woman	Socio-economic

TABLE 5.99: INTERACTIVE MEANING - ATTITUDE

According to the webpage of *The Tourism Company,* an equal relationship exists between the viewer and the representation, that is, a socio-economic aspect of "sustainable tourism", and the residents of the tourism destinations in developing countries. At the same time, maximum involvement is also requested from the viewer with regards to that aspect, as the viewer is asked to identify himself or herself with the residents in those destinations.

The parameter of 'Contact' can be explained as a vector that builds a relationship from the representation in the image towards the viewer. The vector establishes the roles in the 'Contact': a representation becomes a subject, or an 'Actor', and a viewer becomes an object, or a 'Participant', of this act of communication. For that reason, a human, an animal and/or anthropomorphic entity is required to be present in the image. If these are absent, then the vector cannot be established. Consequently, the viewer of the image becomes a subject, an 'Actor', that observes a representation, which turns into an object, a 'Participant'. No relationship is being established on such an occasion (Kress and van Leeuwen, 2006; Manchin and van Leeuwen, 2007). Table 5.100 presents the values of the parameter 'Contact' in the cluster of *Tourism consultancies*, along with the accompanying

contents of the image and the aspect of "sustainable tourism" expressed in the image.

Parameter	Value	Contents of the image	Aspect of "sustainable tourism" expressed
Contact	Absence of contact as the representation does not look at the viewer	A child with a woman	Socio-economic

TABLE 5.100: INTERACTIVE MEANING - CONTACT

Table 5.100 demonstrates that no contact is being established between the viewer and the environment or images representing the socio-economic aspect of "sustainable tourism", even when there is a possibility for one. Lack of contact signifies those aspects are displayed for the viewer without the need for him or her to actively engage with them. The viewer or the "sustainable tourism" tourist stays detached: people are there to be observed, admired, and then to be left alone.

5.6.2.4 Cluster summary

The analysis of the *Tourism Consultancies* cluster reveals that "sustainable tourism" is associated by its representation to environmental and socio-economic aspects. The environmental aspect is dominated by the socio-economic aspect; in particular, the focus of the concept is shifted to the residents in the developing countries and to problems like poverty alleviation. There are certain practical aspects of "sustainable tourism" that the organisation in this cluster is not confident about: "sustainable tourism" indicators, "sustainable tourism" monitoring, voluntary certification and elitism in "sustainable tourism". Simultaneously, in the location of "sustainable

tourism" social action is restricted predominantly to the tourism destinations of developing countries.

This interpretation of "sustainable tourism" is an integral part of the group identity, which is emphasized over and over through different elements on the webpage. As the consultancy is presented as the only source of knowledge on "sustainable tourism", the understanding of it is not shared by the viewer of the webpage, and as such the organisation tried its best to engage the viewer with the concept. Other stakeholder groups are the recipients of the consultancy's knowledge as well, for example, international organisations in the public sector.

In the interpretation of "sustainable tourism" in this cluster the viewer holds the residents in the tourism destination at a social distance. The relationship between them is that of equals, and the viewer is engaged with the "sustainable tourism" concept for a certain period of time. Simultaneously, the destination is there to be observed, admired and then to be left alone.

5.6.3 Section summary

The analysis of the clusters of *Environmental consultancies* and *Tourism Consultancies* within this stakeholder group reveals that while there are some common values in both clusters, differences in the interpretations of "sustainable tourism" also exist. For organisations in both clusters "sustainable tourism" is an integral part of their identity. The consultancies perceive themselves to be the only source of knowledge and action on "sustainable tourism", with the public sector, industry and international organisations being the receivers of that action and knowledge. There is no

shared understanding of "sustainable tourism" between the stakeholder group and the viewer of the webpage, but it is something the consultancies are aiming to achieve.

The organisations in this stakeholder group focus on economic development, although they identify both socio-economic and environmental aspects in "sustainable tourism". Perhaps because of that emphasis, "sustainable tourism" becomes something that happens outside the UK, in poorer developing countries. That choice leads to the viewer becoming fully engaged with the concept and destinations, but at the same time observing it and the people in the developing countries at a distance, as if they are offered on display.

There are differences in understanding of "sustainable tourism" by organisations in this stakeholder group as well. For *Environmental consultancies* "sustainable tourism" is both an aspiration and a well-known social action. Therefore the concept becomes linked to other rather broad constructs of "rural development", "rural tourism" and "transport systems". For *Tourism consultancies* "sustainable tourism" is rooted in reality, and their approach is more practical. The organisation concentrates, with less conviction than expected, on the practicalities of "sustainable tourism" implementation, such as indicators, monitoring, voluntary certification and elitism. And, unlike *Environmental consultancies, Tourism consultancies* include consumers in the discourse on "sustainable tourism".

The differences in interpretations of "sustainable tourism" also lie with the relationships created between the viewer and the concept. The power relationship is that of equals when the socio-economic aspect of "sustainable tourism" is involved, with the distance between the people in that relationship being social. When people are excluded from the picture and the relationship is formed between the viewer and the environment, the power shifts to the viewer, making the relationship distant and formal.

Finally, the colour palettes utilized by the organisations in both clusters have similarities and differences. Both colour schemes include white and grey, But *Tourism consultancies* add green to the combination, while *Environmental consultancies* give preference to red. The possible implications of those choices are discussed further in the next chapter.

5.7 Summary

This chapter has addressed the fourth research objective of this study to apply the research instrument, and to collect and analyse stakeholders' data, in order to discover the meanings different stakeholder groups attribute to "sustainable tourism". The chapter has presented the findings from the analysis of five "sustainable tourism" stakeholder groups. These groups are *Environmental and tourism consultancies*, *the Third sector*, *the Public sector*, *the Tourism industry* and *Universities and research centres*. In total, 18 organisations were analysed in clusters within the identified stakeholder groups.

Common values and discrepancies in values were found among the clusters and stakeholder groups, with the whole picture of values creating "sustainable tourism" resembling more a mosaic than a harmonious system. However, for the purpose of further discussion the findings from this chapter can be organized into five groups: dualities, roles in "sustainable tourism", colour and webpage design, shared values and individual values.

6. Discussion and reflections

6.1 Introduction

This chapter addresses the fifth research objective of this study to evaluate the potential for the creation of shared meaning(s) that stakeholder attribute to "sustainable tourism". The previous chapter has identified the meanings ascribed to the concept of "sustainable tourism" amongst stakeholder cluster groups identified as *the Public sector, the Tourism industry, Universities and research centres, the Third sector,* and *Environmental and tourism consultancies*. The following two sections in this chapter will discuss these findings and present them according to the meta-themes discovered during the analysis of the findings. Unless the specific discussion in this chapter is supported by the corresponding literature sources, the conclusions drawn are based on social semiotic theory. It should be noted that the findings discussed in the statements in this chapter cannot be extrapolated to the whole of a stakeholder group or cluster discussed, because of the small number of webpages analysed. The chapter provides an insight into the diversity of meanings that "sustainable tourism" stakeholders attribute to the concept, while simultaneously organizing them into meta-themes. To this end, section 6.2 discusses the dualities and tensions discovered in the meanings which identified stakeholders attributed to the concept of "sustainable tourism". Section 6.3 presents the roles that the stakeholders ascribed to "sustainable tourism". Finally, section 6.4 provides the conclusion for this chapter.

6.2 Dualities and tensions

This section on 'Dualities and tensions' reviews the meta-themes in "sustainable tourism" values discovered in stakeholders' interpretations of the

concept. Through the presentation of the findings, the link becomes evident between the parameters of the research instrument and the meta-themes originating from these parameters. The parameters belong to the multimodal cohesion, Critical Discourse Analysis and visual analysis stages of the research instrument, and are discussed in more detail in Methodology chapter. The discussion in this section introduces and canvasses five main dualities and tensions identified in this research. Such dualities and tensions are between the perception of what is the dream and what is the reality in "sustainable tourism"; whether "sustainable tourism" reflects group values, individual values or lifestyle choice; how far stakeholders believe the claims that they make about "sustainable tourism" and what holds true for them; whether one should be engaged with and participate in "sustainable tourism", or just observe it. Finally, whether "sustainable tourism" is about balancing different aspects of the concept, or choosing a dominant one.

The literature review chapter on "sustainable tourism" meanings and stakeholders states that "sustainable tourism" is a complex and contested concept, which includes multiple interpretations. McDonald (2009) argues that tourism research tends to take a reductionist approach, separating nature from human activity. Separating the natural from the human is an example of a duality. These and other dualities in understanding "sustainable tourism" are reflected in the values that stakeholders attribute to this concept. In a way, the dualities in this study reflect the contradictions of Critical Stakeholder Analysis, and could be added to extend CSA in "sustainable tourism". Staying true to the complex nature of "sustainable tourism", the dualities are not easily attributable or confined to one cluster within a stakeholder group, or to a single stakeholder group. It appears that values and meanings cross over

from group to group and from cluster to cluster to form a collage, rather than a single and easily identifiable system. For example, in this research, in the case of the cluster of *Tourism consultancies,* focusing on the residents of developing countries in their interpretation of "sustainable tourism", the residents are presented as objects to be observed by the viewer. The only other cluster that appears to share this same value is that of *Travel agencies*, in the stakeholder group of *Tourism industry. Travel agencies,* along with two other clusters in their stakeholder group, *Tour operators* and *Accommodation providers (*but not the cluster of *Membership organisations)*, include animal life in the environment in their understanding of the world according to "sustainable tourism" principles. The cluster of *Tour operators* and the cluster of *National park authorities* in the stakeholder group of *Public sector* include in their discourse on the concept, people with disabilities. These examples illustrate the issue of creating a simple and transparent framework of "sustainable tourism" values, since in the findings, the meanings ascribed to "sustainable tourism" are disjointed and bring more confusion than clarity to understanding of stakeholders' values. This also corresponds to the CSA's contradictions of convergence and divergence, as well as centralisation and decentralisation. There is a distinct trend in "sustainable tourism" stakeholders towards divergence of meanings, with the values having more explanatory worth in clusters rather than stakeholder groups.

Notwithstanding the problem in regard to the complexity of the "sustainable tourism" values, the research instrument of this study was restricted in what values it was able to reveal (see Methodology chapter). Table 6.1 provides an overview of the origins of the meta-themes of "sustainable tourism" values arising from the research instrument's parameters. In the previous chapter

these have been organized in the order in which they have been applied to present the research finding. The parameters of 'Webpage composition', 'Framing', 'Salience' and 'Visual-Verbal Information Linking' verbalize the values of "sustainable tourism" expressed by stakeholders through webpage composition and multimodal cohesion. The parameters of textual modality, discourse style and 'Linguistic Information Linking' reveal the values arising from the conducted Critical Discourse Analysis of the stakeholders' webpages. The stage of visual analysis of the research instrument contributes the parameters of 'Attitude', 'Contact', 'Distance' and 'Visual Information Linking' to the exposition of "sustainable tourism" stakeholders. The meta-themes that express dualities and tensions in the concepts do not necessarily arise from a single parameter. It is possible for several parameters to contribute to numerous meta-themes. The parameters are presented in the same order as in the Findings chapter where the values were discussed originally.

Research instrument parameter		Meta-themes
Webpage composition Textual and visual modalities	→	Dream/Reality
Webpage composition Salience Framing Discourse style	→	Group value Lifestyle choice Individuality
Visual-Verbal Information Linking Textual and visual modalities	→	True or not true
Visual-Verbal Information Linking Linguistic Information Linking Attitude	→	Participate or observe

Distance Contact Visual Information Linking Salience Repetition	→	Balance or dominance

TABLE 6.1: RESEARCH INSTRUMENT PARAMETERS AND META-THEMES

6.2.1 Dream or reality

This duality arises in regard to stakeholders' perceptions of "sustainable tourism", whether it is an aspiration, an idea that they are aiming to achieve with their activities, a way to achieve their other dreams and aspirations, or a reality. This tension stems from the use of the 'Ideal' and 'Real' spaces of webpage composition, and the use of textual and visual modalities (see for an example Findings chapter, sub-section 5.5.4.1 on multimodal cohesion of *Travel Matters* webpage and sub-section 5.2.2.1 on textual and visual modalities on the webpage of *The Tourism Company*). The interpretations of dream and of reality are both represented as part of the landscape of stakeholder's values. However, overall, as conveyed by the visual dominance of the 'Real' part of the webpages over the 'Ideal' ones, the practical aspect dominates throughout all stakeholder groups represented. This means that "sustainable tourism" and "sustainability" are not the desired state, as suggested by Lu and Nepal (2009). Instead, as expressed by other authors, for example, Cooper (2012), it is a means of achieving something else. This view is ascribed in the literature particularly strongly to the Public sector, whose motives for engaging with tourism are most often shaped by other social issues (Page and Connell, 2006; Redclift, 1999). Thus tourism as an economic activity is subservient to other policy objectives (Mintel, 2010). Therefore, a practical approach to the concept dominates, with organisations in the stakeholder groups actively engaging with "sustainable tourism" on the practical, implementation level. As no "ideal" vision is created in the literature,

it is hard to imagine what kind of a dream "sustainable tourism" should help achieve.

The tension between dream and reality is not present however in all stakeholder groups and clusters in the webpages analysed in this research. For *Environmental and Tourism consultancies, Public sector, Third sector* and *Travel agency* clusters from the *Tourism industry* stakeholder group, "sustainable tourism" holds both values of aspiration and reality. The starkest contrast of both dream and reality in interpretation of "sustainable tourism" can be found on the webpage of *Travel Matters,* a travel agency from the *Travel agencies* cluster of the *Tourism industry* stakeholder group (see section 5.5.4 of the Findings chapter). From the perspective of the Grammar of Visual Design, the travel agency makes a sensible use of images in the 'Ideal' and 'Real' section of the webpage and achieves stark contrast between the aspirational affluence of developed countries in "sustainable tourism" and the less affluent realities of developing countries. This visual duality is achieved by using the image of a Western-looking family on a beach in the 'Ideal' section of the webpage. This choice re-enforces an interpretation of tourism and travel being a status symbol, and means of escaping the mundane routine of every life (Sharpley, 2009). The image is contrasted against the images for a developing country, for example, a market trader, in the 'Real' section of the webpage. This contrast would give ground for further criticism of "sustainable tourism" being a Western-centric concept.

Apart from the organisation in the *Travel agencies* cluster, all other stakeholder groups in this study that portray this duality in their interpretations

do not appear to consider "sustainable tourism" to be at the core of their activities. However, those stakeholder groups have aspirations, ideas that they would like to achieve with the help of "sustainable tourism". The *Tourism industry's* representatives mostly seems to lack that vision. Rather, it concentrates on the practicalities, on day-to-day activities; thus in this context, "sustainable tourism" becomes a means to achieve something else, not a goal in itself. This situation is not unexpected, given the positionality of businesses in the tourism industry, with its objectives being different than to change the world. The reality of the tourism industry is that it is a market-driven system, aimed primarily at fulfilling people's hedonistic wishes and providing them with respite from their everyday routine, rather than improving their social welfare (Bramwell and Lane, 1993a; Schilcher, 2007; Stark, 1990; Teo, 2002).

There are three versions of the dream that "sustainable tourism" represents and helps to achieve: '"accessible" nature', 'a pristine natural environment' and 'opulence of developed countries'. The dreams have corresponding realities of an opposing nature. This duality and tension of one organization's dream being another organization's reality and vice versa is reflected in the titles of the sections discussing both dreams and realities.

6.2.1.1 "Accessible" nature: dream

This dream is imagined around integration of natural and human worlds; the dream would make nature accessible to everyone. This agrees with the world view that one assumption of "sustainability" is that the natural world exists primarily to meet human needs (Butler, 1999). And if "sustainability" is perceived to be the desired state that is achieved by "sustainable tourism" or

"sustainable development", this aspiration is understandable (Gossling et al., 1999).

This vision also highlights the value of egalitarianism. This value makes repeated appearances in several stakeholder groups and is also mentioned in the literature on "sustainable tourism". It is true that in the literature, "sustainable tourism" is criticized for being an intellectually arrogant and elitist concept (Lane, 2009). But on the other hand, there is also a strand of discussion on intra- and intergenerational equality, even though it is theoretically poorly developed (Lee and Jamal, 2008; Weeden, 2002). Some authors suggest that "sustainable tourism" should bring empowerment to communities through education, information distribution and inclusion in decision-making (Cole, 2006; Hampton, 1995; Krausse, 1995; Lee and Jamal, 2008; Ryan, 2002; Testers, 1990). However, this ethical discussion does not take into account that decisions affecting "sustainable tourism" are quite often made in other policy domains (Bramwell, 2011). Thus decisions are made to use "sustainable tourism" to achieve the aspiration of social inclusion by organisations in the *Public sector* and *Third sector*, which corresponds to their dedication to serving wider public good. Therefore these stakeholder groups focus on inclusion of disadvantaged people and ethnic minorities and the promotion of equality in their own regions, rather than spreading fairness over time and around globe. Such a value then becomes not about empowerment as such, but rather about inclusion. Consequently, 'social inclusion' becomes a "sustainable tourism" meaning that is shared as an aspirational value between some organisations in stakeholder groups of *Public sector* and *Third sector*. As the majority of the *Public sector* organisations in this study are National Park Authorities (NPAs), it is expected that the primary value of "sustainable tourism" for those stakeholders would environmental

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conservation (Mintel, 2010). In case of the Rural Development Agency, economic developed is anticipated to be the aspiration in "sustainable tourism". Therefore the emphasis on social inclusion expressed by the organisation in the *Public sector* stakeholder group is rather surprising.

6.2.1.2 Pristine natural environment: dream

The dream, or idea of a pristine, untouched natural world is envisaged without any signs of human intervention. This aspiration, which contradicts the previously described dream of nature as "accessible", is expressed by one organisation only, i.e. *Northumberland National Park.* However, this dream is supported by the literature, which states that NPAs ultimately aspire to conserve environment on their territories (Mintel, 2010). The idea is created by contrasting the image of the untouched natural landscape in the 'Ideal' section of the webpage against a picture of "humanized" nature in the 'Real' section. This dream does not figure in any discussion in the literature on "sustainable tourism", which is understandable, given that tourism pre-supposes human activity. However, its existence resonates with the argument represented in the "sustainable development" literature by 1980's environmental scientists, which "sustainable development" is a means for environmental conservation (Jackson, 1983; Nicholson, 1987).

6.2.1.3 Opulence of developed countries: dream

This dream is conjured up around the idea of an affluent Western family enjoying a sun-sea-sand holiday, an aspiration of "sustainable tourism" expressed by *Travel Matters* in the *Travel agency* cluster of the *Tourism industry* stakeholder group. This value is the most unexpected one, as there is a strong trend of opposing "sustainable tourism" against the more traditional mass tourism holiday. However, it does follow a thought about 'ideal' "sustainable tourism" as expressed in the literature. This 'ideal

'describes "sustainable tourism" as a niche tourism which seeks to attract well-educated, wealthy tourists to far-away destinations (Shunnaq et al., 2008). This value also comes in conflict with the value of egalitarianism, expressed by other stakeholder groups as an aspiration. For example, *National park authorities'* and *Third sector's* organisations in this study emphasize the inclusion of people from ethnic minorities, of disadvantaged backgrounds, incomes and mobility in the "sustainable tourism" processes. The travel agency, on the other hand, only include people from an ethnic majority (in Britain) and those with an advantaged background and income into the ideal of "sustainable tourism". Of course, this discrepancy might occur because of the different goals and responsibilities that various organisations may have in the stakeholder groups of *Tourism industry*, *Third sector* and *Public sector*. *Third sector* and *Public sector* have public good as their primary responsibility, especially in the case of the organisations in the public sector. This makes them responsible to the public for their actions. In contrast, tourism organisations, in an industry very much based and governed on the principles of neoliberalism, exist for the sake of making profit. Thus they are obliged primarily to offer what is desirable for their customers (Barnett, 2002; Bramwell and Lane, 1993a; De Souza, 1992; Pleumarom, 1990; Schilcher, 2007; Teo, 2002). Thus tourism businesses such as travel agencies, for example, aim to create a "dream" that will appeal to their target market. The image used to represent a "dream" on *Travel Matters'* website potentially portrays the demographic make-up of respective customers of the travel agency. And as "sustainable tourism" holidays tend to be in the higher price bracket, the value of egalitarianism would not apply here.

As opposed to dreams, there are also three versions of realities that are represented in "sustainable tourism". These versions depend on the dream expressed by the stakeholder, with reality and dream existing in a state of opposition to each other. The relationship between the dream and reality is explained further in the section below.

6.2.1.4 Pristine natural environment: reality

If the aspiration of "sustainable tourism" is to make nature accessible to everyone, than the reality of "sustainable tourism" is nature in its 'perceived' untouched state. For example, the webpage of *Nurture Lakeland* expresses the dream of "accessible" nature through the use of images in the 'Ideal' section of the webpage. These images contain representations of humans or products manufactured by humans. In contrast, the images in the 'Real' section present an overview of a pristine natural landscape, devoid of any human presence.

The organisation in this research from the stakeholder groups of the *Public sector* and *Third sector* see tourism and "sustainable tourism" as a means of economic development in less developed areas (Erskine and Meyer, 2012). From that perspective, there appears to be a belief that rural areas should be used in a productive way in order to improve the social and economic welfare of local communities. This view is resonant with the motive of economic development as a reason for engaging with tourism ascribed to the Public sector in the literature (Cooper, 2012; Page and Connell, 2006; Redclift, 1999). If this is not done, rural areas are perceived to be a lost opportunity. Therefore, by using the environment in "sustainable tourism" as a means of improving welfare and attaining the value of egalitarianism is a contrasting

dream for this reality. Consequently, this reality emphasizes the value of 'social inclusion' in "sustainable tourism"; this is shared between some organisations in the *Public sector* and *Third sector*.

This view also corresponds to the activity-based interpretation of "sustainable tourism" especially favoured by the tourism industry (Saarinen, 2006). However, this study suggests that economic development in less developing areas is the reality of "sustainable tourism" as expressed by the *Public sector* organisations of this study. *National park authorities'* and *Rural development agencies'* organisations analysed in the course of this research highlight, particularly in textual modes, the role which "sustainable tourism" plays in the regeneration and economic development of their territories.

6.2.1.5 "Accessible" nature: reality

If the dream of sustainable tourism" consists of nature without human intervention, the reality includes visible human presence in the natural environment. An example of this duality can be found on the webpage of *Northumberland National Park.* On its webpage, the dream of "sustainable tourism", expressed in 'Ideal' by means of an image of an untouched natural landscape, is contrasted in 'Real' with a picture of "humanized" nature. This value, as expressed by the organisations in the cluster of *National park authorities,* reflects the tension in the various roles that the national parks fulfil. In this particular case, it is the desire to keep its environment pristine in the face of external threats from visitors. A parallel tension lies within managing the environment and the cultural and educational image of the park, which requires visitors to be attracted visitors to the site (Hitchcock, 1999; Mintel, 2010). Such a value echoes the sentiments of stakeholders in

well-established tourism destinations, where over-development causes degradation of the natural environments that are the primary attraction to those locations (Williams, 2001; Lane, 2009).

6.2.1.6 "Otherness" of developing countries: reality

If the dream of a "sustainable tourism" holiday includes an affluent Western family on the beach, than the reality of "sustainable tourism" takes place in developing countries amongst less affluent local residents located in lush landscapes, with exotic flora and fauna. This is how "sustainable tourism" holidays have been portrayed: as trips to faraway destinations that will allow for tourists to experience other cultures, living conditions and landscapes. The *Travel agencies'* cluster expresses this value by using images of local people juxtaposed with images of local flora and fauna in the 'Real' section of the webpage. This value as expressed by the organisation in the *Tourism industry* is open to criticism in terms of insufficient "sustainable tourism" implementation. From a Western political perspective, "sustainable tourism" is vital for improving the welfare of less economically developed countries, as quite often such countries do not have resources for other ways of improving their economic well-being (Bojanic, 2011). However, when tourism businesses attempt to incorporate "sustainable tourism" into their practice, they are criticized for being too superficial, too Western, and following a profit-making business oriented agenda of developed countries (Welford, 1999). As a result, there is a potential for a conflict between the *Tourism industry*, on the one hand, and the *Third sector* and the *Public sector*, on the other hand.

For organisations working with such a pronounced duality, the realities and dreams in "sustainable tourism" are finely intertwined. A certain reality establishes a certain dream, and a certain dream is caused by the

corresponding reality. These relationships are not random, and are summarized in Table 6.2.

Dream	Corresponding Reality
'Accessible' nature	Pristine natural environment
Pristine natural environment	'Accessible' nature
Opulence of developed countries	'Otherness' of developing countries

TABLE 6.2: "SUSTAINABLE TOURISM" DREAMS AND CORRESPONDING REALITIES

It needs to be noted that not all stakeholders and clusters form such links. For example, in the case of *Consultancies* in this research*, the dream appears too abstract, represented only by the logo of the organisation. This is the case with the majority of the organisations in the stakeholder groups analysed. For example, the logo of *The Tourism Company*, found in the 'Ideal' section of the webpage, is a combination of circular and triangle shapes, reminding the viewer of a compass. From the semiotics perspective logos are symbols and icons carrying several layers of meaning, and their interpretation is too complex a task to be included in this research.

6.2.2 Group value, lifestyle choice and individuality values

Unlike the dualities of dream and reality in "sustainable tourism", there is a tension regarding whether the concept is a group value, lifestyle choice or individual value; this is expressed to a varying degree by the organisations in all clusters and all stakeholder groups. Values in this section are created by the discourse style chosen by the stakeholder, with social style and lifestyle being the preferred choices of the various organisations. Other parameters that indicate preference for stronger group identity or more pronounced individuality are 'Framing', 'Salience' and 'webpage composition' as part of webpages' multimodal cohesion. This value can be linked to the contradiction of centralisation and decentralisation of CSA. The tendency towards

centralisation is expressed by the preference towards group value, and the tendency towards decentralisation is ascribed through preference towards "sustainable tourism" as a value of individuality, with the concept as a lifestyle choice being placed somewhere in the middle on this continuum.

"Sustainable tourism" is perceived to be an integral part of the cluster or stakeholder group identity and culture. The concept is an identity component for the organisations in the following clusters and stakeholder groups: *Environmental and tourism consultancies, Public sector, Membership organisations, Tour operators* within the *Tourism industry* stakeholder group, and the group of *Universities and research.* For example, on the webpage of *Red Kite* this value is expressed through the reduced use of 'Framing' devices and the social discourse style used in the text. *Travel Matters* from the cluster of *Travel agencies* from the *Tourism industry* stakeholder group and *Nurture Lakeland* from the *Third sector* stakeholder group are the only ones which do not present "sustainable tourism" as a value of the group's identity. This becomes clear from the use of lifestyle and social style in the textual section of the organisations' webpages in the clusters, and, in the case of the *Third sector,* by the ample use of framing devices in the visual mode. This preference towards group cohesion is mostly evident when an organisation addresses a potential business customer or partner and markets its service, or when the addressee of the webpage is not clearly defined or known. For example, on the webpage of *The Tourism Company* this is achieved through the use of social style of discourse and lack of framing devices.

One of the criticisms of "sustainable tourism" and "sustainable development" is that both concepts emphasize a group over an individual (Nicholson, 1987; Barbier, 1987; Simon, 1989). Illuminating "sustainable tourism" as a group value by the cluster and stakeholder groups not only indicates that the group exists and shares values of "sustainable tourism", but also that the values of that group take precedence over the values of the individuals. Thus precedence of group values in "sustainable tourism" over the individual ones is the meaning shared by the majority of the stakeholder groups and their clusters analysed in this research.

However, not every organisation in this study acknowledges "sustainable tourism" as a group value and part of the group identity. There is another option, which is a preference for presenting a more pronounced social identity, behaviour, social value and lifestyle as a part of "sustainable tourism". This is the choice of those who see "sustainable tourism" to be a lifestyle option, such as *Accommodation providers* in this study. The difference from the perception of "sustainable tourism" as a group value is that in this interpretation the emphasis is on behaviour that befits a "sustainable tourist". For example, the webpage of *Blue Seas Hotel* makes suggestions for appropriate tourist behaviour in context. When the webpage addresses a potential customer rather than a business, this option of discourse style is chosen by organisations.

One organisation from the cluster from the *Tourism industry* stakeholder group, *Travel Matters* of the *Travel agencies,* and the stakeholder group of *Third sector,* represented by *Nurture Lakeland*, combine social style and

lifestyle in their discourse. This combination allows for the stakeholders to market their "sustainable tourism" values as a lifestyle option and at the same time to create an impression that there is a larger social group that shares their "sustainable tourism" values. Organisations adopt this route when potential customers and/or businesses are addressed on the same webpage.

Both social style and lifestyle represent values of a group. Tensions with those choices are created when simultaneously the values of independence and individuality are expressed by other means on the webpage. This occurs on the webpages of the stakeholder groups of *Third sector* and *Universities and research centres,* and of a cluster of *Membership organisations* in the *Tourism industry* stakeholder group, where the values are conveyed through the parameter of 'Framing' by separating elements on the webpage. The more separated the elements appear, the more pronounced is the value (Kress and van Leeuwen, 2006). As "sustainable tourism" is often contrasted with mass tourism and with the image of tourism hordes travelling together performing the same routines, the concept itself implies that the behaviour of the "sustainable tourist" is different. The "sustainable tourist" is perceived to be more individual and independent (Goodwin, 2011), a value possible to be accommodated alongside the value of "sustainable tourism" as a lifestyle choice. However, "sustainable tourism" as a group value implies that everyone within this group agrees that they are different.

6.2.3 True or untrue

The values of 'True/Untrue', expressed through textual and visual modalities, reflect whether organisations in this study firmly believe what they say and represent in relation to "sustainable tourism". The issue of how much the

stakeholders hold true the ideas they proclaim in regard to the concept is not discussed extensively in the literature on "sustainable tourism". On the webpages analysed in this study, "sustainable tourism" is predominantly presented in a confident and affirmative manner, as the high modality of the webpages indicates. However, as the parameter of textual modality indicates, the underlying confidence of organisations, and specifically that of *The Tourism Company,* appears to falter and admit doubts where the discussion deals with specific practical aspects of "sustainable tourism: this is demonstrated by the use of indicators, monitoring, voluntary certification and suggestions as to visitors' behaviour. The change in textual modality in this case is indicated by the specific modal verbs used in the text when discussing the matter, in this case, 'can'. Such hesitation is supported by observations in the literature. Firstly, Hoad (2003) states that developing, implementing and monitoring "sustainable tourism" standards is instrumental for tourism industry's long-term viability. However, it is also written that current schemes and indicators are not efficient and influential enough. Moreover, there are many different ways to measure, monitor and certify "sustainable tourism" enterprises. The failure to comply with these does not result in serious repercussions for the offending organizations (Lozano-Oyola et al., 2012; Peeters, 2012). Secondly, education of visitors is considered to be a part of "sustainable tourism" management. However, there is low support and understanding of "sustainable tourism" by tourists. Tourists tend to resist any attempts to educate them while they are enjoying a tourism experience, since this is perceived to be a hedonistic activity and a right, not a privilege (Budeanu, 2007; Lane, 2009; Miller, 2003).

Thirdly, organisations in this study express uncertainty as to whether tourism visitors and tourism development impact on the natural environment, and the practicalities of avoiding elitism in "sustainable tourism". Again, such doubts are expressed in the textual modality through the use of modal verbs 'can' and 'could' when the matter is discussed. The organisations in question are National park authorities, which is unexpected, as these organisations are those considered most responsible for resource conservation and planning (Jamal and Stronzo, 2009). That the implementation of value of egalitarianism in the "sustainable tourism" causes doubts is not surprising, as this aspect of the concept is the least explored in the literature or otherwise. As for the lack of conviction when it comes to impacts of tourism development, it is a view acknowledged in "sustainable tourism "literature, especially in regard to tourism destinations and the tourism industry (Lane, 2009).

6.2.4 Participate or observe

Two views were found to be held by stakeholders regarding the perceived level of tourist participation in "sustainable tourism". Those views can be organized along a continuum with a gradation of the values from detachment to involvement. This duality is resonant with the contradiction of inclusion and exclusion of CSA. Involvement, or inclusion, means that it is expected that tourists will be fully engaged with "sustainable tourism", its experiences and participants. In the case of this study, viewers of the webpages are invited to be more involved with the social and environmental aspects of "sustainable tourism" when the environment is adapted for people. In this study, the organisations in the *Environmental and tourism consultancies, Third sector, Public sector,* and clusters of *Accommodation providers* and *Research centres affiliated with universities* all encourage tourists and viewers of their webpages to accept this value. As stated in the Grammar of Visual Design by

Kress and van Leeuwen (Kress and van Leeuwen, 2006), it is difficult for people to engage with nature, as they always look for something they can relate to and establish a relationship with. By this line of reasoning, humans tend to make animals more anthropomorphic, attributing to them human thoughts and emotions. Since this applies to humans also when they are being tourists, it is surprising that organisations discussing "sustainable tourism" tend to use images offering grand overviews of natural landscapes, but very rarely including living creatures on their webpages. The only cluster that asks for tourists to identify with a natural, untouched environment is that of *Travel agencies,* a cluster that is quite different from other clusters and stakeholder groups in other values as well.

The value of detachment, or exclusion, in "sustainable tourism" implies that tourists remain uninvolved while performing its social action. The images they encounter on the webpage are treated as objects, observed, perhaps admired, and then left. No emotional attachment is created (Kress and van Leeuwen, 2006). For example, in the case of the natural environment, it also means that for people enjoying "sustainable tourism" holidays, nature might not be part of their everyday surroundings. Following the theory of social semiotics and Grammar of Visual Design, nature may be interpreted in this case as being dangerous and unfamiliar, especially if it is not adapted to fit human perceptions of what an inviting natural environment should look like. This appears to be the view taken by *Membership organisations* and *Tour Operators,* both in the stakeholder group of *Tourism industry.* The *Travel agencies* cluster from the same stakeholder group however, does the opposite and asks tourists to stay detached from people in "sustainable tourism", and involved with the natural environment.

This study's stakeholders in the three clusters of *Membership organisations, Tour operators* and *Travel agencies,* all within the stakeholder group of *Tourism industry,* are the only ones who firmly give preference to the value of detachment in relation to "sustainable tourism". For example, in case of the *Membership organisations,* this value is expressed through the use of an oblique angle on the webpage image and through lack of visual contact with the human in the picture. All other organisations include values both of involvement and detachment, creating a contradiction in their interpretation of "sustainable tourism". Both values are created in the visual mode, by the use of a frontal angle in the image and by a lack of established contact between the representation and the viewer. On the one hand, it seems desirable that tourists and consumers should identify with "sustainable tourism" but, equally so, on the other hand, that they should stay detached and avoid forming emotional connections. In this context, tension is thus created in the interpretation of "sustainable tourism"; its stakeholders request tourists to form shallow relationships with and attitudes to "sustainable tourism". It can be deduced that "sustainable tourism" is being treated as a form of tourism, rather than a lifestyle choice. While tourists are on holiday, they become part of a group that shares the same values or concepts, but as soon as their holidays are over it would be anticipated that they switch to their usual habits.

6.2.5 Balance or dominance

This duality is based on the choice of the stakeholders' intention to achieve a balance of different perspectives within the "sustainable tourism" concept, or to choose a dominant interpretation. The literature on "sustainable tourism" states that the concept involves balancing four aspects: environmental, economic, socio-cultural, and that of inter- and intra-generational equity, or

fairness (Carbone, 2005; Klein-Vielhauer, 2012; Lankford et al., 2003; PGSTC, 2008; Videira et al., 2006; UNWTO, 2007). In reality, however, the aspects of "sustainable tourism" that seem acceptable to the organisations in this research are environmental and socio-economic, with the social aspect being less prominent, and the cultural aspect mentioned only in passing. The environmental aspect concentrates on the preservation and conservation of natural environments, taking more prominence since the 2000s (Cole, 2006; Dolnicar and Leisch, 2005; Gossling, 2000; Gossling et al., 2009; Miller, 2003; Videira et al., 2006). The socio-economic aspect represents the drive for economic and social development in less developed areas.

Because this interpretation of "sustainable tourism" also includes the societal aspect, as in economic development for the sake of poverty alleviation, or economic diversification, social and economic aspects are combined into one. A social aspect in "sustainable tourism" is about society and equity, local communities and local participation (Cole, 2006; Hampton, 1995; Krausse, 1995; Lee and Jamal, 2008; Ryan, 2002; Testers, 1990). In this research, however, the social aspect of "sustainable tourism" also includes the value of egalitarianism, or social inclusion. Usually the cultural aspect includes preservation or conservation of local culture, unique traditions and customs in the societies and communities serving as tourism destinations (Saarinen, 2006). In this study, however, the cultural aspect of "sustainable tourism" means appreciation of local arts and cultural scenes, rather than conservation of traditions and ways of life. The cultural aspect of "sustainable tourism" is mentioned almost incidentally by the stakeholders in this research, as in the community-based approach to the concept, e.g. by the cluster of *Accommodation providers*.

No organisation analysed in the cluster or stakeholder group in this study attempts to balance all four aspects of "sustainable tourism". Figure 6.1 provides an extended overview of the clusters and stakeholder groups and their choices of "sustainable tourism" aspects. It should be noted that Figure 6.1 demonstrates the complexity of the relationships between different clusters and stakeholder groups, and "sustainable tourism" aspects in the context of this research only. These links should not be extrapolated for the whole of the stakeholders groups and clusters. These links are perhaps the most difficult to identify, and therefore require in their complexity to be demonstrated in a graphic way. Mostly stakeholders decide to accept one or two aspects of the concept. For example, the cluster of *National park authorities* from the *Public sector*, the cluster of *Research centres affiliated with universities* from the stakeholder group of *Universities and research* and the group of *Third sector* all acknowledge the environmental and social aspects of "sustainable tourism". However, the environmental aspect includes nature adapted for humans, which brings the social aspect into a higher level in the hierarchy of values than the environmental. The cluster of *Rural development agencies* from the *Public sector* stakeholder group, the *Travel agencies* and the *Accommodation providers* cluster from the *Tourism industry* group all acknowledge the environmental aspect and show preference for the socio-economic aspect, with the latter dominating the idea of economic development and diversification in less developed areas. Some clusters, such as those of *Tour operators* and *Universities,* prefer environmental and economic aspects respectively; this accords with the literature on *Tour operators* cluster's preferences within "sustainable tourism" (Catlin et al., 2012).
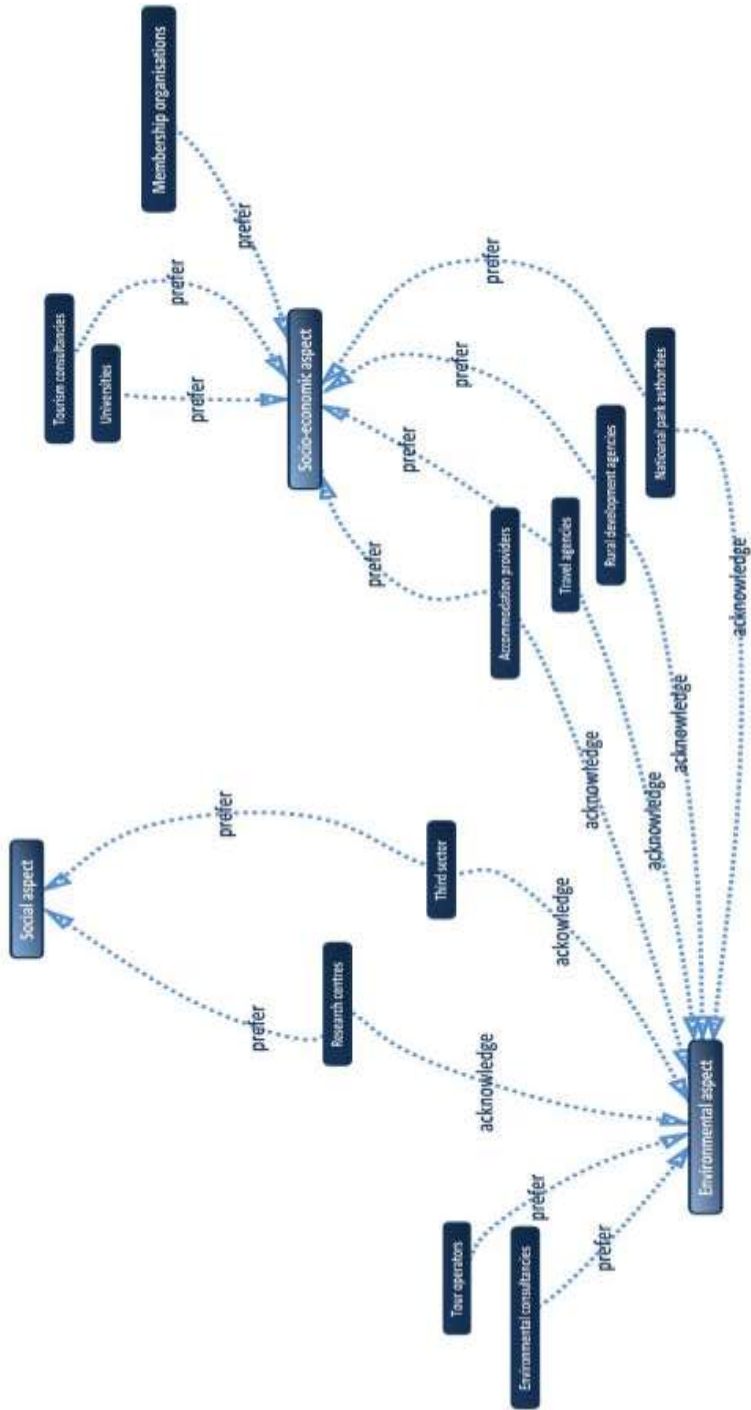
Clusters and "sustainable tourism" aspects

It seems that according to organisations analysed in this study "sustainable tourism" is less about balance, than about solving issues in the area in which the stakeholder group or the cluster within that group operates. It is not seen as a philosophy, or a lifestyle, but as a means to an end. There is a theoretical discussion as to whether "sustainable tourism" is a paradigm shift or a paradigm nudge, or a marketing ploy (Hardy et al., 2002; Beioley, 1995; Wight, 1995). However, stakeholders perceive "sustainable tourism" as one of their choices and sometimes the best means of achieving goals and aims that are set in other policy areas: for example, of achieving economic development, improving welfare of the population, or protecting natural environments (Bramwell, 2011; Delgado and Palomeque, 2012; Sharpley, 2009). Therefore, one of the contributions of this research is the recognition that "sustainable tourism" is about the goals of the stakeholders, serving as their tool. From the stakeholder point of view, the discussion on "sustainable tourism" should be not what the concept is about, but what it is for. In its turn, the objectives that "sustainable tourism" helps to achieve depend on the positionalities of different stakeholders. Nevertheless, whatever stakeholder group they belong to, people still feel the need to dominate their environment. "Sustainable tourism" becomes a concept related to power and dominance, which again creates tensions with the value of egalitarianism expressed otherwise.

6.3 Roles in "sustainable tourism"

The third section of this chapter on roles in "sustainable tourism" outlines the roles that organizations and individuals play in "sustainable tourism", as perceived by stakeholders. In particular, the discussion concentrates on the power, and active and passive roles in the social action of "sustainable

tourism", with those values resonant of the power/interest matrix developed by Mendelow (1991, cited in Johnson et al, 2012). The conversation on such meta-themes originates in the specific parameters of the research instrument, i.e. the discourse style from the stage of Critical Discourse Analysis, and 'Contact' and 'Attitude' from the stage of visual analysis. The majority of the stakeholders were found to ascribe and restrict active roles in "sustainable tourism" to themselves, acting as a single source of knowledge on the concept. However, the range of those in the passive receiving role was much more varied and less precisely recognized. Another partaker with power in "sustainable tourism" was the viewer, who is understood to hold power over the representations and interpretations with most organizations in this research. These findings could prove useful for the creation of the power/interest matrix within the "sustainable tourism" stakeholders and clusters, as the value of power gives indication of who considers themselves to be "key players" in the field of sustainability.

It was mentioned previously in the chapter that the research instrument developed and used in this study determined the values and meta-themes that are identified. Therefore, two of the parameters from the stage of Critical Discourse Analysis, i.e. of discourse 'Actors' and discourse 'Participants', and one from the stage of visual analysis, i.e. 'Attitude', reveal the meta-themes of roles in "sustainable tourism". There are three strands of values discussed further in the chapter, of which the origins in the research instrument's parameters are presented in Table 6.3. The perception of those roles, as with the dualities and tension, cannot be attributed to a specific stakeholder group. Such values, once again, are encountered within clusters of the stakeholder groups and within stakeholder groups themselves. The section 6.3.1

discusses those who are perceived to hold the power within "sustainable tourism". Section 6.3.2 presents the sources of the social action that is "sustainable tourism". Section 6.3.3 outlines the values of receivers of the social action that is "sustainable tourism". There is more agreement within the first two meta-themes amongst the clusters and stakeholder groups in this study. In contrast, the variety and dissensus in the identified 'Participants' is much greater.

Research instrument parameter		Meta-theme
Attitude	→	Who holds the power
Discourse Actors	→	Who is the source of social action that is "sustainable tourism"?
Discourse Participants	→	Who is the receiver of social action that is "sustainable tourism"?

TABLE 6.3: CDA PARAMETERS AND META-THEMES

6.3.1 Who holds the power?

The parameter of 'Attitude' in the research instrument reveals power relationships in "sustainable tourism". This clarifies who holds the power in the concept, with three options being outlined by the parameter itself. The power can lie with the reality of what is represented as "sustainable tourism". Alternatively, the power can lie with the viewer, or the relationship can be equal (Kress and van Leeuwen, 2006). Sometimes the organisations in the stakeholder groups and clusters analysed have one distinct preference in the power relationship, as is the case with *AITO* from the cluster of *Membership organisations,* which through the angle in the images used establishes a relationship of equality. On other occasions it is the combination of several

relationships; for example, *CEPAR* in the cluster of *Research centres affiliated with universities,* which simultaneously proclaims a relationship of equality while attributing more power to the viewer.

There has been some discussion of power relations in developing countries between the actors of sustainable tourism development and the local population (Wearing et al., 2010). The parameter of 'Attitude', however, exposes this value from the perspective of the variety of stakeholder groups and clusters, rather than the reality of how this relationship is executed. Two major aspects of "sustainable tourism" are expressed in the representations: people or anthropomorphic entities in the images represent the socio-economic aspect, while landscapes, animals and plants express the environmental aspect. In the case of the socio-economic aspect, on some occasions, like that of the *Travel agencies* cluster, it is easily understandable that the people in representations are from developed or developing countries. However, with other clusters that is not the case.

The majority of stakeholder groups and clusters express a relationship of equality between the viewer and represented aspects of "sustainable tourism". The *Third sector, Tourism industry, Public sector,* a cluster of *Universities* from *Universities and research centres* stakeholder group, and a cluster of *Tourism consultancies* from the *Consultancies* stakeholder group all agree with this value. The clusters of *Environmental consultancies* and *Research centres* are the only ones that do not form an equal relationship between the viewer and the "sustainable tourism" aspects. This value is associated with the value of "accessibility" from the previous section. The

roots of this can to an extent be traced to the discussion in "sustainable tourism" literature on the value of inter- and intra-generational equity.

However, while the value of equal relationship is recognized by almost all clusters, the aspect and representation of "sustainable tourism" to which the viewer is understood to relate, is not the same for everyone. As mentioned earlier in the chapter, there are two primary aspects of "sustainable tourism" that are expressed by the representations used on the webpages. These are socio-economic and environmental aspects. Depending on the cluster, the equality is established with one or another. For example, the cluster of *Tourism consultancies* states that an equal relationship exists between the viewer and the socio-economic aspect of "sustainable tourism", represented by a child in a developing country. The *Third sector* also expresses this value, with the same aspect, but in the context of a developed country, using an image of children in the natural area. Clusters of *Travel agencies* and *Accommodation providers* declare the same sentiment towards the environment using animals and birds in the pictures used on their webpages. The cluster of *Tour operators* appears to believe that equal relationships between the viewer and the environment are only possible with the living beings included in the picture. Perhaps it is easier to identify with images of iconic animals, such as polar bears, images which are well-known to the viewer, and widely used by the prominent organisations like Greenpeace and WWF in their campaigns (Save the Arctic, 2012; WWF-UK, 2012). *Membership organisations* is the only cluster that does not follow either/or policy of the value, but suggests rather that equal relationship is possible between the viewer and the environment and people in "sustainable tourism". Alternatively, semiotic theory allows for this choice to be interpreted in this

way: the viewer needs to have a human in the environment to be able to establish an equal relationship within the concept boundaries.

The second most popular choice in this section is that of assigning power to the viewer in the relationship with "sustainable tourism", elevating the power level ascribed to consumers. When the power is with the viewer, the viewer plays a 'benefactor' role, with which comes the power to improve other people's economic conditions or conserve the environment. Some clusters, such as *Environmental consultancies, Research centres* and *Tour operators*, attribute this role to the viewer in relation to the environment. *Travel Matters*, in the cluster of *Travel agencies*, differing from other clusters, attributes power over people and environments in the developing countries to the representation of a Western family, the only cluster to include a human element in this relationship. This cluster is also one of the only two that allocate power to the representation over the viewer in their interpretation of "sustainable tourism". *Travel Matters* appears to consider the Western tourists to be holding power over the viewer (while the viewer holds power over people in developing countries), while the organisations in the cluster of *Universities* in this study place students in the leading role of this relationship. Either way, this is a rare choice among the stakeholder groups and their clusters. However, it is significant that the allocation of power in "sustainable tourism" depends not only on the positionality of the organisations in the clusters and stakeholder groups, but also on the aspect, or element of "sustainable tourism" expressed. Thus "orientations" can vary for the environment, or for the humans in the concept, and with them the levels of power assigned.

6.3.2 Who is the source?

The parameter of 'Actors' of the research instrument reveals the perceptions of the stakeholder groups and clusters as to who is perceived as the source of action and knowledge in "sustainable tourism". Another contribution from this research is the acknowledgment of a surprising degree of agreement in this value, perhaps the only one where this unity can be observed. It should be noted that the parameter does not reveal the actions conducted by the 'Actors' of "sustainable tourism". The value tells us who are perceived to be pro-active in this social action, rather than what they actually do in that role, or the levels of power they possess. However, it can be assumed that their levels of interest in "sustainable tourism" are high. All the stakeholder groups and clusters, apart from the *Travel agencies*, perceive themselves to be playing a pro-active role in "sustainable tourism". For example, the cluster of *National park authorities* repeatedly use the names of organisations as subjects and the pronoun 'we' in the textual mode. Thus the national park authorities identify themselves as 'Actors' in the social action of "sustainable tourism". This is unexpected, as the literature suggests that stakeholders tend to assign responsibilities for the concept to someone other than themselves (Goodwin, 2011). Other inclusions in this category appear to be quite generic, e.g. consumers, people, viewers in the clusters of *Accommodation providers* and *Travel agencies*. There are three notable exceptions that are worth mentioning. Both the *Third sector* and the *Public sector* include residents and those within the boundaries of their respective areas as the sources of action and knowledge in "sustainable tourism". The *Accommodation providers'* cluster also assigns this role to global economists, something that no other cluster or stakeholder group does. Finally, the cluster of *Travel agencies,* which excludes itself from the 'Actors' in "sustainable tourism", passes this role to phenomena that by default cannot be pro-active,

i.e. environment and climate change. This stance is very different from that of other groups and clusters.

6.3.3 Who is the receiver?

The parameter of 'Participants' within the research instrument reveals the perception of stakeholder groups and clusters as to who is the receiver of the action and knowledge that originate with 'Actors'. This parameter does not necessarily mean that those who are assigned to be receivers in "sustainable tourism" have low levels of power. However, it can be agreed that the receivers have low levels of interest in the concept.

There is a wider range of those playing the passive role, with a less definite understanding of who constitute the receivers. However, overall it is possible to classify the 'Participants' in this study into four groups, to which all stakeholder groups can be seen to contribute to a larger or lesser extent. Figure 6.2 provides an overview of these groups.
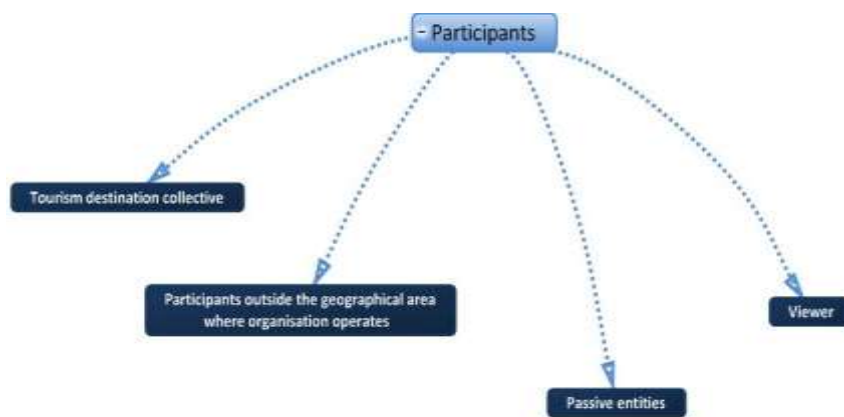
Figure 6.2: "Sustainable tourism" participants

The first group can be labelled a 'Tourism destination collective' and includes the possible stakeholders of tourism destinations. These stakeholders range from generic 'sector groups', 'businesses', 'consumers', to specific 'farmers' and 'foresters'. This is a preferred interpretation of this value by the stakeholder groups of *Consultancies, Third sector,* and the clusters of *Accommodation providers* and *Travel agencies* from the *Tourism industry* stakeholder group*.*

The second group in this section are those connected to a perception of the area of responsibility attributed by the stakeholder group cluster. This group is outlined by the cluster of defined geographical boundaries. As those within the area are designated as the stakeholders with a pro-active role in the social action that is "sustainable tourism", those outside the area become the receivers. No other cluster or stakeholder group makes such a clear distinction between the source of "sustainable tourism" and the passive receiver. The reason for this is that national park authorities may have a more definite awareness of their territory and the responsibilities that come with it.

The third group of those playing a passive role in "sustainable tourism" is revealed by the stakeholder group of the *Third sector* and cluster groups of *Membership organisations* and *Tour operators* from the *Tourism industry* stakeholder group. This group includes entities that are by their very nature passive participants in the social action of "sustainable tourism": that is, culture, landscape, environment, wildlife, and future generations, as are included in the textual mode of *Naturetrek's* webpage. Some authors, e.g. Gren and Huijens (2012), coming from the field of geography, or Jamal and Stronza (2012) in tourism, suggest that the environment, or the Earth itself,

should be considered as representing "sustainable tourism" stakeholders. However, it is quite difficult to imagine how this can be done in practical terms.

Finally, some of the clusters of the stakeholder groups, e.g. *Research centres* and *Tour operators* also include the viewer of the webpage as a 'Participant' of "sustainable tourism". Generally, the viewer is not remembered by the stakeholder groups and their cluster as often as might have seemed logical to the researcher before this study was conducted. It seems that the stakeholders tend to concentrate more on themselves and their place in "sustainable tourism", rather than to look outside their immediate environment and evaluate what is there.

6.4 Summary

This chapter has addressed the fifth research objective of this study and evaluated the potential for the creation of shared meaning(s) that stakeholder groups and their clusters attribute to "sustainable tourism". It has presented the meanings identified in two sections: one group of values has been described as dualities and tensions in the concept's interpretations, and another group of values as roles in "sustainable tourism". A value of colour that is deemed to be significant has not been discussed in this chapter, as colour theory is a complex field that encompasses numerous disciplines from art to psychology. It should be acknowledged nevertheless that stakeholders attribute meanings through their choices of colours in "sustainable tourism". However, colour can also be considered as a separate mode from a social semiotic perspective, and in this study it is not possible to assign meanings to all uses of this mode.

The values in this chapter cannot be attributed to all organisations in a stakeholder group; rather the meanings of "sustainable tourism" as expressed by various organisations are transferred between groups and clusters. There is certainly a potential for the creation of shared meanings in "sustainable tourism", for example, for the values of egalitarianism and social inclusion to be shared between organisations in the *Public sector* and *Third sector*. Further cohesiveness in meanings, however, seem to be impossible so far. However, having an understanding of some "sustainable tourism" values that stakeholders have constructed within their groups should provide the initial basis for improved communication between the groups, and for forwarding its implementation.

7. Conclusion

7.1 Introduction

This chapter aims to summarize the main outcomes of the study. It emphasizes the theoretical and methodological contributions of the research and discusses its implications for academia and practitioners. It outlines the limitations encountered in the study and concludes with the researcher's reflections on the research process and the overall doctoral experience.

This study aimed to explore through social semiotics the meanings that stakeholders attribute to "sustainable tourism" and the potential for the creation of shared meaning(s). Six objectives were detailed at the outset and have now been met:

1. *To explore the extant literature on stakeholders' meanings and values of "sustainable tourism".*

To achieve this objective, the study started with a comprehensive critical analysis of the literature, focusing on "sustainable tourism" meanings. The literature analysis was organized into three sections. The first section discussed "sustainable tourism" and its origins, and briefly described the evolution of the concept. The problem with the concept's implementation was reviewed, and a conclusion was reached that the main issue in defining the concept of "sustainable tourism" is that its generic nature covers too wide a range of interpretations (see literature review chapter on "sustainable tourism" meanings, Section 2.2). The following section of the chapter construed the variety of ways in which "sustainable tourism" is adapted for different stakeholder groups in order to make the concept more implementable in specific contexts (see literature review chapter on "sustainable tourism"

meanings, Section 2.3). The third section of the chapter summarized the consequent developments in terminology, moving beyond "sustainable tourism" (see literature review chapter on "sustainable tourism" meanings, section 2.4).

2. *To explore the extant literature on semiotics and social semiotics, including its research methods and tools.*

For the accomplishment of the second objective, a comprehensive analysis of the literature on semiotics and social semiotics was conducted. The literature was organised for analysis into several streams and structured into two chapters. The literature review chapter on social semiotics contains the first three streams of literature on semiotic theories pertinent to understanding of this research. This set out to explain the key principles of the American school of semiotics, the Continental school of semiotics and social semiotics. The chapter went on to clarify how the American and the Continental schools of semiotics contributed to the theory of social semiotics, and identified the key tenets of social semiotics. This theoretical introduction was required for a better understanding of the research methods and tools of multimodal social semiotics. Therefore, those methods and tools were presented in the literature review chapter on social semiotics, its origins and methods. The Grammar of Visual Design (GVD) and Critical Discourse Analysis (CDA), developed and adopted by Kress and van Leeuwen (Kress and van Leeuwen, 2006; van Leeuwen, 2005; van Leeuwen, 2008) were discussed as the multimodal social semiotic methods used for the development of the research instrument in this study.

3. *To develop a social semiotics research instrument to collect and analyse stakeholders' data from "sustainable tourism" stakeholder groups.*

To address this objective, an original multimodal social semiotic instrument was developed using the methods of GVD and CDA to analyse the use of "sustainable tourism" as it appeared on different stakeholders' webpages. The parameters of analysis for this were chosen by the researcher after an extensive critical reading of the GVD and CDA, even though such methods were not initially developed to conduct research on texts produced in an online environment (Kress and van Leeuwen, 2006; van Leeuwen, 2005; van Leeuwen, 2008). Given the novelty, therefore, of the research context, the development and refinement of the research instrument was a challenging and continuous process, with the final categories and parameters for analysis presented in the Methodology chapter. The eventual version of the research instrument applied to the analysis consisted of three sections. The first section was developed for the analysis of multimodal cohesion and webpage composition. The second section aimed to discover the meanings that stakeholders might attribute to "sustainable tourism" through the analysis of textual mode on the webpages. The third section analysed the webpages' visual mode. Such a structure for the research instrument allowed the analysis to encompass the interaction between textual and visual modes within the webpage structure. This approach served to reveal a number of incongruences and/or agreements in the ways in which "sustainable tourism" meanings were expressed by different stakeholder groups.

4. *To apply the research instrument and to collect and analyse stakeholders' data in order to discover the meanings different stakeholder groups attribute to "sustainable tourism".*

To achieve this objective, a rigorous evaluative procedure was developed for identifying which stakeholder webpages were most suitable for analysis, using the refined research instrument. Following this procedure, 18 webpages were chosen for the analysis, resulting in a change in the final choice of which

Comment [R12]: A? or the?

stakeholder groups to target for data collection. Once collected, the data was transcribed and analysed using the in-built parameters of the research instrument, following recently developed methods for transcription and analysis of multimodal data (Bezemer, 2012). The process of data collection, transcription and analysis required a continuous development and refinement of the research instrument, as the three research stages took place simultaneously within the framework of the research instrument. The process of research instrument application also served to highlight its limitations; for example, while providing the wide scope for the research, this was at the cost of depth. This is discussed later in the Conclusions chapter.

> 5. *To evaluate the potential for the creation of shared meaning(s) that stakeholders attribute to "sustainable tourism".*

Based upon the collected data, the study evaluated to what degree there existed a potential for the creation of shared meaning(s) in the ways each stakeholder cluster conceptualised "sustainable tourism". It became apparent that it was impossible to create a well-ordered framework of shared meaning(s) via this analysis; there were however, some identifiable strands of meanings held in common. These common strands represented certain tensions in the meanings attributed to "sustainable tourism", for instance between Dream and Reality, or between Group values, Lifestyle choice and Individuality. Others strands of meaning revealed the power relations in claiming ownership of "sustainable tourism" as acknowledged by different stakeholder groups and clusters; for instance, some stakeholders more than others indicated accepting a pro-active role and a perception of themselves as a source of social action for "sustainable tourism". The Discussions chapter reviewed these strands in detail.

> 6. *To evaluate the application of a social semiotic approach in "sustainable tourism" research.*

Comment [R13]: Needs slightly clearer explanation

Finally, based upon the whole research process and its outcomes, the application of a social semiotic approach in "sustainable tourism" research was evaluated. It was discussed earlier that the social semiotic approach in general is understood to be advantageous in offering access to an established and recognised pool of methodological resources from other social sciences. Although in this study it had limitations, this approach allowed for the investigation of research problems that might have been difficult to examine otherwise, or for the discovery of new dimensions of meaning. While this study suggested one of the possible ways in which social semiotics can be used in tourism research, there are other original options for different research environments, e.g. use of video data to analyse interactions, or analysis of spatial arrangements in tourism spaces. Overall social semiotics proved to be an excellent methodology for research inquiry in this study, in which interaction between agents (human and non-human) in complex settings was examined.

7.2 Contributions to knowledge

It is argued that this study has added value to the under-researched area of meanings of "sustainable tourism" attributed by its stakeholders. It has identified the meta-themes in "sustainable tourism" understandings as held by different clusters within stakeholder groups and by stakeholder groups themselves, and evaluated the possibility for the creation of shared meanings. As a result, this study presents the following original contribution to the theory.

1) It has evaluated the possibility of the creation of "sustainable tourism" meanings that are capable of being shared between stakeholder groups and their clusters.

i)   It suggests that there is no easily established orderliness in "sustainable tourism" meanings within stakeholder groups. Therefore such stakeholder groups should be divided further into clusters according to the nature of their activities, for the value transfer to be possible. For example, the stakeholder group of *Public sector* was most usefully divided into clusters of *National park authorities* and *Regional development agencies*. The literature on sustainability and "sustainable tourism" admits that there is a widening gap in interpretations between stakeholder groups and this causes "sustainable tourism" implementation to lag behind theory (Bramwell and Lane, 2012; Cernat and Gourdon, 2012; Norton, 2005). This study demonstrated this as true, and that in this study there was a further fragmentation of meanings within "sustainable tourism" stakeholder groups.

ii)   The study revealed that a complex web of meanings has evolved over time in the ways that different stakeholders might conceptualise "sustainable tourism". Given such complexity, it was found to be impossible to organize such conceptualisations into a structured and coherent framework. This contribution addresses the gap in knowledge identified as the rationale for this study (see section 1.3 in Introduction chapter and next contribution to knowledge). This research revealed the meanings and values that "sustainable tourism" stakeholders themselves attribute in practice to the concept by means of their webpages, rather than accepting the meanings that are imposed on such stakeholder groups from the outside environment. The meanings which emerged in analysis appeared to be fractured into dualities and tensions, and also to represent certain power

relations in "sustainable tourism", as perceived by different stakeholder groups and their clusters (see Discussions chapter).

2) The study identified a gap in the literature regarding the interpretations of "sustainable tourism" held by different stakeholders, and the values that they attribute to it. Following a critical analysis of the literature on the theory of "sustainable tourism" it is true that there is no shortage of research on perceptions of stakeholders, and how these relate to various components of the concept, for example, on management processes or tourism impacts (Byrd et al., 2009; Haukeland, 2011). However, very little had previously been said regarding what "sustainable tourism" stakeholders actually mean when they use the concept in their discourse. As identified in the previous contribution to knowledge, this study has succeeded in addressing this gap in knowledge and clarifying understanding in this area.

3) The study aimed to expand the classification of "sustainable tourism" stakeholder groups. In the process, this study added a stakeholder group which is generally found to be absent from the discussion in the literature because it is not normally considered to be part of the tourism industry, i.e. *Environmental and tourism consultancies.* In this study, it was shown that the influence of this stakeholder group on the concept of "sustainable tourism" is considerable. For example, in this group *The Tourism Company* is one of the UK's most successful tourism consultancies, counting such organisations as *VisitBritain* and other stakeholder groups as its clients.

The following subsections further develop those contributions.

7.2.1 Shared meanings in "sustainable tourism"

As the research aim stated, this study attempted to evaluate whether it was possible to identify any common meanings of "sustainable tourism" between different stakeholder groups. Following this aim, it became evident during the data collection and analysis that it was not possible to assign common meanings and values to all organisations within a single stakeholder group.

Tourism is a complex phenomenon comprising a variety of industries and sectors. Within some stakeholder groups, for example, the *Tourism industry*, the diversity in the nature and scope of organisational activities makes it virtually impossible to conduct any valid analysis of "sustainable tourism" values and meanings without dividing such stakeholder groups further into further clusters. Thus the stakeholder group of the *Tourism industry* for example, includes the clusters of *Accommodation providers*, *Membership organisation*, *Tour operators* and *Travel agency.* This study demonstrated that there exists a further fragmentation of meanings within "sustainable tourism" stakeholder groups, reflected within different stakeholder groups' clusters.

In spite of this diversity, the study did identify eight common threads of meanings within the clusters and stakeholder groups. Five of these represented dualities and tensions in the interpretations of the "sustainable tourism" concept across groups:

i) Dream/ Reality

ii) Group value/ Lifestyle choice/ Individuality

iii) True/ Not true

iv)   Participate/ Observe

v)   Balance/ Dominance

The other three meanings identified assigned roles and responsibilities within "sustainable tourism" and answer the following questions:

vi)   Who holds the power in "sustainable tourism"

vii)   Who is the source of "sustainable tourism"

viii)   Who is the receiver of "sustainable tourism"

The following subsection summarises these dualities and tensions.

i)   The duality of Dream/ Reality revealed whether "sustainable tourism" was perceived to be an aspiration or a reality by the organisations within a cluster or a stakeholder group. For the majority of clusters and stakeholder groups, the practical implementation aspect of "sustainable tourism" was found to dominate. This appeared to lead to a certain lack of vision of the concept, and it became apparent that in this stakeholder group, "sustainable tourism" had become a tool to achieve other goals. Conversely, the stakeholder groups of *Environmental and tourism consultancies*, *Public sector*, *Third sector* and the cluster of *Travel agency* within the *Tourism industry* group, expressed different sets of meanings. The organisations from these clusters and groups revealed three dreams and three realities, with the dream and its value being firmly connected to a corresponding reality and value (see Table 7.1). As Table 7.1 suggests, a value of "'accessible' nature" and a value of "pristine natural environment" were found to be inseparable and capable of representing both dream and reality.

Dream	Corresponding Reality
'Accessible' nature – the value of egalitarianism	Pristine natural environment – the value of exclusiveness
Pristine natural environment – the value of exclusiveness	'Accessible' nature – the value of egalitarianism
Opulence of developed countries	'Otherness' of developing countries

TABLE 7.1: "SUSTAINABLE TOURISM" DREAMS AND CORRESPONDING REALITIES

Comment [R15]: The text in here is the same as row 2, column 1 – is this deliberate – if so, you should probably state that it is both a dream and the reality.

ii)   A second tension was revealed in that when organisations addressed other organisations as potential customers, "sustainable tourism" prevailed as a group value. When the potential individual consumer was addressed in the communication, "sustainable tourism" was presented as a lifestyle choice and as part of social identity, with the emphasis being on the desired behaviour of a "sustainable" tourist. However, occasionally, "sustainable tourism" as a group value was found to come into conflict with the value of individuality and independence expressed by the stakeholders.

iii)   The value of True/ Not true established that there were aspects of the "sustainable tourism" concept about which the stakeholders seemed to hold less firm conviction. That is, the certainty of the organisations analysed was found to falter when specific practical aspects of "sustainable tourism" were discussed: indicators, monitoring, voluntary certification, social inclusion and visitors' behaviour. Doubts were also expressed regarding tourists' and tourism development's impacts on the natural environment.

iv)   The value of Participate/Observe revealed a continuum as to how involved or detached tourists were believed to be when engaging in "sustainable tourism". Only three clusters from the stakeholder groups, i.e. *Membership organisations*, *Tour operators* and *Travel agency*,

gave preference to the value of detachment, while for organisations in other clusters and stakeholder groups, tourists in "sustainable tourism" were seen to be involved with their surroundings and with other participants to a lesser or greater degree.

v) The value of Balance/ Dominance revealed that stakeholders make certain choices, between two values related to "sustainable tourism". One value aimed to achieve a balance of different "sustainable tourism" aspects, while another value chose a dominant aspect. Section 6.2.5 of the Discussion chapter presented a comprehensive overview of the ways in which this value was interpreted by the organisations in this study. The overall conclusion was that none of the clusters or stakeholder groups attempted to balance all the aspects of "sustainable tourism", but rather, gave preference to one or two.

vi) The majority of the stakeholder groups and their clusters were found to express a relationship of equality in "sustainable tourism", with a degree of variety from cluster to cluster. Only two clusters, i.e. *Environmental consultancies* and *Research centres* attributed a 'benefactor' role to the viewer; that is a role which bestows the power to improve other people's economic conditions or to conserve the environment.

vii) There was found to be a surprising degree of agreement in the value of 'Who is the source of "sustainable tourism", the only value where such conformity was observed. All the stakeholder groups and their clusters, apart from the *Travel agency*, appeared to perceive themselves as playing pro-active roles in "sustainable tourism".

viii) A wide range of participants playing a passive role in "sustainable tourism" were identified in this research. Overall, such participants

Comment [R16]: Very complex opening sentence. Explain more clearly.

were capable of being assigned to one of four groups: Tourism destination collective, Participants outside the geographical area of organisation's influence, Passive entities, and Viewer.

Overall, while certain common strands of understanding of "sustainable tourism" were identified, it proved impossible to create a coherent framework of shared meanings. The huge diversity within organisations in stakeholder groups, and the complexity of the meanings attributed to the concept of "sustainable tourism", did not lend itself to a simple transfer of meanings from stakeholder to stakeholder.

Comment [R17]: You say at the beginning of the thesis that you use these two terms interchangeably, but seem to be using them separately here.

7.2.2 The gap in the literature regarding interpretations of the "sustainable tourism" concept as held by stakeholders

As identified in the Literature Review I, a substantial amount has been written, by both academics and practitioners, on "sustainable tourism" stakeholders. However, previous research appears to have taken for granted the understanding of the concept by stakeholders, and so has tended to concentrate on specific perceptions of stakeholders, for example, regarding the implementation of "sustainable tourism" for a given destination. In spite of such intermittent focus on these areas, overall the available literature on stakeholders is disjointed and does not form a coherent picture of their views. Therefore, the idea that all stakeholders understand what "sustainable tourism" means and that the values attributed are the same or similar, seems to have been taken for granted. One of the key features of the current study has been to challenge this, and to address the knowledge gap by seeking to identify possible common meanings and values, and also any tensions, dualities and power relationships inherent in those meanings. The Discussions chapter reviewed these findings in detail (see Discussions chapter).

7.2.3 Stakeholders in "sustainable tourism"

The Literature review chapter I on "sustainable tourism" meanings mentioned that there was still disagreement within academic and practitioner literature as to who the "sustainable tourism" stakeholders were taken to be. This study took the report of EU TSG (2007) as the basis for stakeholder definition and highlighted that not all the groups suggested by the EU could be included in the research. Specifically, the stakeholder groups of British *Trade unions* and *Consumer associations* were not found to have a strong presence online and, therefore, were discarded from the research. Instead, one new group was identified, i.e. of *Environmental and tourism consultancies*. It could be argued that while not being included within the Tourism *industry* group, *Environmental and tourism consultancies* was a stakeholder group directly engaged with "sustainable tourism" implementation. As such organisations from that group should be included into any research investigating "sustainable tourism" stakeholders.

7.3 Methodological contributions

This study has taken a multimodal social semiotic approach, not previously applied previously in a "sustainable tourism" context or used as a framework to analyse Internet-based research. As an innovative approach to tourism research, it is argued that the study has made the following contributions to methodology. This should encourage further adoption of social semiotics in tourism research, for example, in research on how meanings in tourism are created and understood in different cultures.

The methodological contributions of this study can be further dissipated into the following contributions:

Comment [R18]: Find a better way to talk about this chapter (e.g. sustainable tourism literature review

Comment [R19]: wrong word

1) Introducing multimodal social semiotic theory and its methods and tools to "sustainable tourism" research methodology.

2) Developing a research instrument that is based on social semiotic and multimodal principles, and combining the categories of Grammar of Visual Design and Critical Discourse Analysis.

3) Introducing the procedure for multimodal data transcription to "sustainable tourism" research methodology.

4) Developing a procedure for the selection of stakeholders' webpage suitable for data collection and analysis by means of a social semiotic research instrument.

7.3.1 Social semiotics and "sustainable tourism" research methodology

As stated in literature review chapter on social semiotics, its origins and methods, the American and Continental school of semiotics have previously been applied in tourism research (see Section 3.2.1.2 and Section 3.3.2.3 of the literature review chapter on social semiotics, its origins and methods). The American school of semiotics has engaged with tourism from the anthropological perspective, and in contexts of urban landscapes and "tourism prosaic" (Culler, 1981; MacCannell, 1982; Metro-Roland, 2011). The Continental school of semiotics in tourism research has alternatively focuses on semiotic and linguistic landscapes (Jaworski and Thurlow, 2010). But to date there are very few examples of the use of social semiotics and multimodality in tourism research (Hallett and Kaplan-Weinger, 2010), and none within a "sustainable tourism" context. Therefore, this research can be seen to contribute to "sustainable tourism" research methodology by adding social semiotics and multimodality to its portfolio and evaluating its applicability (see Section 7.1). Social semiotics is an excellent methodology for the research of the interaction between agents (human and non-human) in

complex settings for the purpose of revealing meanings and values is examined.

7.3.2 A social semiotic research instrument

As no study similar to this one had been attempted before, it was necessary to develop an original research instrument in order to actualise the aims of the research. It was found that social semiotic literature did not put as much emphasis on describing the process of implementation of its methodologies and tools, as did business or tourism research. The Grammar of Visual Design (GVD), developed by Gunther Kress and Theo van Leeuwen (2006) was considered to be one of the most popular offering in social semiotic methodology, with Critical Discourse Analysis (CDA) and multimodality being other potential lenses through which research could be conducted (Kress and van Leeuwen, 2006). However, no combination of the three theories had ever been attempted within one research methodology. In building a research instrument based on the key principles of multimodality, Grammar of Visual Design and Critical Discourse Analysis, the author took an innovative step, the process of which is explained in detail in Methodology chapter. The creation of such a research instrument allowed the researcher to collect and conduct the initial analysis of the data simultaneously, and to continue with the analysis in three stages: multimodal cohesion, Critical Discourse Analysis and visual analysis. It was found that this unique research instrument served to reveal tensions and power roles in "sustainable tourism" meanings, as perceived by stakeholder groups and clusters, thus addressing a further gap in existing knowledge.

7.3.3 Multimodal data transcription

The discussion on the use of multimodal data transcription is very recent in social semiotic theory. It states that the complexity of multimodal data

requires descriptive and analytic tools that can accommodate and reflect its diversity (Flewitt et al., 2009). Transcription is considered to be a semiotic act, which should be framed within social semiotic context (Bezemer and Mavers, 2011; Kress, 2010). Applying this to the current study, Methodology chapter offers a more detailed description of the procedure for multimodal data transcription. Multimodal data can include non-verbal elements, such as music, sounds, visuals and structures, all of which need to be transferred into narratives to be presented in the current academic format. The main advantage of this approach to transcription is facilitation of transfer of multimodal data into narrative form required for academic writing. This makes working with other modes for data collection a less daunting task.

7.3.4 Sampling procedure for webpages

As this study was the first of its kind, the researcher needed to develop a procedure for choosing appropriate webpages for the subsequent data collection and analysis. The procedure itself was described in more detail in Methodology chapter II. The procedure included choosing the key terms for each stakeholder group, working the search results from the three most popular search engines and developing criteria, based on social semiotic theory, for inclusion or exclusion of the webpage from the sampling. A total of 5700 webpages were collected and evaluated for their suitability for this study, with 18 being chosen as the final units of analysis. It is believed that the procedure can be replicated for other studies of stakeholder webpages However, because of the fluid nature of the Internet, the webpages chosen as the units of analysis in a replicable study in other studies might well differ from those used in this research.

7.4 Recommendations for further research

In this study, the researcher has addressed a research gap in the theory of "sustainable tourism". At the same time, the researcher has also identified several other areas that could be further investigated. The main recommendations for future research can be formulated as follows:

- Colour combination has been identified as a value that holds meaning for "sustainable tourism" stakeholders. For example, certain colour combinations such as red-white-grey are used by organisations in several stakeholder groups. However, as colour theory is a very complex field in itself, it was outside the scope of this research to investigate fully the meanings of colour combinations. Further research into what values colour palettes hold for "sustainable tourism" stakeholders is recommended.

- Over the process of this study, it has been found that the design of Internet webpages has become progressively more complex, to include slideshows, videos, music and sound. The social semiotic research instrument as developed did not permit for the analysis of these elements. This is recognised as a limitation of this study and is discussed further in section 7.5. Social semiotic theory, however, discusses all the aforementioned modes, so that theoretically there is the possibility for the research instrument to be expanded to include not only analysis of pictures, text and composition , but of other modes as well. Therefore, further research of "sustainable tourism" stakeholders' webpages using an audio-visual research instrument is recommended.

- Social semiotics and, in particular, the Grammar of Visual Design, state that meanings that people attribute in visual modes are determined by the system of writing in use and by the culture of a given society (Kress and

van Leeuwen, 2006; van Leeuwen, 2005). This study has been based within the UK context using a Western, Latin-based writing system. Therefore it is recommended to replicate this research within another culture, for example, South-East Asian, with a different writing system.

- The further research on the positionality and the influence of powerful "sustainable tourism" stakeholders in meaning-creation is recommended. In particular, how the positionality of the powerful stakeholders would influence the "sustainable tourism" meanings in the remainder of the clusters. This investigation would require further review of the literature on strategic management; and further research to identify the "orientations" of "sustainable tourism" clusters within the Mendelow's power/interest matrix, as well as their positionalities.

7.5 Practical implications

It has been stated previously in the Introduction chapter (see Section 1.5) that this study is different from most studies in "sustainable tourism", as it is more philosophical and conceptual. However, this research does have some practical implications for those in "sustainable tourism" practice. This study adds to the practical knowledge as follows:

1) This study has identified meanings that "sustainable tourism" stakeholders attributed to the concept, and has demonstrated that some of these meanings were shared between some clusters and stakeholder groups. Understanding of such shared values has the potential for making communication between groups more efficient. It is argued that knowing what other stakeholders mean when they use the term "sustainable tourism" in their discourse will help to bridge perceptual gaps between organisations in different groups and clusters (Bramwell and Lane, 2012; Cernat and Gourdon, 2012; DEFRA, 2007; Norton, 2005). Adapting

"sustainable tourism" according to stakeholders' meanings and values also promises to promote their inclusion and participation in "sustainable tourism", the lack of which has been identified as one of the key issues in the theory's implementation (Getz and Timur, 2005).

2) The research instrument developed for this study can be adopted by practitioners for the analysis of their own webpages. It has the potential to help others to evaluate what meanings are created by stakeholders in regard to "sustainable tourism", to determine whether those meanings are desirable, and to establish whether there is a coherence of values expressed through every mode used.

7.6 Research limitations

This research aimed to explore through social semiotics the values that stakeholders attribute to "sustainable tourism", and the potential for the creation of shared meaning(s). In the course of this exploration and theory development, the research encountered three main research limitations.

First significant limitation of this research project was that it was designed around secondary data, that is, around the 'text', without personally engaging the views of designers of the webpages, their users and the stakeholder organisations that those webpages represented. Such a process would have allowed for the investigation of possible constraints imposed on stakeholder organisations as to choice of webpage design. It would also have served to clarify the degree to which the desired communication of their understanding of "sustainable tourism" was conveyable through those webpages, given the influence of any identified constraints.

However, since this set out to be an exploratory research project aiming to examine the possibilities and limitations of social semiotic research methodology in tourism research, the focus was on the final "text" as represented on, the webpage; that is, the focus was on what conveyed "sustainable tourism" meanings in the texts, rather than on the process of meaning-creation. Moreover, engaging with designers, users and organisations in stakeholder groups was not possible in this study because of time-constraints.

Second limitation lied with the small number of organisations' webpages analysed for evaluation of the potential for the creation of shared meanings in "sustainable tourism". 18 webpages were analysed in total, with some of the stakeholder groups and their clusters represented by one organisation only. Therefore the findings discussed in the previous chapter are not representative of the meanings for the "sustainable tourism" stakeholder groups and their clusters in their entirety. However, the small number of webpages analysed was sufficient for the researcher to be able to evaluate whether it was potentially possible to created shared meanings in "sustainable tourism", that could be transferrable between stakeholder groups and clusters. Additionally, it provided an insight into the diversity of the attributed values, as well allowed for the in-depth application of the original social semiotic research instrument. Thus the researcher was able to evaluate the application of a social semiotic approach in "sustainable tourism" research.

Third was found to be that the research instrument collected a vast amount of data, not all of which could be analysed in great detail. If the research had

concentrated on one mode only, e.g. visual design or textual mode, it would have been possible for the research to engage in greater depth than scope. Doing this in one mode, for example, visual mode and images on the webpages, would have allowed for more nuanced meanings to be revealed. It is acknowledged that more in- depth research modes might have led to the discovery of more shared meanings in "sustainable tourism". However, as this research was exploratory, choosing breadth over depth allowed for the data arising from the mode interaction to be compared. The comparison of findings served usefully to highlight dualities in tensions in "sustainable tourism" meanings, as perceived by stakeholder groups and clusters.

In addition to the above limitations, it is acknowledged that since the Grammar of Visual Design does not provide a framework for the analysis of such elements of visual design like slideshows, music and videos, webpages containing these modes had to be excluded from the research. However, the fact that webpages have become increasingly interactive since the beginning of the project in 2008 automatically has resulted in another limitation of the research instrument, that is that some potentially interesting cases could not be analysed using this research instrument design. As such, useful information on potential interpretations and values of "sustainable tourism" by stakeholder groups may have been lost. Nevertheless, the current structure of the research instrument has allowed for smaller organisations, which might not had the means to fund eye-catching designs, to be included in the data. Even so, updating the research instrument for future studies is recommended. It also needs to be noted here, as mentioned in section 7.3, that while social semiotics has discussed all other modes in theory, it has yet to offer a practical way of including other modes into webpage analysis .

7.7 Conclusion

This study has addressed its research aim to explore through social semiotic the meanings that stakeholders attribute to "sustainable tourism", and the potential for the creation of shared meaning(s). Table 7.2 summarizes the main theoretical contributions of this research that have met the research aim.

Contribution	Details
Evaluation of the potential for the creation of "sustainable tourism" meanings that can be shared between stakeholder groups and their clusters	i) There is no orderliness in "sustainable tourism" meanings within stakeholder groups. Instead, stakeholders should be further divided into clusters according to the nature of their activities, for the value transfer to be possible. ii) There is a complex web of "sustainable tourism" meanings that are fractured. However, eight strands of meanings that shared by some "sustainable tourism" stakeholder groups, their clusters and organisations within those clusters. Those common strands of meanings are as follows: Dualities and tensions: 1. Dream/Reality 2. Group value/Lifestyle choice/Individuality 3. True/Not true 4. Participate/Observe 5. Balance/Dominate Power relations: 1. Who holds the power? 2. Who is the source of "sustainable tourism"? 3. Who is the receiver of "sustainable tourism"? These strands suggest that there "sustainable tourism" stakeholder groups, its clusters and their organisations express those meanings to lesser or greater extent. Therefore there is some degree of potential transferability of "sustainable tourism" meanings.
Identification of the gap in the literature on the meanings attributed to "sustainable tourism" by stakeholder groups	The differentiation between the "adaptations" of "sustainable tourism" and "meanings" of "sustainable tourism". "Adaptations" are the interpretations of the concept suggested to stakeholder groups. "Meanings" are the interpretations of the concept that has arisen

	through social interaction within the group and are intrinsic.
Expansion of the classification of "sustainable tourism" stakeholder groups	The stakeholder group not previously discussed in the "sustainable tourism" literature have been added: *Environmental and tourism consultancies*. Although not considered to part of the tourism industry, the organisations in this group exert considerable influence over other stakeholders. Therefore this stakeholder group should be included in any research on the potential of the shared "sustainable tourism" meaning(s).

TABLE 7.2: THEORETICAL CONTRIBUTIONS OF THIS STUDY AND RESEARCH AIM

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Appendix 1: Glossary

Abstract modality, or abstract coding orientation

Used in 'high' art, academic and scientific contexts. Abstract modality is higher the more and image reduces the individual to the general, and the concrete to its essential qualities. Abstract art is an example of abstract modality (see Malevich, for example).

Actor

Participant from which the vector of movement, or action, emanates.

Affordance

Adapted by Kress (2010), the term 'modal affordance' refers to the potentialities and constraints of different modes – what it is possible to express and represent or communicate easily with the resources of a mode, and what is less straightforward or even impossible – and this is subject to constant social work. From this perspective, the term 'affordance' is not a matter of perception, but rather refers to the materially, culturally, socially and historically developed ways in which meaning is made with particular semiotic resources.

Arbitrary sign/Arbitrariness

The notion of the 'arbitrary sign' suggests a relationship between signifier and signified where there is no apparent reason why a specific form should signify a specific meaning. The word 'tree', for example, does not give any clues about what the thing being referred to looks like or what it is. From this perspective, any signifier might do for any signified: (social) power expressed

as 'convention' acts to sustain the link between signifier and signified within a community.

Attitude

With the use of horizontal and vertical visual angles expresses the values of detachment/involvement or power.

Colour

Colour has been an area of study within fine art and art history, as well as psychology and perception research, anthropology and the social sciences. Colour has been studied as a range of material substances – for example, pigment, the monetary value of which translated into cultural value being placed on them. Colour has further been studied as a symbolic system as well as how it is used within a variety of cultural practices

From a multimodal perspective Colour can be understood as a mode in that it consists of a set of elements and features, or semiotic resources, including hue, saturation, differentiation, modulation and purity. These exhibit regularities of use that are understood by people in context. Colour can be used to denote *ideational*, *interpersonal* and *textual* meaning: it is *metafunctional.* But the resources of colour are not (yet) fully specified in semiotic theory to the extent that some other modes are. Indeed the question of whether colour is a mode, or exists as a mode on its own is debated within multimodality. Certainly it is the case that the resources of colour are often combined with other modes (Kress and van Leeuwen, 2002:351).

Composition

Fundamental cohesive principle of space-based texts and semiotic artefacts and arrangements, the counterpart of rhythm in time-based texts. It incorporates three aspects: information value, framing and salience.

Connotation

Occurs when a semiotic resource is imported from one domain into another where it is not normally used. It then stands for the ideas and values which those who import the resource associate with the domain from which they have imported it. Connotative sings generally signify ideas and values.

Contact

Establishes demand from the representation, offer to the viewer or establishes no contact, in which case the viewer's roles is that of invisible onlooker.

Denotation

The use of a semiotic resource to refer to concrete people, places, things, actions, qualities and events.

Discourse

In a narrow sense, discourse can be understood as language in use – everyday ways of talking. In a broader sense it can be used to refer to a system of language use and other meaning-making practices (e.g.

behaviour, dress, and customary practices/habits) that form ways of talking about social reality what Gee refers to as 'big D' Discourse. For example the Discourse of traffic regulation, commercial Discourse, medical Discourse, or legal Discourse. Discourse is an important term for multimodality and many working in this area are concerned with understanding the use and effects of Discourse through the uses of modes and their arrangement in modal ensembles. The assumption is that all multimodal texts, artefacts and communicative events are always discursively shaped; and that all modes, in different ways, offer means for the expression of discourses. From this perspective, different discourses may be brought into play modally and, therefore, the choice of modes may itself be used analytically to indicate the presence of different discourses in specific texts.

Distance

Establishes the value of distance depending on the shot used in the image. Using medium shot in the image establishes social distance, long shot conveys impersonal or formal distance, while the use of close shot indicates intimate or personal distance.

Framing

Framing is the principle by which, on the one hand, any semiotic entity (any meaning-entity) – such as a 'text' or an 'event' – is given internal unity and (the possibility of) internal coherence; and by which, on the other hand, it is clearly marked as distinct from other units or events of the same kind and at the same 'level' in a larger unit or event. It creates a sense of disconnection or connection between the elements of the composition. The significance of

this is that the disconnected elements will be understood as in some sense separate and independent, while connected elements will be understood as in some sense belonging together.

Each mode of representation and communication makes available a distinct set of framing devices apt for the materiality of that mode. Framing devices establish boundaries between elements by a variety of devices – for instance by marking the boundary itself or by creating contrasts between the framed elements at the particular level. So for instance in writing a full stop marks a boundary between sentences. In image a ring, bubble or box, 'empty' space or contrasting colours can mark the boundaries between textual entities of the same kind and level. In speech and music a pause or a shift in tempo may be used to divide yet other kinds of meaning material up. In gesture contrasting movements can be used – et cetera.

Individual style

Marks the identity and character of an individual person.

Information value

Information value is one of the main aspects of composition. It provides different values for a number of different zones in the semiotic space.

'Given' and 'New' are the information values of the left and the right of the semiotics space, when these zones are polarized. The 'Given' is presented as something already known to the reader, the new as something not yet know, and hence the important part of the message.

'Ideal' and 'Real' are the information values of the upper part and the lower part of a semiotic space, when these zones are polarized. The 'Ideal' is presented as the generalized and/or idealized essence of the information, the real as more specific and/or realistic, and/or practical information.

'Centre' and 'Margin' are the information values of the centre and the periphery. The centre is presented as the nucleus of what is communicated, and the elements that flank it, the margins, are presented as in some sense subservient to it, dependent on it, or complementary to it.

Triptychs combine 'Given'-'New' with 'Centre'-'Margin'. The central elements then becomes a mediator which bridges and links the two polarized elements.

Interest

This is a term coined by Gunther Kress (1997, 2010) to describe and explain what it is that prompts the making of signs. In focusing on a phenomenon, people do not represent the entirety of all that it is possible to represent, but rather select features that are 'criterial'. This 'criteriality' is not detached or value-free. Always complex, 'interest' is shaped individually and socially, over time and in the immediacy of the moment.

Layout

Layout refers to the arrangement of entities in two and three-dimensional spaces. For instance, on a page, bits of writing and images are given a specific place in an arrangement of entities; they are placed. In a room, pieces of furniture and people are placed. These placements are based on certain semiotic principles. For instance, the proximity of entities signifies a

particular categorization or classification; one principle of layout is: 'what is placed closely together belongs together'. Examples of this principle can be found in a two-page spread in a school textbook depicting different kinds of fruit and vegetables, or in a filing cabinet containing different types of folders. The positioning of entities relative to one another signifies their 'information value'; another principle of layout is: 'what is placed in the middle carries more weight than what is placed in the periphery' (Kress & van Leeuwen, 2006). Examples of this principle can be found in children's drawings in which the person placed in the middle signifies the child's perspective on their social relation with the people around them; or in buildings where the 'main', 'grand' entrance is placed in the middle, marking a social divide between those who use the main entrance and those who use a side entrance. Layout is often based on 'templates', which structure spatial arrangements and produce coherence across different spaces. For instance, some graphic designers use a grid to ensure coherence of layout across different pages or issues of a magazine, or across the different personal profiles of a social networking site. Builders use construction plans, moulds and other technologies to ensure coherent layout across different rooms (e.g. operating rooms, hotel rooms). These templates mark social relations, for instance, between developers and users of social networking sites or between architects and builders. In the light of examples such as these, some semioticians (e.g. Kress 2010) have concluded that layout can serve all three of Halliday's metafunctions, and should therefore be treated as a 'mode': using layout, people can make 'texts' that are internally and externally coherent, representing meanings about social relations and the world of states, actions and events.

Lifestyle

Indicates individual lifestyle identities and values which are socially produced and shared with others, forming a new kind of social identity.

Meaning/Value

Meaning that is intrinsic, connotative and group-specific

Medium

The material form which carries the sign. Kress & van Leeuwen argue that the material medium (paper, stone, ink, etc.) is traditionally neglected in linguistics and semiotics, but that it makes an important contribution to the meaning. The medium selected to carry the message also plays a role in the distribution of that message, both influencing and influenced by the context of communication. The same message will mean something different if presented as written language on paper; and again on a website. Texts as messages are shaped both in terms of their imagined audience as well as in terms of the potentials and facilities of the means and media of dissemination. Medium, then, cannot be understood simply as a technology (of production and distribution); but must also be understood as social practice.

Modality

Refers to semiotic resources for expressing as how true or as how real a given representation should be taken. Modality resources allow both degrees and kinds of modality to be expressed. Language has modality resources for expressing the truth of utterances in terms of probability and in terms of whether the truth of the utterance is subjective or objective. In visual

communication modality can be naturalistic, abstract, technological and sensory/

Mode

This term refers to a set of socially and culturally shaped resources for making meaning. Mode classifies a 'channel' of representation or communication for which previously no overarching name had been proposed (Kress and van Leeuwen, 2001). Examples of modes include writing and image on the page, extending to moving image and sound on the screen, and speech, gesture, gaze and posture in embodied interaction. It is not that other modes of communication had not been formerly recognized and studied; for example, extensive research and theorization has been undertaken into gesture (e.g. McNeill, 1992). Embracing a variety of communicational means as worthy of investigation constitutes a challenge to the prior predominance of spoken and written 'language' in academic work, and opens up possibilities for recognizing, analysing and theorizing the variety of ways in which people make meaning, and how those meanings are multimodally interrelated. Modes are not autonomous and fixed, but, created through social processes, are fluid and subject to change. For example, the words 'wicked' and 'cool' have recently taken on fresh meaning. Nor are modes universal, but are particular to a community where there is a shared understanding of their semiotic characteristics.

Motivated sign

From a social semiotic perspective, the relation between a signifier and a signified in a sign is always motivated. In sign making (rather than sign use)

the sign maker selects a signifier for its aptness to the expression of a particular meaning. This applies to any mode of representation or communication, and hence is fundamental to (social semiotic) multimodal methodology. Framed by the sign-maker's interest at the moment of making the sign, forms are chosen for their aptness in representing a criterial aspect of a particular phenomenon.

Multimodality

Multimodality is an inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over the past decade to systematically address much-debated questions about changes in society, for instance in relation to new media and technologies. Multimodal approaches have provided concepts, methods and a framework for the collection and analysis of visual, aural, embodied, and spatial aspects of interaction and environments, and the relationships between these.

Three interconnected theoretical assumptions underpin multimodality.

First, multimodality assumes that representation and communication always draw on a multiplicity of modes, all of which contribute to meaning. It focuses on analysing and describing the full repertoire of meaning-making resources that people use (visual, spoken, gestural, written, three-dimensional, and others, depending on the domain of representation) in different contexts, and on developing means that show how these are organized to make meaning.

Second, multimodality assumes that resources are socially shaped over time to become meaning making resources that articulate the (social, individual/affective) meanings demanded by the requirements of different communities. These organized sets of semiotic resources for making meaning (with) are referred to as *modes* which realize communicative work in distinct ways – making the choice of mode a central aspect of interaction and meaning. The more a set of resources has been used in the social life of a particular community, the more fully and finely articulated it will have become. In order for something to 'be a mode' there needs to be a shared cultural sense within a community of a set of resources and how these can be organized to realize meaning.

Third, people orchestrate meaning through their selection and configuration of modes, foregrounding the significance of the interaction between modes. Thus all communicational acts are shaped by the norms and rules operating at the moment of sign making, and influenced by the motivations and interests of people in a specific social context.

Naturalistic modality

When the modality of a visual representation is naturalistic, the truth criterion is perceptual and rests on the idea that the more a visual representation resembles what would be seen in reality the truer it is.

Participant

The participant who reacts to the vector emanating from the Actor.

Salience

The semiotic principle of lending particular prominence to an element in a text or other semiotic arrangement (cf. 'making salient', 'emphasizing, 'centralizing', 'stressing', 'marking). Salience can serve different functions. Salience is at the same time a way of giving special weight ('significance') to selected features, that is, to represent a particular view on the world; and a way of pointing to these features to draw the attention of the readers to them and shape their interpretation of the text, that is, to produce a social relation between those who make and those who engage with the text. Salience is differently realized in different modes. For instance, in image, writing and other modes, a part or feature of a text can be highlighted by giving it a size, style, weight, colour, spacing or placement that 'stands out' (so that it is bigger or smaller, thicker or thinner, more or less saturated, or more or less central than most other parts of the text). In speech, music and other modes, salience can be realized by giving the part of the text that is to be highlighted a loudness that stands out, i.e. by varying the levels of energy in sound; or by pitch movement, i.e. varying tone; or by stress. In writing, salience is also indicated by position, in a sentence, paragraph or the text as a whole. Directly linked with the theoretical principle of sign making (rather than sign use) and the motivated sign, the sign maker selects signifiers that are deemed apt to the communication of specific meaning. Interest is not fixed and can change from moment to moment. This has profound implications for the analyst. All signs are meaningful, however they are made, and must be attended to with care. Choice of mode, how meaning is made modally and how signs are brought together as a multimodal ensemble are based in and bear traces of an individual's socially framed 'interest' at a particular moment in time.

Semiotic resource

Semiotic resource is a term used in social semiotics and other disciplines to refer to a means for meaning making. A semiotic resource is always at the same time a material, social, and cultural resource. Van Leeuwen defines the term as follows: "Semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – together with the ways in which these resources can be organized. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime" (van Leeuwen 2004:285).

Sensory modality

When the modality of a visual representation is sensory, the truth criterion is emotive, based on the effect of pleasure or displeasure created by the visual or sound. This is conveyed by a 'more than real' type of image or sound, in which there is more vivid colour, greater sharpness, and so on, than in naturalistic representations.

Signified

The meaning expressed with a signifier.

Signifier

The observable form used to communicate something.

Sign

From a semiotic perspective, signs are a means by which people interpret and express meaning. The Swiss linguist Ferdinand de Saussure (1966) proposed that a sign is a 'double entity' consisting of 'signifier' (a 'sound image') and 'signified' (the concept it represents). For Saussure the relation between the world and an internal representation is at the core of the sign; that is, the signified is a mental construct, a generalization away from a class of objects in the world. Charles Sanders Peirce (1955) suggested a triadic model, comprising the (form of the) sign (or 'representamen'), an 'object' to which the sign refers and an 'interpretant', that is, the meaning of the relationship between the object and the sign / representamen for an interpreter. This foregrounds processes of semiosis as (ceaseless) sign production. A distinguishing feature of social semiotics (closely related to the Peircean conception) is the perspective that signs are constantly made anew (e.g. Kress, 1997). Peirce was interested in showing the different relations of the sign to the 'object'. In an icon(ic sign), 'likeness' of sign and object is foregrounded; in an index(ical sign), some real relation between object and sign is in focus; in a symbol(ic sign), social power in the form of convention determines that the sign should be interpreted in a specific way. Signs provide a material way of understanding how people exchange meaning irrespective of the means by which they do it: these might be the lines of drawing, the sounds of speech or the movements of gesture, and so on. In encompassing all modes of representation and communication, theories of sign (or semiotics) cohere well with a multimodal methodology.

Social semiotics

Social semiotics is an approach to communication that seeks to understand how people communicate by a variety of means in particular social settings. Modes of communication are what they are not because of a fixed set of rules and structures, but because of what they can accomplish socially in everyday instantiation. With this emphasis, a key question is how people make signs in the context of interpersonal and institutional power relations to achieve specific aims. This is fundamentally important since semiotic systems can shape social relations and society itself. One essential aspect of social semiotic theory is the principle that modes of communication offer historically specific and socially and culturally shared options (or 'semiotic resources') for communicating. Study of communication from this perspective seeks to identify and inventorize the semiotic options that are available to communicators, and that they choose to make. These options should be seen not as fixed, but as having meaning potential that is realized in context and in combination with other choices. In this sense the meanings associated with these selections is always in a process of ongoing flux as they are continually adapted to social encounters. In the context of multimodality, the implication is that all modes should be studied with a view to the underlying choices available to communicators, the meaning potentials of resources and the purposes for which they are chosen. From a social semiotic perspective, this includes study of how communicators create texts (including the role of technology) and how people interpret texts.

Social style

Indicates social categories.

Style

The manner in which a semiotic artefact is produced, or a semiotic event performed.

Technological modality

When the modality of a visual representation is technological, the truth criterion is pragmatic, based on the practical usefulness of the visual, for example, in maps.

Appendix 2: Research instrument

3 Stages of analysis

Stage 1: Multimodal cohesion

Screen shot of the website

- **Analysis of the composition (textual/compositional meaning)**

Horizontal Organization

Left/Given

Right/New

Description

Vertical Organization

Top/Ideal

Low modality

Below/Real

High modality

Margins

Concentrical structure:

Centre

Margins

Margins
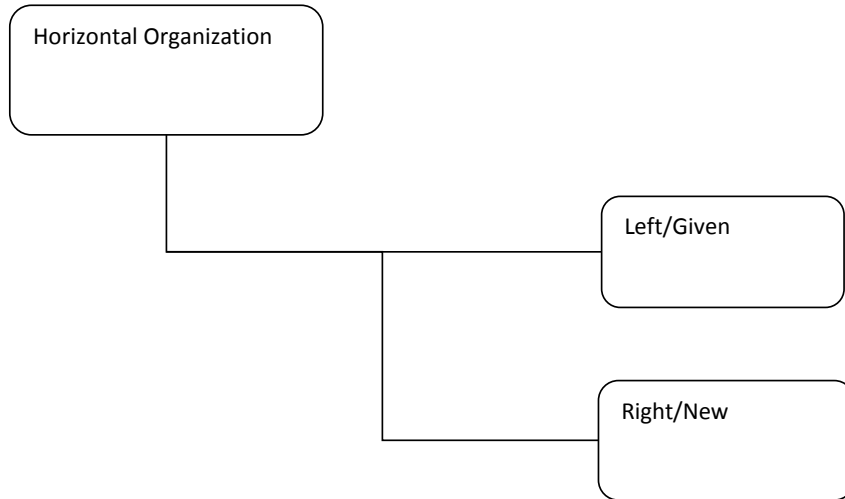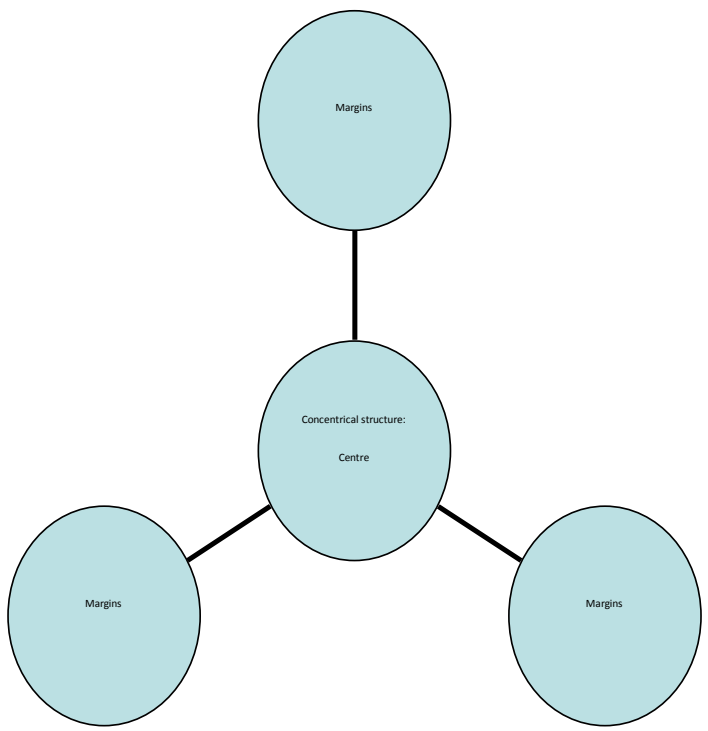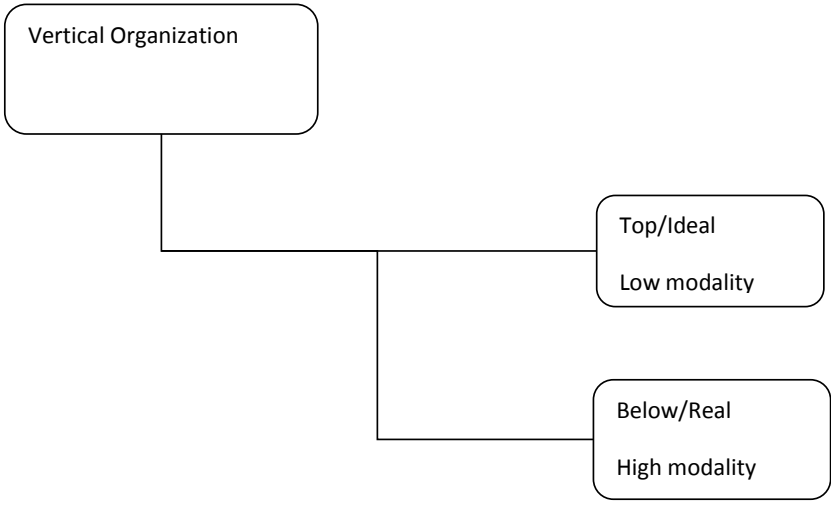
Description

Triptych organization

Given/Ideal	Centre	New/Real

Description:

Parameter	Articulated? How is it realized?
Salience	
Framing	
Repetition	

- **Visual-verbal information linking**

Image-text relations	Purpose	Articulated? How is it realized?
Elaboration	Specification Explanation	
Extension	Similarity Contrast Complement	

Stage 2: Critical Discourse Analysis

- **Analysis of style**

Type of style	Articulated? How is it realized?
Social	
Individual	
Lifestyle	

- **Modality**

Modal markers	Examples	Which modality?
Permission: may, can		
Obligation: must, will, need, ought, should, must, have to, need		Weak obligation: should/ought to/had better/might/shall
Deduction, assumption: must, have, will, should		
Ability: can, could, be able to		
Prediction: will, shall		Complete certainty: shall,/ shall not, will/ will not, must be, can't be, could not be, would/ would not
Prohibition: must not, may not, can't		
Probability or Possibility: may, must, should, ought to be, shouldn't, oughtn't to be, be, may not be, can (theoretical or habitual possibility)		Weak probability: might/might not, could General/occasional possibility: can, could
Frequency		
Aspect of the verb		
Mood of the verb		

- **Linguistic information linking**

Type of connection	Subtype of information linking	Typical Explicit conjunction	Articulated? How is it realized?	Typical environment
Elaboration	Explanation Example Specification Summary Correction	'that is' 'in other words' 'example' 'to illustrate' 'in particular' 'more specifically' 'in short' 'briefly' 'in fact' 'actually'		Argumentation Persuasion
Extension: addition	Addition Adversative Alternative	'and' 'moreover' 'but' 'however' 'or' 'alternative'		Description Argumentation Persuasion
Extension: temporal	Next event Simultaneous event previous event conclusive event	'then' 'next' 'meanwhile' 'just then' 'previously' 'hitherto' 'finally' 'in the end'		Narrative Procedure
Extension: spatial	Proximity co-presence	'behind ' in front' etc. 'in the same place' 'there'		Description
Extension: logical	Similarity Contrast Reason Result Purpose Condition (positive) Condition (negative)	'likewise' 'similarly' 'by contrast' 'conversely' 'therefore' 'for that reason' 'as a result' 'in consequence' 'for that purpose' 'with that in view' 'in that case' 'in that event' 'if' 'otherwise' 'if not'		Argumentation Persuasion

- **Discourse**

Who are the actors?	Who are the participants?

- **What is actually written in the text?**

Stage 3: Visual analysis

- **Modality**

Type of modality	Low	Medium	High
Naturalistic			
Abstract			
Technological			
Sensory			

Means of modality articulation	Degree
articulation of detail = Representation	
articulation of the background = contextualization	
articulation of tone = brightness	
articulation of light and shadow = illumination	
depth articulation	
colour differentiation	
colour modulation	

colour saturation	

- **Visual information linking**

Type of connection	Subtypes of information linking	Realization	Present? How is it expressed?	Typical environment
Elaboration	Overview Detail	Close shot to long shot of the same subject long shot to close shot of the same subject		Description
Extension: temporal	Next event previous event simultaneous events	Cut to the next action/event cut to the previous action/event cut to the simultaneous action/event		Narration procedure
Extension: spatial	Proximity co-presence	Relative location indicated by matching angle series of two or more details		Description
Extension: logical	Contrast similarity	Contrasting subject (no narrative connection) similar object (no narrative connection)		Persuasion

- **Interactive meaning**

```
┌──────────┐                          ┌──────────────┐
│ Distance │ ──────────────────────►  │ Close        │
└──────────┘                          │ up/Intimacy  │
      │  \                            └──────────────┘
      │   \
      │    \                          ┌──────────────┐
      │     ────────────────────────► │ Medium       │
      │                               │ shot/ Social │
      │                               │ relationship │
       \                              └──────────────┘
        \
         \                            ┌──────────────┐
          ──────────────────────────►│ Long          │
                                      │ shot/Formalit │
                                      └──────────────┘
```
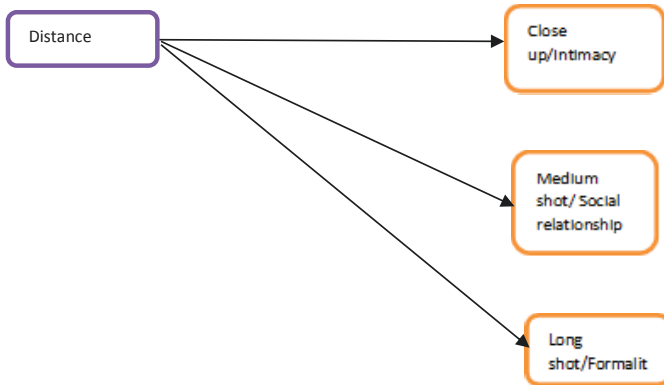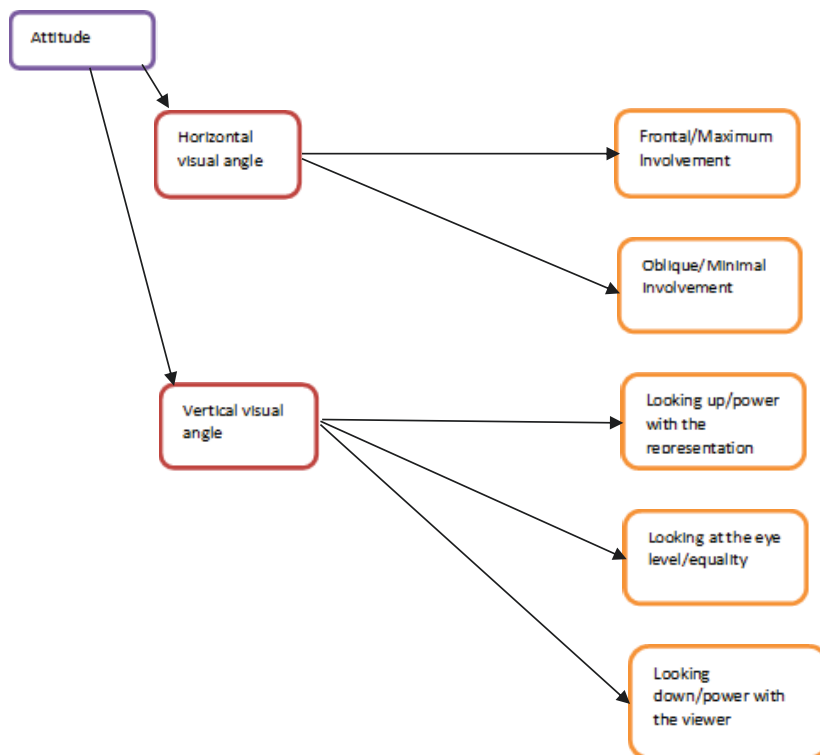
How is it realized?

How is it realized?

```
                                    ┌─────────────────────┐
                                    │ Looking directly at │
                                    │ the                 │
                                    │ viewer/Establishing │
                                    │ relationship        │
                                    └─────────────────────┘

┌─────────┐                         ┌─────────────────────┐
│ Contact │                         │ Looking up at the   │
└─────────┘                         │ viewer/Detachment   │
                                    └─────────────────────┘

                                    ┌─────────────────────┐
                                    │ Looking down/ The   │
                                    │ power is with what is│
                                    │ in the image        │
                                    └─────────────────────┘

                                    ┌─────────────────────┐
                                    │ Not looking at the  │
                                    │ viewer/Display      │
                                    └─────────────────────┘
```

How is it realized?