







MASTER THESIS

VALORIZATION AND COMMUNICATION OF THE WINE HERITAGE OF CHIANTI CLASSICO REGION, THROUGH VISUAL CONTENTS

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ABSTRACT

This thesis focuses on the valorization of visual elements for the marketing and communication of a region, wineries and companies. It does analyze the current uses of different visual elements in the geographical zone called Chianti, considered to be the black rooster land where Chianti Classico wines are made. The document points out the important facts to take into account when positioning a product or service, how is the best way to communicate through images, what type of visual elements are more powerful and which ones are working better in the region. In addition, it shows the most used online communication channels.

Previous research mentioned the past of the use of visual elements in marketing strategies and important definitions such as the image of a destination, wine landscapes, evocative landscapes and cultural identity had given this work a deeper understanding of the power of the item itself. One more study allowed an understanding of the images that tourists appreciate the most when visiting the Chianti region.

The qualitative data that has been used was collected with 10 in-depth interviews; the majority of the respondents were proprietors of wineries and two marketing managers. The last two highlighted the growing trend of visual elements as a marketing strategy. Gerardo Giorgi, marketing manager of Chianti Classico Consortium emphasized 'Visual content will increasingly be at the center of any marketing activity'. Endorsing the great contribution visual elements gives to the industry and its potential for the future.

The most significant findings of this paper are that every winery and company interviewed, utilizes visual elements for their marketing strategy and they are keen to continue evolving in this matter. In addition, the best way to communicate through visual elements is videos and images of evocative landscapes, with hints of cultural heritage and the transmission of emotions. The importance of being present on social networks, at least on Instagram, and maintaining contact and interaction with loyal consumers and potential visitors was concluded. In summary, the importance of creating a destination image of a region and therefore using it in every visual element of the marketing strategy, online and offline becomes a powerful element to apply. An image and most likely a landscape as a communication tool gives a cultural and geographical identity to the territory.

Keywords: Visual elements, Marketing strategy, Communication, Chianti Classico, Landscapes, Social media

LIST OF ABBREVIATIONS

CEO: Chief **E**xecutive **O**fficer

CCC: Casa **C**hianti **C**lassico

DOCG: Controlled and **G**uaranteed **D**esignation of **O**rigin

ROI: Return **O**f **I**nvestment

SWOT Analysis: Analysis based on **S**trengths, **W**eaknesses, **O**pportunities, and **T**hreats

B2B: Business to **B**usiness

KPI: Key **P**erformance **I**ndicators

SMART: Specific, **M**easurable, **A**chievable**, R**ealistic, and **T**imely**.**

FIVI: Federazione **I**taliana **V**ignaioli **I**ndipendenti

1. INTRODUCTION

1.1 Context of the internship

This Master's thesis needs to manifest the valorization of landscapes and other types of sceneries of the wine destination through visual content as a communication strategy. In addition, it aims to reinforce the big contribution, visual aspects create on the perception of people, how do the Wineries, Companies and associations in Italy and mainly in Chianti region (Figure A.2.1), make uses and consider them as a ¨must¨ element to have in their marketing strategies. At the same time, this paper will show the starter point of the uses of visibility in many different areas as well as the importance of visual culture. The Master Thesis will enhance the strong believer of people from the wine industry has on visual elements and they do mention as one of the drivers for visitors to reach the wine region. Nevertheless, the segmentation of the market is a repetitive fact that cannot be taken apart in this paper and in any analysis or communication strategy. As per visual content and visual elements, this work refers to Photography and videos posted on websites, social media, and also those presented in wine fairs as well as on wineries.

Casa Chianti Classico is committed to promoting the Chianti Classico region as a wine destination and creating the 18th-century convent as the place where to start visiting and gaining knowledge about the region. The convent is considered as a conservative place of the Chianti Classico wine region and preservative for the Convent itself, therefore its activities are focused on the whole territory. For instance, the uses of landscapes pictures and videos from the territory are a called element for people to visit the Chianti Classico region (Sottini et al., 2019). The aforementioned turns out to be a clear reason why CCC, different associations and wineries use landscapes and wine landscapes to communicate their services, products and the territory. This thesis also agreed that the Chianti hills are one of the powerful visual communications of the wine destination together with the wine heritage. At the same time, the communication of CCC is done again in a visual way, including the activities and experiences people can have at the place.

1.2 Description & history of the company

Casa Chianti Classico is the name of the place and the official venue where all Chianti Classico producer associations are promoted and valued together. At the same time Convivium, is an Italian private company owned by Alessandro Boletti and Giuseppe Pollio, which operates at Casa Chianti Classico. The company was founded in 2018 after the owners made a plan offered to the Chianti Classico Consortium which owns the 18th-century Convent where Casa Chianti Classico is located. The Convent is under the control of a private non-profit entity called ‘Fondazione Per La Tutela Del Territorio Del Chianti Classico’, like the name refers, protects historical buildings. The restoration of

the building was conducted with the help of two bank foundations, one in Siena called ‘Monte dei Paschi Di Siena’, and another in Florence called ‘Ente Cassa di Risparmio Di Firenze’.

The aim of the project presented to the Consortium was to make the place a wine destination; a place recognizable around the world as a place to visit. Convivium at Casa Chianti Classico is looking to be recognizable, offering unique and differentiated wine activities. Although, Convivium is a small company with a steady-state growth and a vision that includes, wine and winemaking as an instrument to promote the territory, its beauty, its culture and history (Annex A.1).Worthy to mention, Alessandro is a passionate photographer and therefore they focus a lot on visual tools as the perfect storytelling. Also, they do encourage visually as a semiotic or multiple interactions (Hall, S. 1997) to bring brand awareness and lead generation. The concept of semiotics will be deeply developed later on.

However, this thesis was possible thanks to the public relations made with people from the industry, at CCC itself, at wine fairs and visits to wineries. Those people involved were the ones who provided perceptions and real experiences on the use of visual elements. Moreover, testimonials of wine marketers and wineries owners also have given a big strength to this research and help to understand their perspective on the matter. Additionally, one of the elements used to carry on this thesis was the ethnography which has given a great value to knowing closely the culture in which Italian marketers understand daily, and the impact those visual elements create on their place. It was also important to understand through producers, marketers, owners or head managers their thought on the impact of the main topic of this work on their consumers.

After a deep quantitative analysis of Casa Chianti Classico (Table A.3.1), it was highlighted the opportunity to become the starting point of acquiring knowledge about the territory being consistent with the 4 strongest, different but connected strengths that the place has. Those strengths are first of all the high portion of wine culture and history, the collective strategy with the Consortium of Chianti Classico, the proximity to the cities of Florence and Siena, and the social media usage of the place itself. There is the belief that if CCC based its communication and marketing strategy on those strengths will reach its main objective and will give positive results to the company.

On the other hand, it will be important to overcome the biggest weaknesses that is lack of collective strategy with the Chianti Classico associations, trying to work together specially collaborating with each other in the communication. Failure to implement this fact could badly influence the visibility of CCC. Anyway, the basic digital reputation is an important factor to work on and be able to conquer the opportunity to increase the activity on social media and keep the continuity. The aforementioned continuity is seen as a way to maintain communication with the main target and aims to show updated activities and create expectations in potential visitors.

Furthermore, the core of the company strategy is based on online visual marketing communication and slightly offline communication. Overall and based on this analysis, a communication and marketing strategy was shaped and implemented during the internship at CCC.

1.3 Wine tourism in Italy, Tuscany and the Chianti Classico region.

A Wine tourism analysis made by a Wine Monitor, which is the largest Italian research center on wine business, under the guidance of Denis Pantini gives the following information. The most attractive wine tourism region of Italy is Tuscany with an 84%. Followed by Piedmont with 71%, Veneto with 46%, Trentino Alto Adige with 26% and Friuli Venezia Giulia with 18%. There is a high expectation for some of the regions about the total wine tourism to be recovered by this 2022 with a 57%, but still the rest think that it will happen in 2023. The report does differentiate four different parts of Italy, the Northwest, the North East, the Central region and the south together with the islands. It does point out that the Center region has the majority of Italian guests with a dominance of 45% compared with the other regions and the highest in international guests in the Northwest. The thoughts of the mentioned analysis are that the first characteristic of wine tourism in Italy from 2022, will look for, first of all, a full experience of wine and the territory and in the second place the digitalization, promoted by the social networks. These two previously mentioned are followed by outdoor activities related to wine. The new wine tourist visiting Italy are young people with an almost 50/50 women and men, with a high education, living in big cities and with a high income. An 82% of those tourists it is expected they look for wine tourism information on internet, a 62% they are considered tourist not excursionist and they look for a 360 degrees experience (NOMISMA, 2022). Additionally, a tourist visiting Italy looks for the connection with local people who works with their own hands the land and respects the actual heritage. Having said this it becomes a huge strength for small producers, which are the majority of the region rather than the big companies. Even though the small producers do not have the same traffic of visitors as the big and re-known brands, probably they do have more knowledgeable wine tourists. The wineries in Italy, as defined by Colombini (2015) in the article are Functional, Monumental and Starchitecture. Respectively the first one has the greatest efficiency and is full of technology, the second is used to show grandiosity with the structure of the winery, and the last one involves some famous architecture (Colombini, 2015). It becomes relevant to summarize and highlight that Tuscany has different types of wineries and therefore the diversity on the reception of many targets that stay with the region. Worthy to mention that Donatella Cinelli Colombini is the founder of the Wine Tourism Movement in Italy, the creator of "Open Cellars", a wine tourism professor and owner of a family winery, among other things.

However, the tourist visiting Italian Wineries can be classified into four categories, Casual or spontaneous tourists, Dedicated oenophiles, Wine scouts and reporters, and Lovers of luxury. The

three last are the best able to appreciate the charm of the estate or the appellation and are the ones who use to spread the word (Colombini, 2015).

The territory of Tuscany has 2,299,018 ha, where 66.5 % are hills, 25.1% are mountains and just the 8.4% are flat areas. The Chianti Classico DOCG is a delimited zone since 1716 and it has 70,000 ha of land. The total vineyard area is about 10,000 ha, whereas just 7,200 ha are registered as Chianti Classico.

However, it has been always confusion between Chianti and Chianti Classico. It was found that 1398 was the first year a wine was referred to as Chianti. Chianti is the name of the Chianti territory delimited in 1716 that today is identified by 11 additional geographical units between the provinces of Florence and Siena (Figure A.2.2). Nevertheless, since Chianti wine spread across the borders of Chianti, to distinguish wines made in the original geographical area, the adjective "Classico" was added to better identify these wines. Therefore, in 1932 the historical geographical zone called Chianti started to label their wines as Chianti Classico ("Consorzio Vino Chianti Classico", 2022). This Chianti Classico is the wine that by rule can be identified with the Black Rooster symbol.

Tuscany is considered one of the most charming wine regions in the world and difficult to battle with, as it is mentioned in the article by Colombini (2015) about Wine tourism in Italy. The region has the greatest attributes from stunning landscapes, rich wine culture and history, and therefore quality wines and extraordinary food. Therefore, in 2012 and 2013 Tuscany was chosen as the first destination in the world. Recently, the city of Rome has been chosen by Tripadvisor's 2022 Travelers' Choice Awards as the best of the best for its food. The big presence of hotels and tourists farmhouses makes the biggest support for the industry and economy of the provinces. The reason for Tuscany`s hegemony is due to a few high-end fashion brands that contribute to the mentioned (Colombini, 2015).

The crisis of Russian tourism in Tuscany weighs heavily on the region's tourism incomes. Russians and Americans are the most loyal customers and those who have a high spending in Tuscany and especially in the Chianti region. For instance, this year due to the war, Tuscany and therefore Italy will have a decrease on the wine economy not just for the region but also for the country.

People that choose Tuscany as the place to visit, travel by minibus, private tours or private car. The destination is well-known and used for weeding celebrations, wellness activities, local cuisine and cooking classes' workshops (Colombini, 2015).

In 2018, the majority of Tuscan visitors were foreigners with a 55% taking the first places people coming from USA, Germany, China and France. The rested percentages were Italians coming mainly from Tuscany and Lombardy (Movimento turisti nelle strutture ricettive e struttura dell'offerta: dati 2018 - Regione Toscana, 2018). In 2021, 66% of the Tuscan visitors were Italians coming mainly from Lombardy and Tuscany being part of the 28% of those visitors. The minorities of visitors were

foreigners coming from Germany, France, Netherlands and Austria, among others, leaving the USA in the 12th place (Movimento turisti nelle strutture ricettive e struttura dell'offerta: dati 2021 - Regione Toscana, 2021).

It is worthy to mention in this section that there are on a national level two organizations of wine tourism in Italy. One is called 'Movimento del Turismo del Vino' (Wine Tourism Movement) that includes wineries associated and the other one is the 'Associazione Nazionale Città del Vino' (National Association of the City of Wine), that includes the wine areas in general. The last one has a monitorial and guidance tool for the development of the wine tourism sector which is called 'Osservatorio del Turismo del Vino' (Wine Tourism Observatory).

Additionally, the Tuscan region has received 8,424,600 visitors in 2021, where 5,577,577 were Italians and 2,847,023 were foreigners. With regards Chianti has a total of 205,575 visitors, where 92,794 were Italians and 112,781 foreigners (Movimento turisti nelle strutture ricettive e struttura dell'offerta: dati 2021 - Regione Toscana, 2021). After saying these numbers it is notable to say that the 2.44% of the visitors coming to Tuscany choose the Chianti region as a final destination. The previous statistics show the impact of Covid-19, therefore statistics from 2018 in Tuscany were analyzed and they gave numbers as 14,389,354 total of tourists, where 6,420,886 were Italians and 7,968,468 were foreigners. In 2018, Chianti had a presence of 338,707 total visitors, with 92,954 Italian tourists and 245,753 foreigners (Movimento turisti nelle strutture ricettive e struttura dell'offerta: dati 2018 - Regione Toscana, 2018). This Analysis gives two perspectives; the first one is that in the past years the majority of tourists were from outside the country and a few years ago the national market still dominates. This statement can be compared with the mention in the article by Colombini (2015); saying that before and during the 2013 Italy had a lack of tourism but especially among locals, a situation that nowadays is slightly different in the way that the differences in the number of visitors between Italians and foreigners tourist does not have a huge gap in the Chianti region. The second fact analyzed is that still around 41% to reach the same flow of tourists as a normal year in Tuscany and 39% in the Chianti region.

The research of NOMISMA (2022) examines the evolution of the wine tourist profile between 2019 and 2021 in Italy. The research shows 32% increase of the tourists that are wine experts and 1% decrease of the visitors who does not have much knowledge about wine. On the other hand, wine buyers made increase of 18% in 2021. From this research, it can be concluded that in the last few years, people working in the wine industry or with wine knowledge are keener to visit the wine regions of Italy. Therefore, it is believed the increase in wine sales has a close link with the increase in wine experts' visits.

The 'Osservatorio del turismo del vino' identifies that wine on it owns does not brings tourist to the place, or if it does is on a small percentage and after the combination with other factors. For instance,

the quality of the territory, the culture, wine and food, are the principal facts that persuade tourist choices when visiting a wine region (Colombini, 2015). Therefore, it is believed that landscapes and visual elements that contain the mentioned scenery are extremely useful to motivate people to visit a place (NOMISMA, 2022). Therefore, it has been understood that Chianti Classico has to strength their use of landscapes to promote the region.

2. AIMS / OBJECTIVES

2.1 Duties during the internship

The internship took place between February 15 and June 15, 2022, in Radda in Chianti, Tuscany, Italy. The student was supervised by Alessandro Boletti and Giuseppe Pollio, both CEO's of the company and professional supervisors of this master's thesis.

The author of this thesis was involved in different topics such as the generation of social content and therefore the creation of its communication, the follow-up of the editorial plan and the design of printed visual elements such as brochures and menus sheets.

The social platforms used were mainly Instagram and Facebook. The profiles of Convivium Srl. and CCC were analyzed at the beginning of the internship with a focus on their activity, performance, philosophy and potential improvements in their content approach and identity. These two accounts were managed with Creator studio, a Facebook marketing tool by which is possible to create content and understand the insights of the company's social networks.

It was also requested to evaluate the possible social platforms to include, such as LinkedIn, Telegram, WhatsApp Business, Pinterest and Twitter. The suggested social platform to include was Twitter due to the number of hashtags called #casachianticlassico.

Daily, it was necessary to create photo and video content and especially for each event, activity inside or outside CCC. The Instagram reel was introduced and implemented on both different profiles, with a regular frequency. All these contents were accompanied by a statement, a phrase, information or educational writing, trying to complement the storytelling of the image or the video. Therefore, the social content recruited had to be carried daily in a Social media planner and had to include all the Institutional activities and events of the Territory as well as the key milestones of the annual calendar (e.g. Easter, Women's Day, Christmas, etc.).

The institutional activities or external events were, resorting to different wine fairs, official activities related to wine and visits to wineries. In this case, it was important to make the communication of the event attendee in an "informative" way, useful enough to please the audience, noticed as a "useful" social profile and expand the audience, rather than give a self-referential action to the event itself. The indirect aspect of "providing information" was also intended to generate a greater presence of the

profile in alternative research on social platforms. The above mentioned aspect it was taken into account as another element that contributes to the dissemination of content.

At the same time, the main activity was to be part of and create content for the events and activities directly organized by CCC or hosted. All of the above needed to follow proper planning and give it continuity. Here it was the key to bring people from social networks to the website, to increase traffic there.

It is worth mentioning that in the last month of the internship, the student went around a few wineries collecting video content for the Slow Food movement, with the participation of the owners of the company. This activity took place due to Giuseppe Pollio's position as slow food manager in Siena province. Consequently, Giuseppe collaborates with Slow Wine and participates in the tasting of the wines in order to describe them and include the description in the guidebook which is released each year. Additionally, a short video is added with the description of the main facts of the wineries and the tasting notes of the wines. It is possible to watch those videos on YouTube platform and access them through a QR code located in the guidebook. Even though this activity was not directly part of CCC itself, it helps to understand the usage of many visual elements together and in an innovative way, for instance linking QR codes, and videos to a guidebook. In this guidebook it is possible to recognize the power element of the text, because is used to describe a state and products; and the complementary and almost universal use of videos with the inclusion of a human element, landscapes and areas of the winery.

The content obtained during those visits was used for the creation of reels about each winery and utilized on the Convivium Instagram account, as it was done last year as well. The aim is to keep having interesting information primarily for people in the wine industry and being somehow their promoters. It is believed also that it contributes in a positive way to the collective strategy (Sauermann, 2002) that Casa Chianti Classico is trying to implement between producers and associations of the region.

In short, the student became fully involved with the visual communication plan of the Chianti Classico territory, aiming to make Casa Chianti Classico the starting point for touring the region. Weekly meetings were done usually via Skype with the internship lead professional supervisor, to role track, and get feedback and guidance for upcoming weekly activities.

2.2 Public attendance

Frist of all, based on demographic insights from Facebook and Instagram, the public interesting in the CCC are both genders, with a slight predominance of women on Facebook and a predominance of Men audience on Instagram. Overall, the company's strongest audience is women and Men aged between 25 to 54 years old. The audience´s nationality, are mostly Italians mostly coming from the

city of Florence, Rome, Siena and Prato. Additionally, there is a big presence of international people coming from the United States, Brazil, Germany and the United Kingdom.

Secondly, in terms of people`s characteristics, CCC main focus is on wine enthusiasts, people appreciating the wine product understanding the work behind a bottle and the experience of drinking wine at the territory. However, there is an educational role that CCC is giving to their tourist, especially with the wine and olive oil sensorial path and the historical information at the museum. Both profiles amateurs and wine enthusiasts, are usually consuming the gastronomic offer after their visit to the sensorial path way and maybe just wine enthusiast choose the experience of having wine and food together. For wine enthusiast, is very important the presence of an expert that can tell them deeply about the region and the wine itself. As a third type of audience, Wine professional are considered and they come mostly from all the Chianti Classico regions. They do use of the convent facilities, for instance to have Consortium meetings, hosting worldwide Chianti Classico buyers and professional tastings.

To describe the type of tourist CCC receives based on the research from Colombini (2015), the tourist is casual or spontaneous tourists, who stop at a winery by chance, have a low budget, which are older or retired, stay in cities, and travel by bus sometimes and with a group of people. Also, those dedicated oenophiles which are the majority of the visitors, those who spend money, they do not like groups they prefer individualism and meet the winemaker or someone important in the company with high knowledge, and they like to show off their knowledge (wine business and foodies are inside this group). According to their nationalities is how this type of tourist travels during their trip. Last but not least, the wine scouts and reporters together with the connoisseurs who are those that know about wine but sometimes cannot afford the most expensive ones. However, they do report the new trend and particularities of a vintage or a wine. They look to have the best bottles and the most expensive bottles to try. Also, they seek to meet winemakers or knowledgeable people in the wine industry.

Finally, based on the CEO´s analysis over these last two years, people who visited the Convent were mostly Italians and northern Europeans. On the other hand, before Covid, 80% were foreigners coming from Belgium, Germany, France, Netherlands, and Brazilians among others and 20% were Italians. Families, Couples, solo travellers and groups have been the audience of the place since the start. However, visitors were not 100% interested in wine, on contrary, they came for holiday tourism and a few were interested in drinking wine. Tourist nationalities change according to the different periods of the year, based on the 2019 experience. For instance, June and July are normal months to receive Americans, from June to August many Germans, in September and October, it was common to have Canadians and Americans. Also, Japanese and Corian people were coming in the past. Last two years just 20% of the tourist were interested in the guided wine tasting offer, the sensorial pathway,

and activities that involved wines. Convivium, wishes that in the 2022 season will be 50% of the audience coming for wine and the other half for holiday tourism.

Their aim is to keep their audience and promote the place locally to the closest big cities as Siena, Florence, Pisa, Prato, Rome and Bologna. At the same time, they do look forward to expand the visibility of their place more internationally.

2.3 Convenience of visual communication

Yearly research from Wyzowl (2022), a video platform company that creates and explains animated videos, has been creating video marketing surveys report since 2015. Those reports analysis has given a wide perspective of marketers' and consumers' points of view, especially on videos. Their report of 2022 has the highest data collection ever, with over 800 answers to the survey.

First of all, it is shown the continuity of the use of a video over the past years in any business. Based on a marketer's point of view, 92% of marketers pointed out that a video is an `important part 'of their marketing strategy. Overall, based on that research the biggest percentage with 62% said they measure their success through the video engagement such as shares, likes and comments. The success for the 60% of the marketers said they measure with leads and clicks generated. 44% believed brand awareness and public relations is their way to measure success. Finally, just 24% said, sales are their way to determine if the video is successful or not.

On a consumer point of view, the same research states 96% of people have watched a video to understand or learn about a product or service. 88% of people have bought a product after watching a brand´s video. However, this Thesis has the main focus on the marketers, owners or producers of wineries and companies in the Chianti Classico region, the previous thoughts of consumers give a great perspective to the study.

The report of Wyzowl (2022), gives an idea of the different perspectives on ROI for marketers. 94% being the highest per cent who said say video has helped to increase the understanding of their product or service. Follow by an 87% who mentioned increased-on traffic and an 86% increase in lead generations. Something to highlight, 93% of the marketers agreed that video marketing allows them to increase their brand awareness. To finish the 87% of marketers mentioned to have a good ROI after the use of video as a marketing strategy (Wyzowl, 2022).

Additionally, video creation becomes a visual tool after images, even the first videos were made with static images. This practice is still used by some people who find them attractive, those who like the traditional way of making videos and think they place a high value on the video itself.

The convenience of visual communication has a lot to do with the great importance it had been over the last centuries in many different industries. This thesis will enhance the importance of visual

communication for the wine tourism industry. Therefore, based on the previous article analysis; it became a straight truth the importance of the visual elements for the marketing strategy of a company.

2.4 Actual communication & channels

As previously mentioned Casa Chianti Classico is a company with a start steady income and already with several activities developed and operating at the moment. In order to understand the different organism of the company, it is important to mention the differences between Chianti Classico, Casa Chianti Classico and Convivium. Chianti Classico is the official denomination of the wine DOCG and is managed by the related Consortium; Casa Chianti Classico is the "signboard" of the location owned by the "Consorzio Vino Chianti Classico" hosted in the ancient Convent in Radda in Chianti. Convivium is the private company operating the Casa Chianti Classico, thus managing also the social marketing channel (Instagram and Facebook) of both Casa Chianti Classico and "conviviumfoodandwine". Additionally, the worth of mouth is the company's first marketing referrals and ambassadors. However, the company does not rely on the mentioned fact as their strongest channel but becomes a strong marketing point to enhance, with the huge advantage that it happens naturally. Based on the internship, it was perceived that many people visit the place thanks to the worth of mouth including also social media reviews.

2.4.1 Positioning

The strongest communication of Casa Chianti Classico in social media is done by Facebook page since May 2015 and on Instagram since April 2017. Both accounts are used to address the overall wine region and the Casa Chianti Classico located in Radda. Casa Chianti Classico does have a website as well where it does show the different activities available at the place and much more. The CCC media in February of 2022 was showing 5,770 Facebook Likes and 1,717 Followers on Instagram. For Convivium Srl. which has also a Facebook account and Instagram since March 2021, with 262 Facebook likes and 398 Instagram followers. Convivium does have also a YouTube channel created in November 2020, with 20 subscribers, 6 videos and 856 total views. The online shop of CCC has their place on "Conviviumfoodwine" website and therefore they are liked one with another.

They do have a big challenge that was mentioned briefly before, when it is time to communicate the place and wines and after create content with them. This is because the wine tourism building has the right to address to their audience the same importance to each of the 11 subzones of Chianti Classico (Figure A.2.2) as well as to all the producers. It is noticed that the wine shop does not have absolutely all the wines from the area, but it does have the most representative, the historical ones, mostly all organic wineries and with a family history, leaving aside the industrial ones. However, when they do communicate the place, it becomes of a huge importance to make it as equal as possible to everyone. For instance, when people come to the place, it is offered wines from different sub regions, rather than just one or two. The selection of the regions presented or the wines offered has a lot to do with the

customer preferences and of course with the wines available at the moment. Therefore, when it comes to communicate their place, service and products, there is a need to be extremely careful with what it is shown and as equal as possible with all the companies associated to the Consortium.

2.4.2 Analysis of Convivium social media

Convivium Instagram page uses just the Italian language. Also, the hashtags used are in English and Italian. The consistency of the posts is very good during the season and later on decreases. It has very interesting content as the Facebook page.

Convivium's Facebook page has great content, addressing locals. The posts are the same on Instagram and Facebook and it will be important to make a difference between them. It is known that with Facebook is more difficult to have control or choice with the audience but with Instagram is a different story. The language used on the Convivium Facebook account is Italian. The hashtags are not differentiated between social platforms. But do they do have the correct use of both languages on hashtags. Their Facebook and Instagram account Convivium are directed to a more B2B audience. The profiles are greatly well-linked with the online shop and with the YouTube channel.

2.4.3 Analysis of Casa Chianti Classico social media

Casa Chianti Classico Instagram page uses both languages but with an inconsistency. Sometimes a post is done in both languages, other times just Italian or just English. It is believed that the best way to address a local and international audience is in both languages mentioned. The same situation is found on their Facebook page but with the latest post in both languages. The contents used in the pages are events, the nature of Radda in Chianti, landscapes, products offered and activities. It was found that the promotion of the activities at Casa Chianti Classico has to be updated. For example, the sensorial pathway and also the new acquisition of the olive oil sensorial room. There is a lack of a "Call to action" in the post which is important to make people visit a place or read deeply about a post.

The hashtags used are specific from the region and the wine industry, which means are well-used. But they do have to be different on Instagram and Facebook, having in mind the keywords for hashags. For instance, the creation of short videos of the wineries that are part of the Chianti Classico Consortium, gives an idea of the collective strategy the company is implementing in their communication strategy. At the same time, those short videos always show the region in a general way and on an indirect way, promotes CCC as the perfect starting point of the visitor's path in the Chianti Classico region.

The consistency of the post seems to be done during the high season. But still of great importance to show the upcoming events or the new products the Casa Chianti Classico is offering, which can be a content to be used during low season. The post on Instagram and Facebook are exactly the same and they can be similar but the way they are addressed to the audience should be slightly different. First of

all, the post on Facebook can be longer than on Instagram, and in the last one, have a more general and enthusiastic approach. Also is much more important to take care of the esthetic because Instagram is all about that. There is a weak use of Instagram and Facebook stories, especially during events, lunch, dinners and tours.

On the other hand, their Youtube channel called Gli amici de Chianti Classico is addressed mostly to locals. The language in the videos is Italian and without translation. The channel has very interesting content which preserves the business relationships between producers and the owners of Convivium. It does also make the audience to be closer to the territory and the producers of the wines they can find in the region and in the Convivium e-shop.

3. BIBLIOGRAPHY

This Master Thesis comprises wide variety types of bibliography as references. First of all, articles and books related to visual elements, images, visual culture, tourism and wine tourism, in particular, were of great value for the core of this paper. They contributed to the meaning of key concepts and the knowledge of the use of visual elements in other industries. At the same time, the mentioned type of bibliography gave the timeframe of the history and evolution of the visual elements.

The paper includes films as part of the bibliography. Those movies were filmed in the territory where this thesis took place and it was useful to understand how the authenticity of the place and its uniqueness is transmitted through the format of a movie. In addition, it was perceived that even over the years the soul of the place and its strengths are still the same, the only fact that changed over the years is the technology used by the producers.

For instance, Youtube videos were used as a guide to deeply understand the functionalities of the VN video application, which was used for the creation of all the videos and reels included in the marketing and communication visual strategy of CCC and Convivium. Also, Youtube was useful to discover some of the insides of the Creator studio platform, which was utilized for the submission of the content on Social media and the analysis of their statistics. More visual elements were used as Netflix series (Fried, 2021) and winemasters.tv episode (De Jong, 2021), as an exercise to learn about transitions, different shoots on food plates and the uses of subtitles on recipes. Films and series are considered to be a non-promotional media (Banyai, 2009), this thesis made uses of them and also perceives the past impact and the potentiality those movies and series have to convert and make tourist to visit the region.

An extra format of reference is included in the bibliography of the paper in podcast form. Those podcasts gave insides on social media marketing strategies as to how to convert and the importance of video titles.

Finally, the attendance of a Webinar related to how to create powerful content is utilized to optimize the uses of images and videos.

Altogether, the wide variety of sources produces a full immersion of the author of this thesis in the visual world, also experiencing the transmission of emotions and culture through the references utilized.

3.1 A visual era

The invention of photographs dates back to 1824 thanks to Joseph Nicéphore Niépce, a French physicist, lithographer, inventor and scientist ("After Niépce and Daguerre - Nicéphore Niépce's House Museum", 2021). The uses of pictures as a perfect element to represent different situations of the real word were used since 1880's. On one hand, the first inclusion of a picture on a journal was done in the mentioned year ("Portfolio 2: Pictorial Journalism (Prints and Photographs: An Illustrated Guide)", 2017). On the other hand, Charcot (1825-1893), French psychiatrist and psychologist was a loyal believer of the powerful element photography could be for the medicine. The use of Charcot's photography was the most widespread psychiatric practice of the nineteenth century. Therefore, he implemented a Photo studio in the hospital where he was analyzing hysteria. Additionally, Charcot's public lectures were the first to use visual elements, and illustrations as a method for the transmission of knowledge and meanings (Hall, S. 1997).

Representation is a concept defined as the way of making sense of things through language. In the article by Hall, S. (1997) the language is defined in a very broad way, but one of those ways explains that language is also expressed by visual images. Whether images are produced by hand or by mechanical, electronic, digital or with any other means, as long as they are used to express meaning and to communicate ideas they are considered part of a language.

It is said that the culture gives meaning to the things and the study of the semiotic is the study of the signs thought the culture (Hall, S. 1997). In an investigation by Mirzoeff (1999) it is mentioned that 'The idea that culture is understood by means of signs has been a part of European philosophy since the seventeenth century. It has achieved such attention in the last thirty years because linguists and anthropologists attempted to use the structure of the sign as a means of interpreting the structures of society.' Therefore, it is believe that anthropology and has a lot to do with the meaning of the semiotic. The first mentioned does use the semiotic as the methodology for the study of different cultures and the last one because visual culture is considered to be a tactic with a fluid interpretative form, which understand the behaving of a person or a group of people, thought visual media. Visual culture is based on the inclination and trendy action of picture or visualizes everything to be able to make an interpretation. The interpretation is a 'remarkable ability to absorb and interpret visual information in the basis of industrial society and is becoming even more important in the information age. It is not a natural human attribute but a relatively new learned skill.' (Mirzoeff, 1999). The

interpretation of visual elements does depend in some factors as social class and the position and perspective the person that is interpreting an image has with the element analyzed.

The book of Hall, S. (1997) gives the three different approaches to explain how the representation of meanings works through the language. One is the reflective which is based on the object itself and works as a mirror, transmitting as much as possible the reality. The other one and opposite to the previous one is the intentional, which argues that the author is the only one who can convey meaning through his speech. The last one is the constructionist approach which refers that the social actors as spectators are the ones who create the meaning of the things based on their culture, 'the linguistic systems and in the other representational system to construct meaning.' This thesis agreed with the Saussure and Barthes model explained in Hall, S. (1997), assuring that the representation of an element through an image operates with elements as signifiers and with concepts as meanings. The reflective approach is the one these two authors and Charcot are based on. The article states that 'The combination of signifier and signified is what Saussure called a sign.' Also, Charcot endorses that a painting or image visually represents the capture of a discursive event (Hall, S. 1997). Therefore and thanks to the fieldwork of this paper, it is believed, that an image can represent itself since the meaning of different situations till a product or service. At the same time, the thesis agreed with Foucault, to the extent that the image should be accompanied by a text to be able to support the construction of the meaning. For instance, the text is used on different social platforms as a complement to the pictures or videos, in one social media more than the other but they do complement each other. Important to notice that according on the place published is how powerful will be the image or the text element. Also, this paper and the internship make use of Foucault's technic, trying to make the spectator of the image become a subject of the image itself and make them to project themselves there. The aim of the inclusion of this technic in CCC visual communication has to do with the desire to make the audience feel part of the promoted place and therefore make them visit the place.

The thesis totally disagrees with Foucault in his extreme believe of the power of discourses rather than the power of images. He trusted in discourse and discursive practices as the only way to produce knowledge or meaning about something in particular (Hall, S. 1997). Foucault has a totally constructionist and intentional approach.

But as a whole, it can be concluded from Hall, S. (1997) that culture is totally linked to both representation and interpretation. It can also be concluded that this thesis is mostly based on the theory of Saussure, Barthes and Charcot mostly disagreeing but agreeing on a few points detailed by Foucault.

Research written by Pink (2003), shows another important use of visual elements. States that the starting use of visual contents in Anthropological research by ethnographers took place back at the end

of the 20th century. Once again, informs the importance uses visual elements as images as a visual research element has since the last century.

Recent research it is reinforced the belief that images have a strong content of feelings. The paper says that images are a way to express feelings and are mostly instant feelings. Again, it explains how emotions, feelings, or moods can be perceived or expressed throughout images. It does also say that 'an image or images can have an impact and change something in how you relate to your (existential) world, infusing a felt sense' (Sitvast, 2021). Therefore, this power of images should be used in the communication of companies to create and transmit feelings (Alpers, Ruhleder, Walz, Mühlberger, & Pauli, 2005) regarding a product or service and make them part of their consumers (Sottini et al., 2019).

A more updated research re-directs the paper to one of the strongest pat of the potential online communication, the understanding of social media engagement behavior. The paper brings the concepts of the three different dimensions of social media engagement using the concept of Media Richness Theory. Media richness Theory is a social media contextual factor that helps to comprehend how to use the different social media platforms and to have a use of the communication through them. The three engagement dimensions are considered in the research, being consumption, contribution and creation. The consumption is described as the follows and views, the contribution as comments and the creation is the peak of engagement in social media a consumer can generate, like building and sharing by themselves content of a brand or place (Cao, Meadows, Wong, & Xia, 2021).

From a fashion perspective but is believed can be applied to the wine industry, even more for consumers as the highest range Casa Chianti Classico has. The article suggests that with Facebook it is possible to reach a wider audience and is the most traditional and more user-friendly. Instagram for instance, has a higher resolution for pictures and videos and it is a perfect platform to promote a new product or service (Cao, Meadows, Wong, & Xia, 2021).

The consumption and contribution engagement depends on the social content's trustworthiness, but the creation does not rely on it. Therefore it is extremely important to communicate in the "most real way" possible, to not create a negative feeling in the consumers (Alpers, Ruhleder, Walz, Mühlberger, & Pauli, 2005) and to maintain their engagement with the brand. On the contrary Social media, richness affects in a positive way the three different levels of media engagement. It becomes of great importance the generation of brand recognition through the engagement of consumers in social media (Cao, Meadows, Wong, & Xia, 2021).

A podcast about social media marketing states what are the actions to take into account when your objective is to convert, bring awareness to the brand or increase the audience (Stelzner 2022, ep 504). It is mentioned that the best tool to increase traffic and to get new people is Instagram, for instance, reels influence on the brand awareness; stories keep the connection with the current audience and is

where it is possible to convert. The uses of pictures and carrousel pictures on Instagram create interactions which is what in the end the contribution engagement dimension. It is mentioned also that the use of highlighting stories is powerful when the content to save and highlight is worthy. At the same time, the podcast of Michael Stelzner (Stelzner 2022, ep 504) suggests creating a highlight story with an explanation of the company and its offer. It is believed and experienced that when first knowing about a place, the Instagram profile is the easier place to look at and has more updated data about the place. Therefore, a consumer might direct to the mentioned social media and look for quick and complete information about the place, and is there when a highlighted story can make to attract a new client. One more important point this podcast touch on is the importance of knowing the target and creating powerful content (Viola 2021) related to them and their characteristics (Stelzner 2022, ep 504).

Another podcast (Stelzner 2022, ep 506) speaks about the importance of the inclusion of catchy and appealing video titles, especially on Youtube videos. Does it explains that using the Youtube content in other social media can be applied in the marketing strategy and that usually always brings positive results. Convivium, for instance, started with the winemakers' interviews on their Youtube channel in 2021 and just a piece of those videos was shared to Convivium Instagram account. Their aim was to work with a collective strategy together with the producers, to show more about the insights of the product the place sells. In 2022, this use of Youtube videos was shaped into a more updated video from the reels, with the aim to increase the audience and entertain the audience with extra content. The shape of these video usages took place due to the believed and mentioned suggestions on the podcast regarding the success of Youtube videos. It does depend very much on the size of the company for its success, and it is believed to work better for bigger and established companies rather than start-up companies (Stelzner 2022, ep 506). However, the suggestion that curiosity creates 95% of the time and makes people click on a video was implemented in the creation of the videos and reels for the social media marketing strategy (Stelzner 2022, ep 506).

3.2 Importance of visual communication for tourism

The visual communication it is very develop nowadays. It is clearly shown in the social media as the main channel of communication but at the same time it is possible to find it in other formats as films, series, brochures, labels, paintings and so forth. The visuals utilized in social media are mostly pictures and videos, mostly accompanied by a few words in the majority of them. Here it is possible to recognize that there is a complementary use between visuals and the discourse (Hall, S. 1997), and it is believed that one needs the other one in order to exactly transmit the meaning of the addressed communication. For instance, some videos include text on the video itself, which can be used as a strategy if the speed of the video is fast, to increase the views and in that way increase the engagement of the social profile. It becomes important to not be repetitive with this strategy due to in that way can create a negative perception.

Additionally, there is a big presence of business accounts promoting their products and informing about their service on the platforms. Some of the post those business post can be seen as promotional and other just as emotional and daily content from the place. If the way of addressing those people is done in an intelligent way, creating curiosity (Stelzner 2022, ep 506) and well-directed to their audience, could be a powerful content to create engagement with the audience, convert with the ones are already following and obtain new ones.

Dating back to the 1997 that television was a tool to promote a touristic place and in a way reach and invite tourist them to visit the place (Augé 1997). The cited work shows how the anthropology fieldwork is done and implemented in different articles, for the creation of a movie. It refers to the tourism at that time as the finished from war and the possibility to visit wonderful places due to the fact that is finished. The research by Augé (1997) shows the how tourist where making use of the camera at that moment and filmmakers in order to keep in their memories the places visited, as it is done now a days and even with more strengths. It is transmitted the different sensations a place leave to the visitors as nostalgic and emotion. This thesis believes in the appealing use of emotions or sensations, a feeling that creates engagement, bringing new traffic to the website and later on, tourist to the place. All in all, tourism is done since ever but it was reinforcing after wars and become diversify in different powerful industries and gastronomy and wine.

3.2.1 The visual sense

This article supports the predominance of the visual sense; it does refer to the visual sense as the first to interfere in a decision or creation of feeling. It is worth mentioning that, unfortunately, people with disabilities who have impaired sight are left out of this belief. However, they have more developed other senses and thus it is possible for them not to be conditioned. Despite that, in a recent article, it is mentioned that audition and vision have crossmodal correspondences, which means that one affects the other (Spence, 2019) and therefore they complement each other in different forms, including videos and reels which are of great importance for the actual paper. My sense is that a powerful video should be able to transmit meaning and create a feeling and therefore the desire to visit even without sound. Continuing with my view, the fact of including a natural background sound can be a critical element to potentiate the mentioned effect. Finally, the inclusion of background music should be chosen carefully and have a strong link with the images shown in the video, to maintain the transmission of the real aiming feelings. Also, demographics are an important factor to have in mind when choosing background music.

On one hand, thanks to some studies, the selection of the background music of a wine shop influences the decision making, and that is one more field which a marketer should pay attention to. On the other hand, the label has a strong influence on the decision making of buying wines while the lightening is a factor that does not affect (Spence, 2019).

To conclude, the visual and the hearing senses are considered to affect the perception of a product or service and therefore the action of consumption. Both senses are considered to be components of the language by Hall, S. (1997), he mentioned ‘Language is a system of signs. Sounds, images, written words, paintings, and photographs, function as signs within the language. ’ Having said this it becomes of a great right to mention that the communication is done by the use of images, and videos with the inclusion of music is a powerful language to utilize in a marketing strategy.

The visual sense has been utilized together with images or pictures for physiological studies (Dennis & Halberstadt, 2013) as it has been used before for the analysis of hysteria (Hall, S. 1997) and different pathologies. At the moment, the technology has improved to a huge extent and includes a lot of visuals due to the high precision they do transmit (Mirzoeff, 1999).

3.2.2 Wine tourism, communication and visual contents

It is considered that each destination has a different impact on people and it has a different understand according targets. A recent article, points out the importance of the demographic segmentation when analyzing the perception of people on a destination or so-called destination image. The perception does vary mostly according to the age and educational level, and it is important to have it into consideration for the promotional and management context (Ajayi & Tichaawa, 2020). Segmentation and target are a crucial factor to be able to build a communication strategy and need to be taken into account. The concept of visual culture becomes important to mention at this state, due to it has a lot in common with the demographic of a person. Visual culture is influenced and educated by a social class (Mirzoeff, 1999).

Images are the powerful element on the transmission of a place and even stronger when it is refers to a wine destination. A wine region or wine destination is widely recognized by the stunning landscapes they do have. The combination of vineyards and the cultural assets makes each of them unique. In general terms and based on Banyai (2009) research a ‘destination image is a composition of the notions sold by the marketing arm of the destination and of other factors such as previous visits and non-promotional media such as film, novels and television shows. ’Some studies has shown results on the influence that films creates on spectators, eventhough that type of media is not considered to be promotional but definitely it does help in some extent. For instance, Wells and Sternberg (2003) in the motion picture 'Under the Tuscan Sun’, which is a very well-known movie, it is suggested the representation of culture and traditions, landscapes, including wine and villages. It is believed the mentioned movie was a power fact to put the Tuscan small town called Cortona where the movie was filmed, in the map (Stransky, 2016). It may made a changed regarding the tourism the small villages of Tuscany, an especially in the surroundings of Cortona. After the cliché term of “it looks like in movies” it can be perceived that movies create a high expectation of a place and a desired to visit the wonderful sceneries where they are filmed. In a very recent movie 'Toscana’ (Andreasen and Avaz,

2022) the gastronomic characteristic of the region is shown and it does distinct the territory, once again showing one of the strongest characteristics that together with the scenery, makes people visit places.

One more example of results driven by movies is the increase on the consumption and therefore the production of Pinot Noir after the 'Sideways' movie (London & Payne, 2004). Pinot Noir has become a mainstay of the California wine industry, and winemakers credit the film with bringing deserved attention to the varietal, calling it "the sideways effect" (Hart, 2017). Even though the last cited movie is not filmed in the region of the actual paper, is a clear representation on how powerful a visual element such as a movie can generate on their spectators.

A destination image is not considered a material element but during the process of building it in people minds, relay on the uses of visual elements like pictures and videos (Ajayi & Tichaawa, 2020). Therefore, it is worthy to mention that a destination is present in three phases of the tourism consumption experience (Ajayi & Tichaawa, 2020). Those phases are pre-consumption or visit, consumption or visit and post-consumption or visit. First of all, previous a visit because the image destination becomes a mix of what a person have seen in the media, publicity, movies, books or magazines together with their own expectations. If it is not the first time visiting, the image destination can be influenced as well for the previous visits. The second phase is when the visit takes place and the image destination becomes real, this stage is a critical time for the perception and fulfillment of expectations. A last phase is based on the memories, pictures or videos taken during the touring experience (Ajayi & Tichaawa, 2020). The actual paper intends to position the reader in the believed that visual elements and the destination images are involved in all the consumption phases. However, the analysis and direction of the paper are focus on the insight perspective rather than the consumer. Nevertheless, from this analysis it is possible to draw conclusions about the impact of these visual elements on consumers and their desire to visit a place after having experienced a visual contact with the territory, winery, product or service.

Currently, the uses of new technological devises have given the facility for tourist to picture or film everything they do during their trip and also during people's daily life. A picture or video taken during a trip can be utilizes for their own recompilation of memories, for sharing with their close family and friend circle or to show what are they doing during their holidays in their social media. Therefore, those pictures included on their media can have repercussion on their followers and get the place known; after all tourists are the indirect promoters of a destination. My sense is that the indirect promotion effect it is a bit shaped when an influencer or blogger is using that visual content. The picture taken by a visitor is considered as an organic picture and thanks to studies it does create a positive impact on other potential visitors or consumers (Ahmed, 1991).

A picture or video taken in a daily life can record memories, can be helpful for the resolution of crimes and car crash (Mirzoeff, 1999), and be helpful for security in countries where there are many crimes. In the case of a doctor, dentist and so on, it is a daily routine for them to have a surgery with a camera showing the human body or taking picture of people's denture to be able to see what is not possible to see without a technological devise. Here visual culture is described as everyday life (Mirzoeff, 1999).

Several studies have shown that the world is overwhelmed by images and different types of visual elements. That brings to the society the recognition that the visual sense is extremely important and is every time more and more implemented for marketer and communicators. At the same time it is believed that people are affected and takes decisions by a destination image when choosing to go for holidays. An article of Ahmed (1991), states that different components in a state's destination image affect the decision making when touring general experiences. Therefore it becomes the importance of the creation of a destination image of a territory for instance, having into account the uniqueness and more valuable elements which will be of a great importance when positioning the territory, winery or company and differentiating them. Every touristic destination should include in their marketing strategy a visual element, with the aim to that make peoples desired to visit, taking so much care to transmit real things.

In the mentioned article, was found that the perception of a place was in general terms well-rated by those who visited the place in the past. The destination image can be addressed by two different processes. An organic process of the image destination involves the mass media shown in televisions, magazines, newspapers, social media and so on; induced process of image destination are those modified by strategic promotions of the destination itself. Therefore, Ahmed (1991) makes to understood that using an induced image rather than an organic can affect the credibility and create negative effects on the visitors. It is important to mention that during the analysis and improvements done in CCC communication plan it was always referred to their competitors and the target of the place, in order to take action. At the same time the elements found where utilizes for the positioning strategy and taken into account when creating content to address tourist, followers and potential customers.

A destination image should always include landscapes because a 'landscape perception is the principal way in which man relates to his surrounding environment' (Kaplan & Kaplan, 1989). Therefore, it is believed that every landscape is a transmission of nature first of all, culture and identity. From a research it was highlighted and reinforced the impact landscapes has into people's wine perception (Tempesta et al., 2010). It does suggest that an image influences on the quality perception of a wine, as long as that image is impressive and dazzling. Specific type of landscape, the evocative was high-rated and persuades with a high extent the preference for a wine. For a better understanding, an evocative landscape (Figure A.2.3) is the one that has some historical buildings included in the image

such as a church, a castle, a monastery, and so forth. A recent search by Sottini et al. (2019) highlights that, the traditional and historical buildings of Chianti Classico are the most significant elements found in pictures shared by a visitor who travels in the region. Tempesta et al. (2010) support the thoughts of this paper has regarding the influence that an image can have on the desired of a tourist to visit the wine region, giving them a high quality expectation about the beauty and authenticity of the place.

It is believed that visual elements play an important role in the promotion of a place; therefore they can be considered to have some similar characteristics as an advertisement (Tempesta et al., 2010). Nowadays, people have a very easy access to online information and they spend many hours of their day scrolling into Instagram, Facebook and other interested platforms. Therefore, consumers are more aware of media content informing about a nice environment, scenery and landscape which are part of the specific territorial brand (Tempesta et al., 2010).

While communicating wine, especially through social media, but also through other physical visual elements it is crucial to take into account customers preferences and characteristics. Those characteristics of the customers are demographics, the importance of wine in their lives and knowledge about it and so forth. A study by Sillani, Miccoli and Nassivera (2017) confirms that is important to differentiate the communication from different markets and indeed especially for a wine professional than a tourist. As it was mentioned before, it is know the importance of the powerful content of a place. However, previous article also suggested that wine making and viticulture, together with landscapes, history and culture are considered to be high rated content and interesting for both types of tourist, the general tourism and wine professional. Nevertheless, the main focus on the differentiation of the marketing communication is found in the type of language used. For general tourism the most important language is photographic, different from wine professionals that prefer a text language (Sillani, Miccoli, & Nassivera, 2017). Consequently, it is important for a place as Casa Chianti Classico who includes both profiles, differentiates, combined and creates a balance in the communication strategy of the place.

4. METHODOLOGICAL APPROACH

4.1 Collecting data for analysis

The data for this thesis was collected by the implementation of in-depth interviews, with 16 questions (Annex A.4) in total which required an average of between 20 to 25 minutes to be concluded, and in some other special interviews to 2 hours. The time-difference is based, first of all on the format of the in-depth interview, and second, the similar interests in visual communication between the interviewee and the interviewer.

The interviewees were mostly producers, owners or with a high range in a family winery. In addition, the marketing manager of the association of Chianti Classico has contributed to the data collection and

one operative marketing general manager of a big and re-known company in the region (Table A.3.2). The average age of the respondents is 38.3 years, with a majority of them between 45 and 54 years. The choice of targeting those people is based on the necessity to understand the insight use of the visual elements and the different factors people from the wine tourism industry takes into account when it is time to communicate their services or products. The most crucial reason for the actor's selection is because it was seen the majority of them are using visual elements in their marketing strategy. Additionally, two of the actors make different use and thoughts of the mentioned elements. Therefore, it was interesting to analyze different points of view of the different wineries and companies in the region. One more facet of the interviewee's choice is the internship position of the author of the thesis due to the accessible extent to them.

The first aim for the development of the in-depth interviews was to make them mostly in person or through individual web meetings. Nevertheless, due to the proximity of the interview in a period full of wine fairs (such as Wine & Siena, Chianti Classico Collection, Slow wine fair, Vinitaly and Prowein) and the beginning of the tourist season, the in-depth interviews were done in a different format based on interviewee availability. The formats were in person (5), by phone (1) and by email (4).

The main area of the study was the geographical zone called Chianti (Chianti Classico), additionally; one interview was carried on in the Marche region and one in Tuscany (outside the geographical zone of Chianti). The selection of the areas chosen for the study is clearly due to the internship that took place in Chianti and there is a main interest in its analysis. At the same time, the other two regions were indirectly chosen due to the presence of the wineries interviewed in two of the wine fairs previously mention, with strong use of visual elements. It was thought their knowledge and strategies might be interesting to add and analyze.

4.2 Qualitative data

The present study utilizes the understanding and in-depth analysis of each of the questions asked in the interview. It became possible to understand what visual elements people from the Chianti region are using and what they are aiming to use in the future. At the same time, it was highlighted those practices used most frequently and those which seem to be effective for the region. It is worthy to mention that due to the chosen methodology, the data collected is qualitative and the main focus of the thesis is the analysis of the content obtained from the interviews. In addition, some numbers are mentioned in the qualitative analysis because they are of great help to understand the results.

First of all, it was found that visual elements are considered to be very helpful as a marketing strategy today for the 90% of the interviewed. The remaining 10% answered, visual elements are helpful (Figure A.2.4).

As mentioned in the introduction of this chapter, people who were interviewed were mainly proprietors of the wineries, who point out that as each family business they do work in every sector. However, all of them, more precisely 10 are part of the marketing and communication, and the minority, being 3 in hospitality. The same number of people, being 4, work in sales, 4 in production, 4 in administration and 4 in tourism.

Just one out of 10 people interviewed shared the fact that the company does not make use of visual elements as a marketing strategy by itself, specifying it is done through the distributors to sell their products (Figure A.2.5). The same person mentioned that the company will keep having the distributors as intermediaries for the use of the visual contents. Therefore the only visual elements the company use is their website.

By analyzing the % of answers, the types of visual elements mostly used, are videos with a 90%, followed by 80% of professional pictures and a 50% of self-taken pictures. 30% of answers referred to the use of reels, 20% to the design of the wine labels and 10% respectively to the use of Instagram stories, flyers, posters and graphic works (Figure A.2.6).

In Figure A.2.7, it is possible to conclude that from the early begging visual elements were used by some of the people interviewed but in the last two decades, the use of visual elements has exponentially grown and by 2019 all the respondents are using visual elements.

The main reasons why visual elements were included in the marketing strategy of companies from Chianti, Marche and Tuscany is to increase the motivation to visit and increase the visibility of the brand and at the same time to easily reach the consumers. Other reasons mentioned with less frequency can be found in the Table A.3.3. Additionally, two most significant testimonials in this question needs to be highlighted, first the one made by Federica Mascheroni Stianti ‘Images are a straight forwards language’ and the second made by Luca Cruciani ‘I think a photo or a video is worth a thousand words’. These two statements give a great contribution to the core of the paper and the understanding of the strong belief in visuals Italy has.

The most repetitive mentioned aim of the usage of visual elements was in a big extent to get in touch with people and create interactions with clients, importers, restaurants and loyal consumers. In the second place, increase sale was considered to be the objective of some companies. In a few situations, other aims were mentioned as to show immediacy, to educate people, to bring brand awareness, to increase visits and immerse the consumers through all the senses (Table A.3.4).

The social media most frequently used by the respondents is Instagram due to 30% just use Instagram but 60% use Instagram and Facebook, resulting in 90% use of Instagram. Therefore, the second more used is Facebook with 60% of the answers. Just one person refers to the website as their most used social media platform because is the only one the company uses (Figure A.2.8). The preferences of the

social media choices were mainly because it was the most used by their target, followed in the same range of importance that is the most popular social media, therefore visible to many people and the most suitable to show their company including images and videos. One person mentioned that Instagram is the easiest to use.

Landscapes are the type of content that is more utilized by the respondents followed by daily situations and activities. Next the usage of videos and images is presently followed by the selection of emotional pictures and pictures with the workers in their respective working positions (Table A.3.5).

On one hand, the return of investment of images used as a marketing strategy was positive by 4 of the respondents and two of them referred to it as a very difficult measure to get. On the other hand, the return of investment on video usage as a marketing strategy was positive for 6 of the respondents and also two of them referred to it as a very difficult measure. Furthermore, the respondents did not mention how they were measuring their ROI but some of them made to understand that they do calculate in sales and winery visits.

The thoughts of the interviewees about the efficiency of visual elements in social media are to make people visit a place were 70% absolutely convinced, 20% convinced and 10% not sure about it (Figure A.2.9).

The last two questions are part of the further actions those producers, proprietors, and marketers may implement in the future, listing as a first place to increase the production of reels and videos followed by the action of hiring someone to make a well-used of the social media. More actions may be implemented can be seen in Table A.3.6. Some of them are very open to continued technological implementation, including virtual visibility such as the use of interactive advertising, metaverse and near field forms of communication. These actions mentioned enhancing the desire for innovation in visual elements that the Chianti region has and therefore a clear interest in the use of visual elements as a marketing strategy. However, the target audience the companies have at the moment will be the actual ones despite the inclusion or increase of visual elements. It was perceived as a high craving to grow social networks and LinkedIn was the one mentioned (Table A.3.7).

5. RESULTS AND DISCUSSION

First of all this section shows the modifications that have been done in CCC and Convivium communication enhancing the usage of visual elements, incorporating new types and implementing them. Needless to say that some of the facts highlighted in the bibliography section were taken into account. Consecutively, a merge between the qualitative data collected by the in-depth interviews and the data obtained by Creator Studio after the re-shape of the communication in Casa Chianti Classico and Convivium online platforms as well as offline communication will be shown. In the end, a discussion about the suggestion for further research will be added.

5.1 Communication strategy through Photography and Videos

The marketing objective agreed by the student and Convivium Company is the promotion of the territory and especially CCC through visual content. The objective includes the increase of the visibility of the place through the enhancement of the wine region and the use of its heritage, creating a communication campaign to address its audience mainly through online media. Nevertheless, modifying a brochure for offline marketing communication was done as well.

In a short term, the KPI to measure the success will be done by measuring the impressions, interactions and people reached through Creator Studio insights and in a long term with the increase in the number of visits to Casa Chianti Classico and the Chianti region. The last one directly reflects the demand for activities and gastronomic experience, as well as wine sales.

Based on Geoffrey Moore Template the value proposition for Casa Chianti Classico is: **For** the wine enthusiast, Amateurs and wine professionals **who** want to explore the Chianti region and Chianti Classico wines to the max **our** 18th-century convent with differentiated wine activities is the place to visit **that** will make you taste, in a different way many Chianti Classico wines, **unlike** just a winery, wine shop or restaurant **our offer** will transmit you the whole expression of the territory and its variety of wines.

Referring to all the characteristics mentioned in the section '2.2 Public Attendance' and the perception on site of the target audience, the principal "Persona" of CCC was created .He is Andrea , he is from Italy, born in the city of Florence. He is 29 years old and is considered to be a wine enthusiast. He has preferences for wines that are produced in a specific local area or with a quality certification (Gallenti et al., 2019). He values the present of a knowledgeable person when visiting a wine region. He has been educated with an access to many types of resources such as internet, video, sounds and images. Andrea does feel that having a computer makes him different and has a medium-level of digital nativity (Naci Çoklar & Tatli, 2021). The last mentioned based on the medium level of computer self-efficacy, computer use duration and internet use duration (Naci Çoklar & Tatli, 2021). A second persona created for the identification of CCC target is Jennifer, an American woman of 52 years old who usually travels to Chianti due to the beauty and tranquility she can find in the area. She loves nature; therefore panoramic views catch her attention and she has been educated through a book, picture and writing-oriented (Naci Çoklar & Tatli, 2021). She relies on communication thought graphics and des have a high level of digital nativity, with a high level of computer self-efficacy, computer use duration and internet use duration (Naci Çoklar & Tatli, 2021).

It is relevant to mention that for both targets described above, the instant interaction and feedback are very important factors they do considered while being addressed by companies (Naci Çoklar & Tatli, 2021).

The SMART objectives of the communication plan for Casa Chianti Classico are: Specific, to increase the activity on Social media and keep the continuity; Measurable, to complete CCC communication activities for the first quarter of the year; Achievable, based on papers mentioned in this study and testimonials that visual elements are powerful elements for communication; Relevant, CCC works together with the Chianti Classico Consortium in the valorization of the territory and therefore collaborates with the marketing and communication of the region, therefore using the high portion of wine culture and history, will only enhance the aimed results; and Time-based, by implementing the visual communication plan during March, April and May.

5.1.1 Visual elements implemented

The communication plan required a deep analysis of its target and, therefore, the selection of the content to address them and the choice of the positioning strategy. According to Ahmed (1991) research `It is necessary for a destination to decide what clientele it wishes to attract by strategically positioning the image of its product(s) to the right target market.´

It was suggested the possibility to merge the CCC with Convivium account. At that stage, it was believed it could be more effective from the point of view of being time-consuming and less confusing for the consumers. It was purposed but later on was understood the reason of having both different accounts, previously mentioned in the section '2.4.1 positioning'.

In general terms the communication plan of Convivium at Casa Chianti Classico is well-develop and has a strong presence of visual elements. Anyway, some improvements were implemented, such us the reinforcement of the current visual elements and inclusion of innovative ones. The inclusion of those innovative visual elements like the new styles of short videos called reels. Therefore, the creation of an integrated communication plan & General Editorial planner (Table A.3.8) were the first implemented improvements which required a continuous monitoring.

Additionally, a few milestones where added to the planner such us, a paid campaign for the saints of the main cities around the area and events of the different subzones (Chianti Classico Associations) producing Chianti Classico wines. The aim here is to work with in a collective way and create a back return in terms of communication from the other side. The inclusion of educational and entertainment content was implemented to the social media planner and the topics for the whole year were specified in the General Editorial planner. The educational includes pictures and text language, trying to reach amateurs and the wine professionals (Sillani, Miccoli, & Nassivera, 2017). However, this post addresses mainly people with little knowledge about wine; it was a strong believed that will create a high level of consumer engagement, the contribution (Cao, Meadows, Wong, & Xia, 2021). Anyhow the article by Cao, Meadows, Wong and Xia (2021) suggest that the creation of new content is independent of trustworthiness. Unfortunately, the type of post it was not successful, inclusive after some changes. Therefore this is a fact that needs a deep analysis and to take further actions on it.

Entertainment content, about some live experiences (Sottini et al., 2019) were mixed with the activities that CCC offers and included on a reel visual format.

As mentioned in the bibliography section the content to be published has to be in accordance with the target, their demographics and culture. Additionally, important elements to take into consideration is the usage of landscapes with more than just a vineyard, including culture, heritage, uniqueness and beauty, due to those are a common denominator of peoples preferences visiting the region (Sottini et al., 2019).

At the same time, the publications were slightly modified according to each social network based on their target. However, it is a task that requires time and is not easy to maintain consistently. Although, some posts were only posted to one account and not to the other. For instance, the communication of a private event was done in Facebook with a carrousel of pictures showing the set-up of the event, addressing more wine professionals or B2B. On Instagram the event was promoted with a reel, showing people around and the vineyards of the place, addressing a wider audience as amateurs, wine professionals and wine enthusiast from X and Y generation.

The utilization of hashtags was well conducted by them, so only the use of only 4 hashtags for Facebook was reinforced. Hashtags were later avoided on Facebook thanks to Giuseppe learning in an updated online marketing course. The marketing course will drive them to create a page to offer a complete booking for the experiences that are done at CCC in an easier way. Nowadays, it is possible to book through the Convivium online-shop where the booking has to be re-confirmed by phone or email, which is annoying for the consumers. Therefore, they had selected the USA audience, in order to address to them and try to increase the number of international visitors at the place. In addition, the website will be linked with the newsletters in the future.

In terms of languages, it was a key to continue using Italian and English for the posts on the Facebook page and Instagram account of Casa Chianti Classico. However, later on, it was realized that it could be annoying for an Italian or English speaker to have both texts translated on Facebook since it does by itself. Based on that, Italian was the only language used on Facebook. The inclusion of subtitles on videos especially on the videos and reels was suggested and implemented, availing the fact that wine professional prefer always text on the pictures or videos (Sillani, Miccoli, & Nassivera, 2017).

All in all, it is understood that only online improvements are not enough for a complete visual marketing strategy and to overcome the main opportunity CCC has to become the starting point for touring the territory. Especially for the off-line communication improvements it was necessary and required to work on a brochure of Casa Chianti Classico. The main change on the brochure was to reduce the text and make it more visual with the inclusion of more pictures (Figures A.2.10 and A.2.11). Therefore, the channels of distribution of the brochure take into account the social class to whom is directed (Mirzoeff, 1999). The brochure is going to be distributed in bars, farmhouses, and

small hotels in the Chianti region. Those farmhouses places also are considered to collaborate with the collective strategy.

A second strategy for the off-line marketing of the place included the host of a National event called "IL Sabato del Vignaiolo" where many producers associated with FIVI offering their wines. As a third communication, the creation of menus was implemented for special dates such as Easter (Figure A.2.12) and to support people in the war (Figure A.2.13). Additionally, for the two last mentioned strategies, specific online communication was done following all the previous visual elements additions.

Convivium profile had the continuity of the videos done by the producers, in a format of a reel this year (refer to section 2.1). The idea again is to have a collective strategy with the people from the area and the insights from where the wines of CCC come from. It is important to mention that these videos started being created in the middle of May and they have still not been published on social media yet. Therefore, it will not be possible to show their performance.

5.2 Qualitative outcomes

This paper found that there is a strong use of visual elements in the region and a few people who do not use them directly but it does with intermediaries. 100% of people interviewees make use of visual elements in different ways for their communication and marketing strategy. Most of them use Instagram more frequently as their main social media for communication and all of them are looking forward to increasing the use of visual elements in their future marketing strategy.

In the survey was found that the highest form of visual elements used were videos, professional pictures and self-taken pictures, respectively. In CCC social media, the use of reels on Instagram and videos on Facebook was frequently implemented and the one that helped to reach more people and transmit emotions (Tables A.3.9 and A.3.10). The topics that got more play and interactions were wine fairs, emotions and wine activities. Emotions were transmitted and created by the use of landscapes, rain, and especially with seasonal facts as for instance the flowering of flowers in the garden of the convent. In a second place carousel of pictures had the best performance regarding impressions of people, usually, they included wine-related activities of CCC, landscapes and events. Pictures with the inclusion of landscapes especially an evocative landscape (Tempesta et al., 2010) together with the wine activities were in the third place of great performance (Tables A.3.11 and A.3.12). Instagram stories, for instance help the customers to be updated daily on the activities (Sitvast, 2021) and the services provided in the place to enhance their desire to come.

The in-depth interviews showed that landscapes, everyday tasks and videos respectively, are the most used types of visuals. Therefore, through their use were creating motivation and visibility for the brand, aiming to get in touch with all their visitors, as well as CCC were doing together with "Conviviumfoodwine" profile.

After all the process of implementation on CCC Instagram, it was counted that 14 post referring to CCC were created by tourist and wine professionals, which reflects the highest social engagement. In addition, Chianti Classico social media has utilized 4 pictures of CCC profile and created a new post in their account, giving credits to the photographer. The mentioned numbers are considered to be great numbers for a low season period; therefore it is expected to engage more in the future months.

Analyzing the number of users by time of day in the creator studio allowed taking into account the best time to publish the content and reach more accounts.

Overall, the qualitative data from surveys and people's reactions to CCC social media show that the visual elements seem to function the same way, even though the short time-bound implemented for the measurement of the repercussion of the elements that has been used.

5.3 Difficulties

The desired to market with email, was considered ideal for their B2B target. For instance to communicate the events, new acquisition of products and other different activities that may be of interest to many Wine ambassadors and buyers from all around the world, such as Jeff Porter from the United States and Michel Godel from Canada, both Wine ambassadors of Chianti Classico. Anyway, it was not possible to take over this task during the internship due to timing issues, therefore will be something to keep developing in the near future. Despite this limitation, this research is mostly useful for marketers and owners of small wineries or companies from the region.

5.4 Discussion

The media engagement of this paper was measured by interactions, views and shares being part of the three engagement dimensions: consumption, contribution and creation (Cao, Meadows, Wong, & Xia, 2021). Also, the increase in traffic on social media was considered successful due to at least the slight movements in numbers. From March to May, 194 new followers on Instagram and 81 new likes on the Facebook account from CCC were obtained. On the other hand with much fewer acquisitions the Convivium account got 50 new followers on Instagram and 5 more likes on Facebook.

The majority of the interviewees mentioned having a positive ROI after using images and videos as their communication, even though they mentioned a big desire to measure it more precisely.

There is a high believed that pictures with landscapes creates a strong connection between the place and the product itself (Sottini et al., 2019), as well as they do transmit feelings (Sitvast, 2021).After this statement and the certainty of the interviewees that the visual elements in social media brings people to the places, becomes a next step to analyze consumer’s perspective. This paper had the opportunity to analyze from the insight perspective and to use as preliminary work for further research. The possibility the author of this thesis had to meet and exchange thoughts with people who are working in the wine tourism industry of the region, made the inside analysis possible. In addition,

this paper did not take a deep study on the use of hashtags, despite that there is an understanding that influences the visibility of the post, and therefore it requires further analysis, especially on Instagram.

All in all, it was not possible to make wider research but still, some elements can be discussed. For instance, the addition of quantitative analysis with a much larger number of respondents will obtain more precise results. One of the studies may be of a great contribution is a PhD on-going research of Gvantsa Sekhniashvili (Student of WINTOUR 1.0), who is developing a measuring scale for winescapes.

6. CONCLUSION

Thanks to this paper together with the realization of the work field internship, it was possible to understand which images were performing better and how to make use of them when doing the communication of CCC, the region, and different events.

The communication was measured, through impressions and interactions of people on the social media reflected on the insights of Creator studio. At the end of the process, it was detected that CCC Instagram account has reach the highest state of communication with the creation of post of CCC done by visitors. The previous statement shows an indisputable sign of success in the communication plan and even more important in the work done by the CCC team at the convent. Because communication is important but the perception obtained through communication is satisfied with the experience that the tourist lives in the place.

In addition, it was found that people's reactions to posts and videos in social media are related to emotions; therefore that first social media engagement drives customers to acquire the product or to visit a place. This paper self-defined the importance of considering the evocative landscape as “a must” to be included in the development and promotion of the products or services that wine regions and wine tour companies offer.

The communication and marketing strategy with the inclusion of visual elements in wine tourism should always be aware of their target audience. Furthermore, those visual elements should include a mix of history, general and wine culture, viticulture traditions, emotions and strong meaning.

ANNEXES

A1. Detailed company history

The convent is an 18th-century Monastery, and it was a Monastery until 1974. It was given to the city of Radda and used for hosting the poor people of Radda. It was adapted in small apartments for the previous mentioned purpose. After a while, it was crawling down and they had to take the people who were living there.

Then the structure was sold to the Consortium Chianti Classico to promote the territory. Nowadays, the Consortium is the owner of the Convent and it can do use of it forever. Therefore when Consortium got it, they restored it similarly to how the convent was before. Worthy to mention that the Convent is under the control of a private non-profit entity called 'Fondazione Per La Tutela Del Territorio Del Chianti Classico' (Foundation for the Protection of the Chianti Classico Territory) founded in 1991 by the will of the Chianti Classico Wine Consortium.The previous entity mentioned protects historical buildings and it is linked to the 'Consorzio per la Tutela del vino Chianti Classico'.

The restoration of the building was made with the help of two bank foundations, one in Siena called 'Monte dei Paschi Di Siena'; and another in Florence, called 'Ente Cassa di Risparmio Di Firenze'.

After restoration, it was not clear the future uses of the physical place because it is a kind of hybrid place. In the beginning, it was thought to turn it into a museum of a secret art, but it was not possible to make it happen. After this unsatisfactory museum test, the Consortium decided to transfer their offices at the place. When the offices were adapted, Consortium realized it was an isolated place for that purpose. At that time came to their minds to use the place to promote the territory, to bring people to taste Chianti Classico wines. It was when they built the sensorial pathway on the last floor and they rebuilt the kitchen to be able to include gastronomic offers together with wine. The place was used two to three times per year because was too far, so it become expensive for them to maintain the convent in good conditions just for those few days in the year that was used.

Considering the above they started to search for someone who would take care of and make use of the place as it deserved. The Consortium wanted people that could run the place all year round, run an activity with a business plan and have people involved with the philosophy to promote the territory. Alessandro and Giuseppe took over the business with the creation of Convivium Srl. in 2018. They made a plan offered to the Consortium who agreed and said it was exactly the plan they were looking for the place. Today it becomes important to make CCC a wine destination place; a place recognizable around the world as a place to visit. Convivium at Casa Chianti Classico is looking to be appreciable, offering unique and differentiated wine activities.

A2. Figures

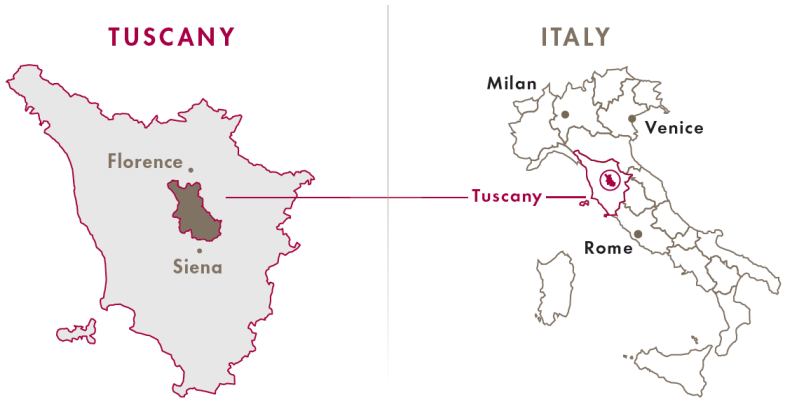


Figure A.2.1 Geographic location of the study. Source: Chianti Classico Consortium.

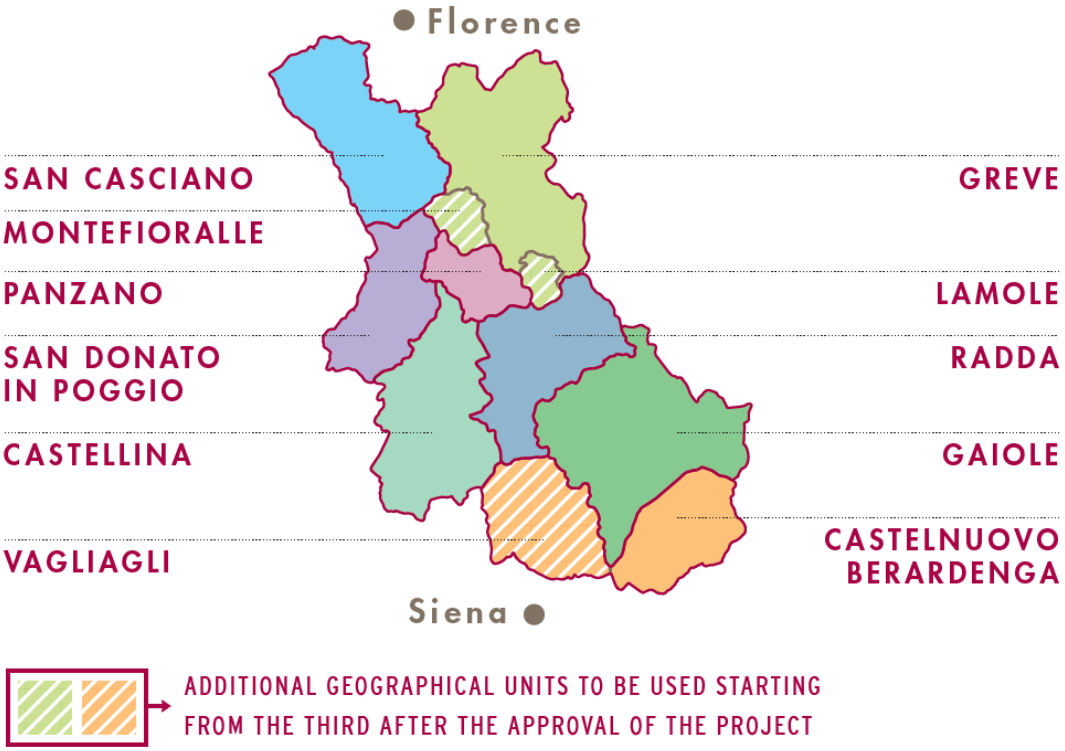


Figure A.2.2 Chianti Classico geographical units. Source: Chianti Classico Consortium.



Figure A.2.3: Evocative landscape of Chianti Classico. Source: Alessandro Boletti

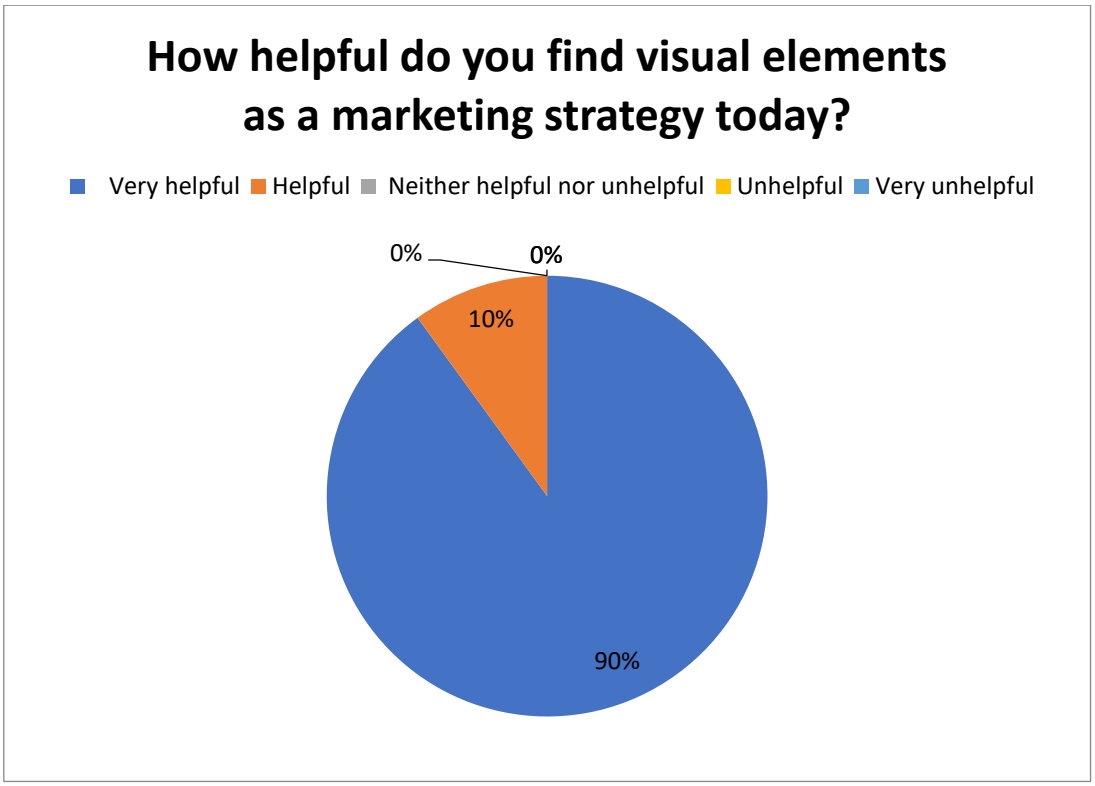


Figure A.2.4: Analysis of question 1 of the in-depth interview. Source: Thesis author production.

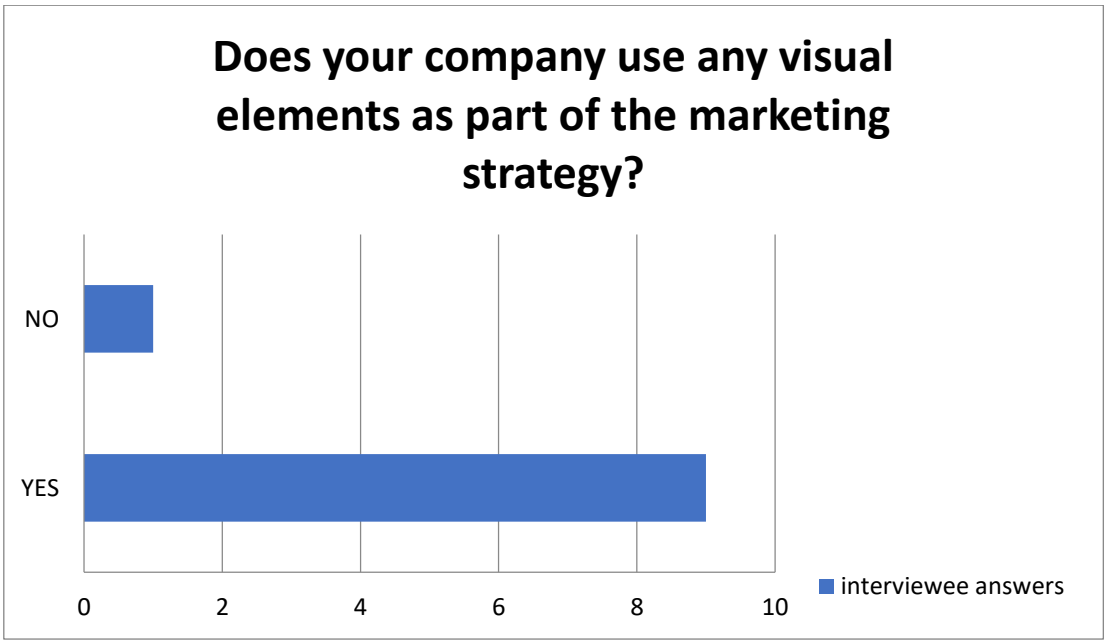


Figure A.2.5: Analysis of question 3 of the in-depth interview. Source: Thesis author production.

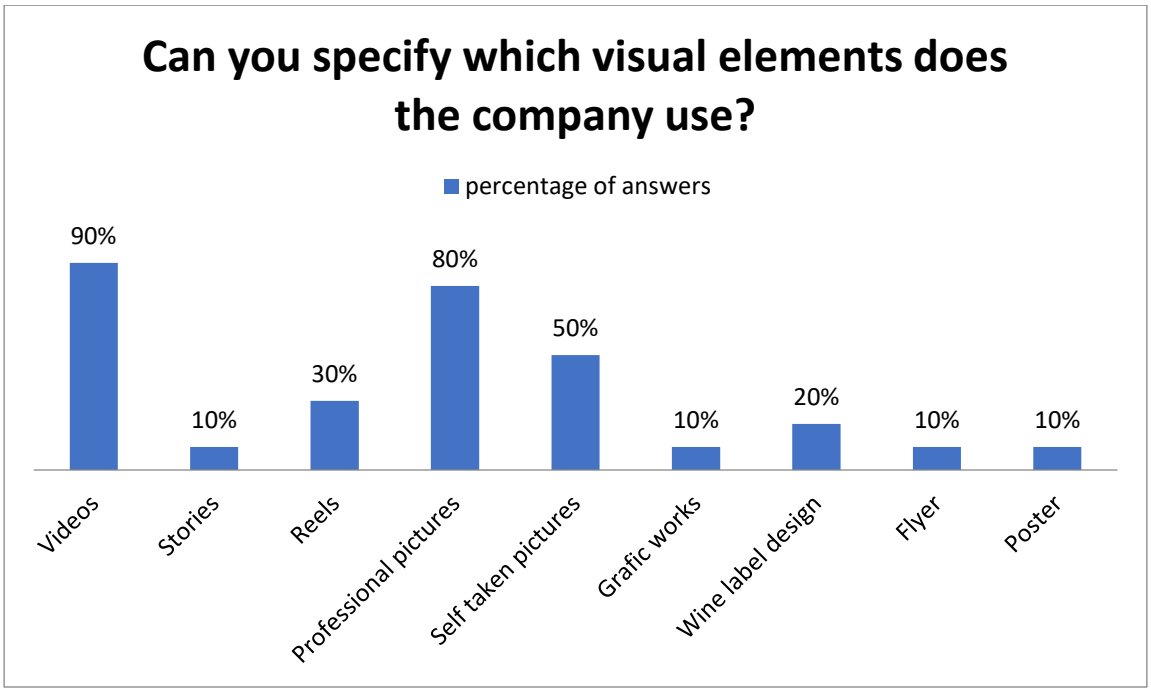


Figure A.2.6: Analysis of question 5 of the in-depth interview. Source: Thesis author production.

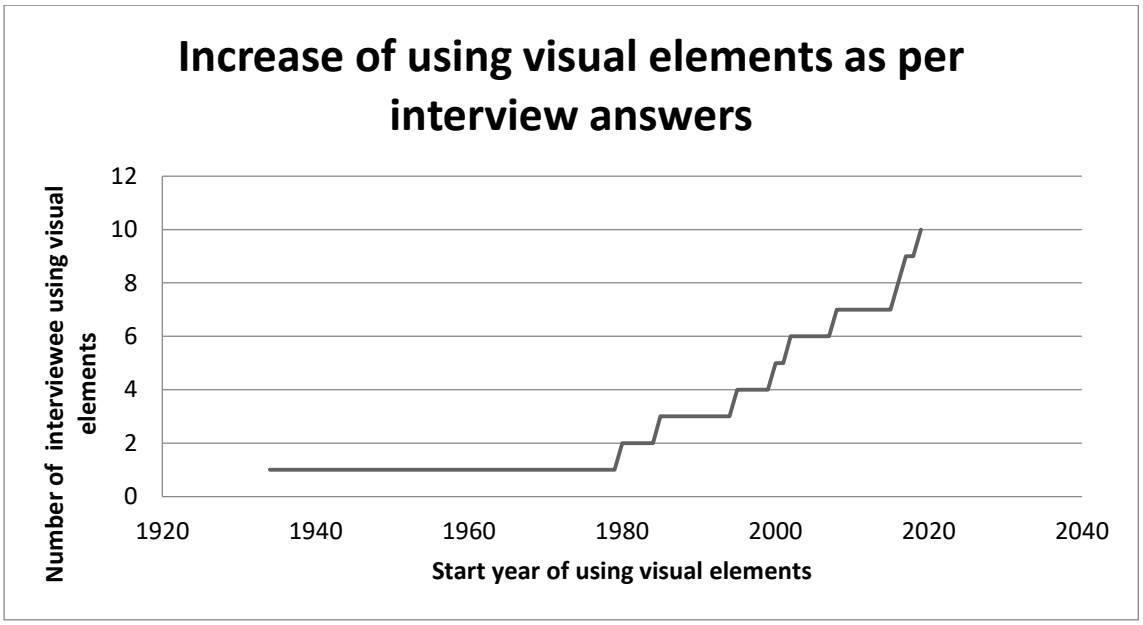


Figure A.2.7: Analysis of question 6 of the in-depth interview. Source: Thesis author production.

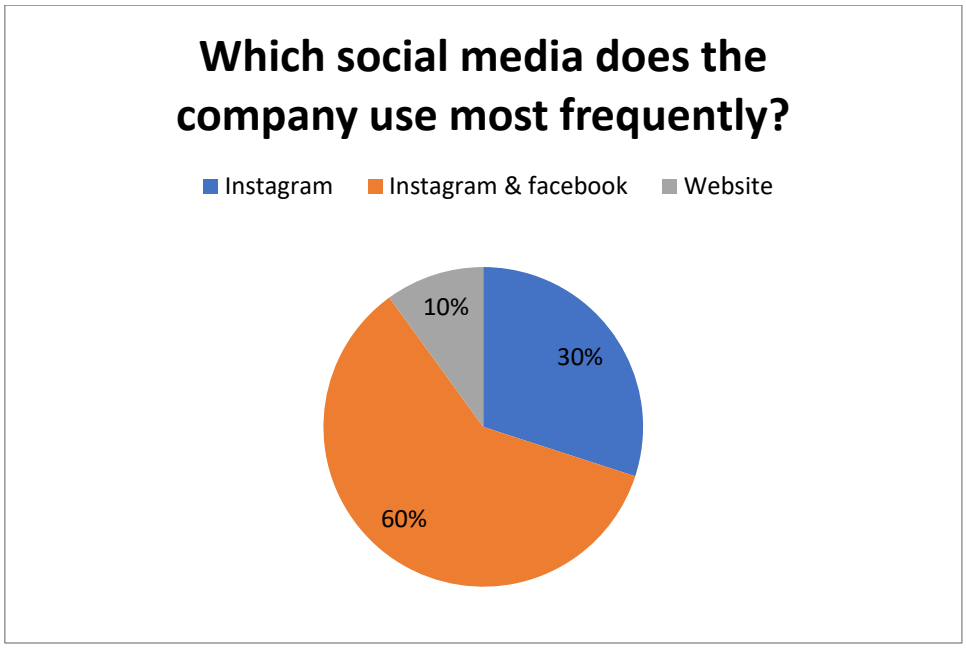


Figure A.2.8: Analysis of question 9 of the in-depth interview. Source: Thesis author production.

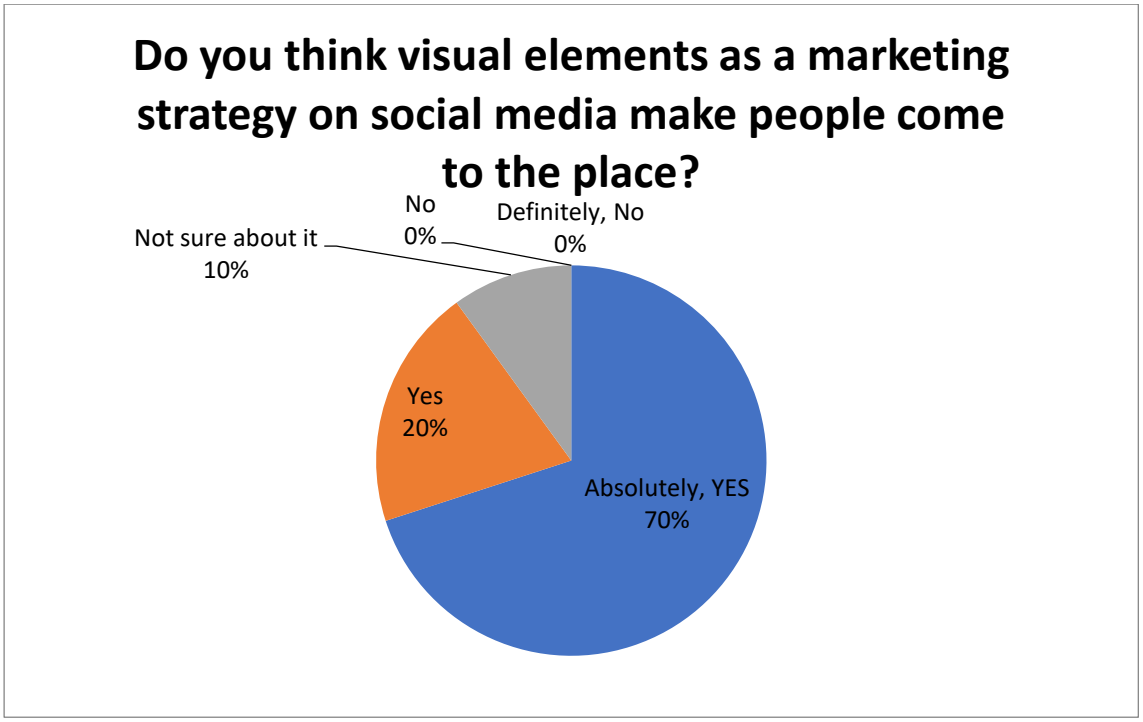


Figure A.2.9: Question 14 of the in-depth interviews. Source: Thesis author production.

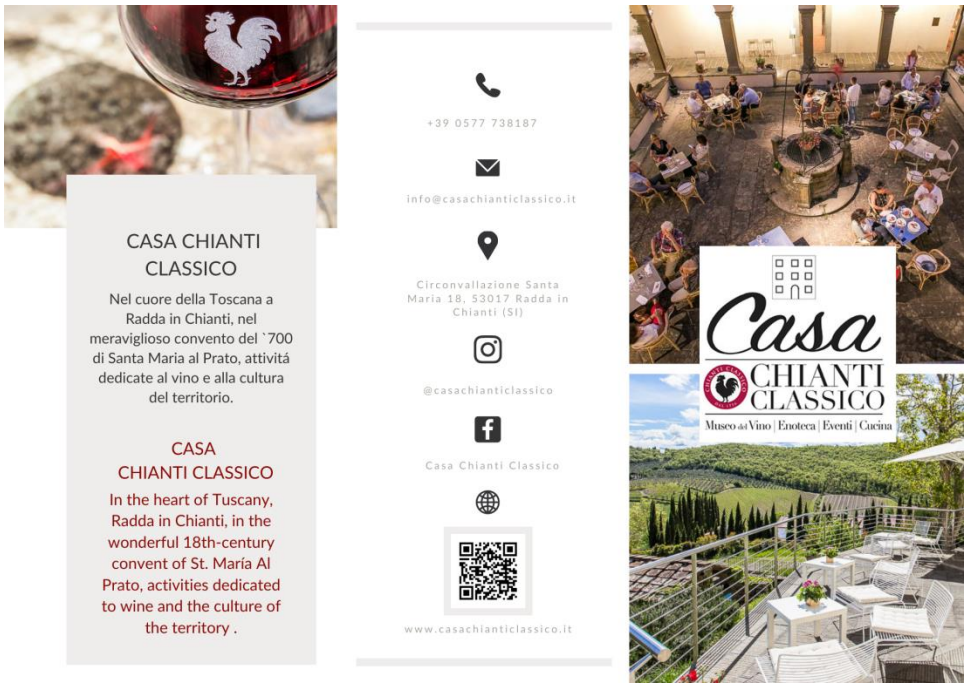


Figure A.2.10: New three folded brochure of Casa Chianti Classico – Outside face. Source: Thesis author production.

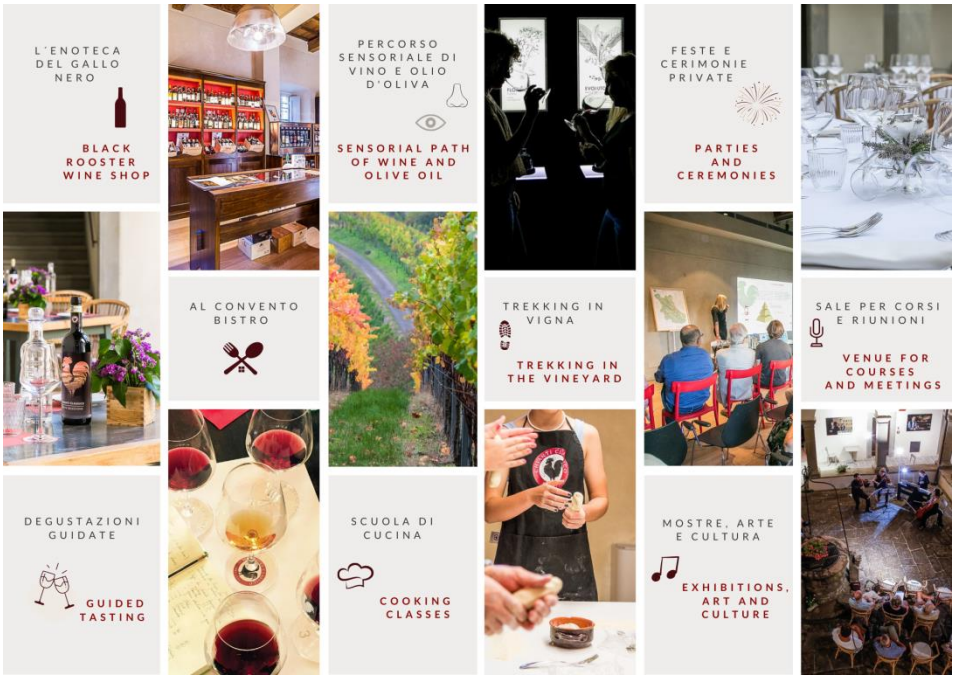


Figure A.2.11: New three folded brochure of Casa Chianti Classico – Inside face. Source: Thesis author production.

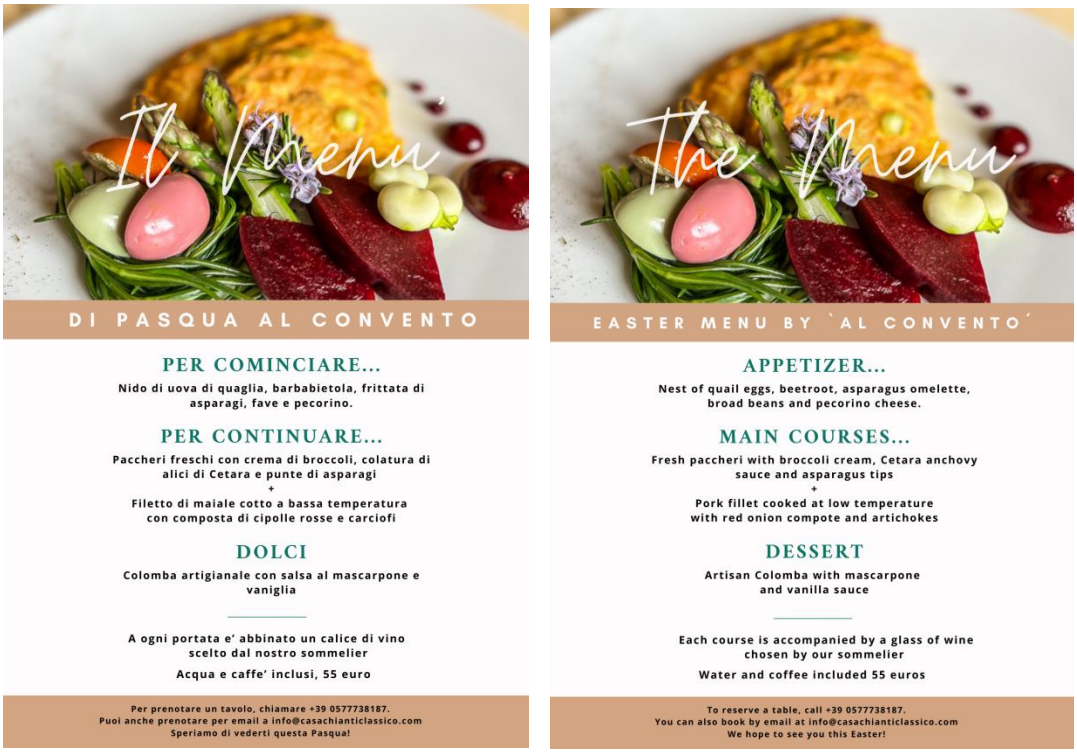


Figure A.2.12: Easter menu of CCC in Italian and English. Source: Thesis author production.



Figure A.2.13: Menu of CCC for the support of people in the war. Source: Thesis author production.

A3. Tables

Table A.3.1: Quantitative SWOT Analysis

Scale -5 to 5 Being -5 "Doesn't affect" & 5 "Totally affects"		Opportunities						Threats						Total
		To become the starting point of knowing the territory.	Increase their band awareness local.	Build a brand awareness internationally.	Host regionals' yearly events.	Increase off-line visibility, participate at 'Radda in Bicchieri'	Increase the activity on Social media and keep the continuity.	Depopulation	Pandemic	Un-permanent owner facilities	Discontinuous cooperation with wine providers.	High cost of Convent maintenance.	Unclear communication of the activities offered.	Awakening of wineotourism in other wine regions.	
Strenghts	Collective strategy with Chianti Classico consortium and the strong brand name on the 'signboard'.	5	4	5	5	1	1	-5	-5	5	1	2	1	5	**25**
	Famous wine region.	5	1	5	5	5	5	-5	1	1	4	-5	-3	5	**24**
	High portian of wine culture and history.	5	4	5	5	5	5	-5	1	2	2	5	5	5	**44**
	Collaboration with many producers.	5	5	5	4	5	5	-5	-5	-5	5	-5	-5	5	**14**
	Recognition of high-quality landscapes.	5	1	5	2	4	5	-5	-5	-5	-5	-5	-5	5	**-3**
	High incomes and work efficiency during high season.	1	-5	-5	-5	-5	-5	-5	5	-5	-5	5	-5	-5	**-39**
	Famous films have done in the territory.	5	5	5	3	1	-5	5	-2	-5	-5	5	-5	5	**12**
	Proximity to the cities of Florence and Siena.	5	5	3	5	5	5	-5	-4	-5	3	5	3	5	**30**
	Differentiated wine tourism activities.	5	5	5	-4	-5	5	-5	5	-5	5	5	5	5	**26**
	Shipping wine services.	-5	-5	5	-5	-5	1	-5	-5	-5	5	3	5	5	**-11**
	Social media usage (WhatsApp business, website, Facebook, Instagram, Fork and online shop)	5	5	4	1	1	5	-5	-5	1	3	-5	5	5	**20**
Weaknesses	Hybrid facility – no winery.	-5	-5	-5	-5	5	-4	-4	-5	4	-4	4	5	1	**-18**
	Not centralized location.	4	5	2	-5	-5	1	5	5	-4	3	2	-5	1	**9**
	Lack of human resources.	-4	-4	1	3	4	-2	5	2	-5	-5	-5	-3	1	**-12**
	Seasonality.	-5	-5	-5	-5	-5	5	5	5	-3	5	-5	-5	-3	**-21**
	Low budget – startup company.	4	-2	5	1	1	2	2	5	-2	2	4	-5	1	**18**
	Lack of collective strategy with the newborns Chianti Classico associations.	5	5	-5	5	5	1	-5	-5	1	5	1	5	5	**23**
	Lack of promotion in fairs and events.	5	5	5	5	5	5	-5	5	-5	-4	-5	-5	5	**16**
	Basic digital reputation.	5	2	2	-5	-5	5	-5	3	-5	-5	-5	-5	-5	**-23**
Total		**50**	**26**	**42**	**10**	**17**	**40**	**-47**	**-4**	**-45**	**10**	**1**	**-17**	**51**	

Source: Thesis author production.

Table A.3.2: Wineries/ Companies interviewed for the thesis.

Winery/ Company	Modality	Type of company	Person interviewed	Company position	Italian region
Fattoria Poggerino	Personal	Winery	Piero Lanza	Proprietor and winemaker	Tuscany - Chianti - Radda in Chianti
Volpaia	Personal	Winery	Federica Mascheroni Stianti	Proprietor	Tuscany - Chianti - Radda in Chianti
Podere Ciona	Personal	Winery	Jennifer Zaudke	Proprietor	Tuscany - Chianti - Gaiole in Chianti
Montevertine	Personal	Winery	Tancredi Reimitz	Proprietor	Tuscany - Chianti - Radda in Chianti
Chianti Classico Consortium	By email	Association	Gerardo Giorgi	Marketing manager	Tuscany - Chianti
Fattoria di Rodano	Personal	Winery	Enrico Pozzesi	Proprietor and president of Castellina in Chianti association.	Tuscany - Chianti - Castellina in Chianti
Casa Lucciola	By email	Winery	Luca Cruciani	Proprietor	Marche
Imperiale Bolgheri	By email	Winery	Sofia Frollani	Proprietor	Tuscany - Castagneto Carducci Bolgheri
Marchesi Antinori	By email	Winery	Ritta Cecchi	Operative marketing manager	Tuscany - Chianti - San Casciano
Casa Sola	By Phone	Winery	Matteo Gambaro	Proprietor	Tuscany - Chianti - Barberino Tavarnelle

Source: Thesis author production.

Table A.3.3: Question 7 of the in-depth interview.

Why did you or your company start to use visual elements as a marketing strategy?	
Answer	**Number of answers repeated by interviewee**
to easily reach the consumer	3
to increase the MOTIVATION to visit and visibility of the brand	3
to create emotion	1
to create an image brand association	1
get in touch with clients and consumers and make them part of the brand	1
because they are an important part of the marketing strategy	1
the belief in the power of visual element	1
increase sales (done by distributors)	1
inexpensive	1
important for the positioning of the product	1

Source: Thesis author production.

Table A.3.4: Question 8 of the in-depth interview.

What do you aim with the use of this type of visual element?	
Answer	**Number of answers repeated by the interviewee**
to get in touch and create interactions with clients, importers, restaurants, so forth (loyal consumers)	6
Increase sales	3
In a few situations, to educate the customers and professionals	2
to show the immediacy of the moment	2
brand awareness	2
increase visits to show the real visual (the last three in that order of preferences)	2
immerse the consumer through all the senses	2
In most cases to arouse authentic emotions	1
important part of the marketing strategy	1

Source: Thesis author production.

Table A.3.5: Question 11 of the in-depth interview.

What kind of content does the company post?	
Answer	**Number of answers repeated by interviewee**
landscapes	8
everything happens on the winery	7
video	4
emotional foto	2
the workers	2
incorporation of a new tractor	1
working the land	1
news on denomination	1
images	1
gift	1
reels	1
point scores	1

Source: Thesis author production.

Table A.3.6: Question 15 of the in-depth interview.

What are you thinking to implement in the future for your marketing strategy? (Short term question) Will you focus on the reinforcement of some tools?	
Answer	**Number of answers repeated by interviewee**
more production of reels and videos	5
hire someone to take care of media	3
the development of new digital tools (ex metaverse) using digital as a means to bring the customer to live real experiences	1
development of tools for better usage of the data collected	1
development of increasingly tailored projects, designed for increasingly specific targets	1
take a professional course	1
rich media (interactive advertising) and virtual reality	1
NFC (Near-field communication)	1
Update the website	1
show the wines and tihe place to journalist or writers	1
The usage of reviews in Tripadvisor	1
Professional Photography	1
Spread postcard	1
measure the ROI	1
Worth of mouth and personal business relashionships - keep the same strategy	1

Source: Thesis author production.

Table A.3.7: Question 16 of the in-depth interview.

Will you focus on the production of more visual content? If so of What type, Why and for Whom?	
Answer	**Number of answers repated by interviewee**
keep the audience (mostly international, professionals and normal tourist)	5
more videos	4
grow social networks	3
mostly updating the medias	2
to keep their brand loyalty to the distributors, shops and restaurants, visiting them	2
daily images of activities and products to get the customer involved with the place	2
address to younger generation	2
creation of presentation videos	2
big screens (Out of home adv)	1
teach and entertain	1
the creation collective strategy to produce a recent and important movie on the Chianti Classico	1
invite bloggers	1
visual content with capacity of synthesis (no more than 10-8 seconds)	1
label re-design / they don't need (montevertine)	1

Source: Thesis author production.

Table A.3.8: General Editorial planner of CCC.

Month	Season	Main topic	Description	Comments	Gastronomic suggestions
January	Winter	Milestone	Three Kings Day- 6 of January		
		Anteprima Toscana	Anteprima Consorzio Chianti Classico	Each year changes- in 2022 was programated for the middle of February.	
		Territory and nature	Winter lanscape		
		Bistrot	Winter meals	Creation of reels including the special menus.	Ribollita, pappa al pomodoro, zuppa di cipolle
		Activities to do in Winter	Sensorial path way / tasting in a refectory		
		Educational	Main features of Lamole/of Montefioralle/of San Donato/ Vin Santo process		
February	Winter	Milestone	N/A		
		Territory and nature	Prunning		
			Winter Landscapes / Snow		
		Bistrot	Re- open coming soon		Pappardella con il cinghiale/Cenci e frittele di riso
		The end of winter	Carnaval		
		Activities to do in Winter	Coming soon promotion of the Museum		
		Educational	Types of vinsanto/Vinsanto aging in barrels/Vinsanto Pairing with food/Prosseco process		
March	Winter	Milestone	8th Woman's day / 19th March Dad's day		le zeppole dessert
		Bistrot	Re-open / Menu		New dish
		Territory and nature	Crying of vineyards / cherry blossiming		
		Wine fairs	Wine & Siena / Chianti Classico Collection / Slow wine fair/ Terre di Toscana		
		Ultra trail	Ultra wine in CCC	Creation of content pre-event and during the event.	
		Activities to do in Winter	Sensorial path way / tasting in a refectory		
		Educational	Storage conditions for wines (last new educational for its use in 2023)		
April	Spring	Milestone	Easter and Pasquetta / 25 Aprile Liberazione Italiana	Creation of content pre-event and during the event / Creation of content during the event.	
		Bistrot	Easter and Pasquetta		Easter menu / FIVI menu
		Territory and nature	Spring / sovescio of the year / Budding and foliation of the vines		
		Wine fairs	Vinitaly/FIVI event in Casa Chianti Classico (1st edition 2022)	Creation of content during the event /Creation of content for pre-event.	
		Activities to do in Spring	Trekking in the vineyards / olive oil sensorial path		
		Educational	Alberese soil/Galestro soil		
May	Spring	Milestone	Festa del lavoro / Mother's day		
		Bistrot	Mother's day menu		Salumi toscani: finocchiona, prosciutto toscano, salami, lardo
		Territory and nature	Chianti Territory - Evocative landscape / Growing of the vineyards		
		Wine fairs	FIVI event in Casa Chianti Classico (1st edition 2022) / Radda nell bicchiere	Creation of content for pre, during and post event / Pre-event ad during only for Radda nell bicchiere	
		Activities to do in Spring	Different types of tastings / Cloister promo		
		Educational	Amount of wine served/Vertical & horizontal tasting/Clay soil/Sandy soil		
June	Summer	Milestone	2nd Festa della Repubblica /17th Patron of Pisa, 24th Florence, 29th Rome	Paid advertisement	
		Bistrot	Private events set up and menu	Campionato della Bistecca a Mercatale Val di Pesa	Pici / Settimana del Calcio Storico
		Territory and nature	Evocative lanscape/ flowers / Fuit of cherry tree		
		Wine fairs	Pentecoste-Castellina in Chianti / Profumi di Lamole	Promo for those events	
		Activities	Private events / Terrace promo		
		Educational	Tasting wines by order/Ideal service temperature/Chianti vs Chianti Classico/Chianti Classico wine pyramid		

July	Summer	Milestone	12th Saint of Milan / Palio di Siena	Paid advertisement / History and tradition of the Palio, with references to wine and what figure it has in this event	
		Bistrot			Brigidi/Tuna salad
		Territory and nature	Summer landscape with a Sangiovese rosé wine		
		Wine fairs			
		Activities	Aperitivo	Promotion of fresh wine of Chianti Classico	
		Educational	Chianti Classico type of bottles/Red wine process/White wine process/Rosé wine process		
August	Summer	Milestone	15th Ferragosto	Promote the countryside	
		Bistrot			
		Territory and nature	Ripeness of the grapes / getting ready for the harvest		
		Wine fairs			
		Activities	Parties and ceremonies	Coming back from holidays	
		Educational	Oppening still wine/The reason of decanting/Opening an sparkling wine/Sangiovese grape variety		
September	Autumn	Milestone	Harvest season		
		Bistrot			Schiacciata con l'uva
		Territory and nature	Images of the harvest of the grapes/ Harvest worker, baskets and tractors/Receipt of the grapes, de-stemming, must in fermentation		
		Wine fairs	3rd weekend of september Vino al Vino Panzano / 8 to 11-Settembre Expo Chianti Classico in Greve		
		Activities	Trekking in the vineyards with the inclusion of harvest and fermentation videos.		
		Educational	Canaiolo grape variety/Colorino grape variety/Malvasia Bianca grape variety/Malvasia nera		
October	Autumn	Milestone	4th – San Petronio di Bologna / October 31 Halloween /Period of concurrence Cellar and Oil Mill	Paid advertisement	
		Bistrot	Gelato as the ingredient of some desserts of CCC	Promote Chiara's business	Macedonia and gelato
		Territory and nature	Autumn lanscape /Enological processes/Punching down, pumping over, racking/ Barriques, cellars and tastings of the first wines		
		Wine fairs			
		Activities	Venue for courses and meetings		
		Educational	Pugnitello/Foglia Tonda/Trebbiano Toscano/Mammolo grape variety		
November	Autumn	Milestone	1st All Saints/Period of concurrence Cellar and Oil Mill		
		Bistrot	Olive oil		Images of new oil, bruschetta with EVO/Castagne e "vin novo" oppure castagnaccio
		Territory and nature	Lanscapes with oilive trees / The oil and the olive harvest/ Value of the Chianti Classico EVO DOP		
		Wine fairs			
		Activities	Exibitions, art and culture		
		Educational	Main features of Radda in Chianti/of Gaiole in Chianti/of Greve in Chianti/of Panzano		
December	Winter	Milestone	25th Christmas / 31th New year	Promo of Gift box of CCC	
		Bistrot			Vinsanto and Cantucci/Ricciarelli Senesi
		Territory and nature	Prodotti pasticceria del Chianti e prodotti tipici		
		Wine fairs			
		Activities	Post with the concept of conviviality, lunches, dinners/ fireplace		
		Educational	Main features of Castelnuovo Berardenga/of Vagliali/of Castellina in Chianti/of San Casciano		

Source: Thesis author production.

Table A.3.9: Performance of reels on Instagram.

Performance report of reels - by 28/05/2022									
Social account	**Day**	**Time posted**	**Reel topic**	**Length**	**Plays**	**Likes**	**Comments**	**Saved**	**Accounts reached**
Casa Chianti Classico	March 5	09:30PM	Vignaioli di Radda	0:52	297	6	4	1	466
	March 14	10:20PM	Wine & Siena	0:50	2,132	13	0	0	2,033
	March 18	07:00PM	Pruning	0:13	579	0	0	0	585
	March 23	01:00PM	Chianti Classico Collection (grid)	0:58	5,259	117	5	2	5,315
	March 25	10:00AM	Spring	0:13	3,035	26	0	0	2,963
	March 26	11:00PM	Ultra-trail	0:56	2,97	11	0	0	2,967
	March 27	08:00AM	Borscht	0:46	1,045	1	0	0	1,045
	April 7	10:30PM	Menu Easter (grid)	0:22	1,204	26	0	1	1,245
	April 8	10:00PM	Trekking in vigna (grid)	0:44	1,683	40	0	0	1,535
	April 16	03:30PM	Bellezza primaverile	0:12	3,326	42	0	1	3,370
	April 17	02:20PM	Easter Lunch (grid)	0:26	1,351	20	0	0	1,355
	April 25	02:30PM	Liberazione Italiana (grid)	0:29	2,118	62	1	0	2,019
	April 28	10:00PM	Sensorial path (grid)	0:52	615	21	1	0	555
	May 3	12:00PM	Pouring the right amount of wine	0:14	1,495	12	0	2	1,410
	May 4	08:20PM	Sabato del Vignaioli - pre event (grid)	0:56	2,449	53	0	3	2,376
	May 14	03:00PM	Sabato del Vignaioli - live (grid)	0:57	1,723	57	0	1	1,664
	May 19	01:30PM	Sabato del Vignaioli - post event (grid)	0:54	857	29	0	1	814
	May 23	10:00AM	Baptism (grid)	0:24	880	30	0	0	841
Convivium	March 23	10:00 PM	CC Collection (grid)	0:19	224	9	0	0	193
	March 29	9:20 AM	Slow Wine fair (grid)	0:55	1,021	6	0	0	1,016
	April 14	02:00 PM	Chianti Classico tasting (grid)	0:13	459	10	0	0	471
	April 25	4:30 PM	Liberazione Italiana	0:05	629	2	0	0	631

Source: Thesis author production.

Table A.3.10: Performance of videos on Facebook.

Videos Performance report of CCC Facebook account by 04/06/2022									
Vídeo Topic	Published	Distribution	Minutes viewed	Impressions	People reached	Engagement	Reactions	Comments	Shares
Vignaioli di Radda at Casa Chianti Classico	3/05/2022 03:00PM	0.7x Average	103	700	625	23	21	0	2
#makeborschtnotwar	03/29/2022 8:46 PM	-0.3x Average	34	282	249	7	7	0	0
Pasqua 2022	4/08/2022 03:02 PM	0.1x Average	25	273	246	13	12	0	1
Degustazione e trekking in vigna	4/09/2022 02:34 PM	0.0x Average	29	329	302	13	12	0	1
Buone Feste	04/17/2022 7:55 PM	-0.2x Average	27	312	290	10	10	3	0
25 aprile	04/25/2022 6:06 PM	0.5x Average	67	461	431	12	11	0	1
PERCORSO SENSORIALE	04/28/2022 10:00 PM	-0.3x Average	22	283	262	49	4	0	0
Chicche della Casa	5/03/2022 12:00 AM	0.6x Average	20	289	269	6	4	2	0
IL SABATO DEL VIGNAIOLO	5/04/2022 09:28PM	0.4x Average	36	281	256	10	9	0	1
Il Sabato del Vignaiolo FIVI 2022!	05/16/2022 11:24 AM	1.5x Higher	175	545	506	22	18	0	4
IL Sabato del Vignaioli 2022	05/19/2022 3:15 PM	0.5x Average	68	430	402	13	12	0	1
Raddanelbicchiere	05/28/2022 3:16 PM	1.1x Average	31	387	369	7	4	3	0
Raddanelbicchiere 2022	05/28/2022 7:10 PM	2.4x Higher	131	794	733	36	30	3	3
Trekking in Vigna 31-05-2022	05/31/2022 9:25 PM	-0.1x Average	44	383	362	18	18	0	0

Source: Thesis author production.

Table A.3.11: Performance of images on Instagram.

Photos and Carousel Performance of CCC Instagram account by 04/06/2022					
Vídeo Topic	Published	Likes	Comments	Shares	Type
Woman's day, Chianti Classico wine and flowers	3/8/2022 06:00 PM	75	1	0	Photo
Siamo tornati! IL nostro bistrot and wine	3/11/2022 07:44 PM	41	1	0	Photo
Pre 1 Chianti Classico Collection 2022 🍷🍷	03/16/2022 04:45 PM	29	2	4	Photo
Prunning time	03/17/2022 7:00 PM	27	0	4	Carousel
Pre 2 Chianti Classico Collection	03/18/2022 01:44 PM	53	0	4	Photo
Evolution of the vineyards	03/19/2022 04:07 PM	47	0	2	Carousel
Convent and oldtimer jaguar	03/20/2022 05:00 PM	63	1	2	Photo
La primavera a Radda!	03/21/2022 11:46 AM	34	0	0	Photo
Chianti Classico Collection 2022	03/21/2022 9:51 PM	78	1	4	Photo
Post Chianti Classico Collection 2022!	03/23/2022 10:49 PM	47	1	2	Carousel
Sunday lunch🍝🍷	03/23/2022 11:00 PM	49	2	2	Carousel
Cherry tree blossoming- Spring	03/24/2022 02:10 PM	44	0	2	Carousel
CHIANTI ULTRA TRAIL 2022 promo	03/24/2022 07:34 PM	39	1	4	Carousel
#makeborschtnotwar	03/27/2022 10:00 PM	50	1	4	Photo
Rain and black Rooster shop	03/31/2022 02:57 PM	64	1	2	Photo
Piove e fa freddo	4/2/2022 11:19 AM	45	1	2	Carousel
E' tempo di Pasqua alla Casa Chianti Classico!	4/3/2022 01:03 AM	48	0	0	Carousel
Ecco il nostro menu per il fine settimana di Pasqua!!	4/3/2022 09:01 PM	26	0	2	Carousel
Trekking nei vigneti.	4/5/2022 05:00 PM	54	0	2	Photo
La primavera è arrivata nel nostro giardino - Spring	4/6/2022 05:00 PM	35	1	2	Photo
The charming of and old Franciscan convent	4/10/2022 08:00 PM	64	1	2	Carousel
Conosci la tecnica del sovescio in agricoltura?	4/12/2022 05:00 PM	44	0	2	Carousel
Le "Chicche della Casa" 💡📝🍷 - Educational	04/19/2022 09:00 PM	26	0	2	Carousel
Evolution of the vineyards	04/21/2022 10:00 PM	42	0	2	Carousel
Brutto tempo?- Evocative landscape	04/24/2022 12:40 PM	45	1	4	Photo
Chicche della Casa 💡📝🍷 - Educational	04/26/2022 12:09 PM	23	1	2	Carousel
Olive oil sensorial path communication	04/28/2022 10:30	38	4	0	Carousel
Sabato 14 maggio 2022 alla CASA CHIANTI CLASSICO	04/29/2022 01:01 PM	29	0	2	Photo

Evocative landscape of Chianti territory	5/7/2022 06:00 PM	25	0	0	Photo
Sabato 14 maggio 2022 alla CASA CHIANTI CLASSICO	5/9/2022 06:01 AM	24	0	2	Photo
Chicche della Casa - 💡📝🍷 - Educational	5/10/2022 09:06 AM	21	1	2	Carousel
La trilogia del Chianti Classico!	5/11/2022 10:01 PM	27	0	0	Photo
Chicche della Casa 💡📝🍷 - Educational	05/17/2022 8:01 PM	15	2	0	Carousel
La nostra degustazione guidata	05/19/2022 2:00 PM	43	1	0	Carousel
Radda nel bicchiere promo	05/21/2022 09:01 PM	23	0	0	Photo
Evolutions of the vineyards	05/22/2022 08:46 AM	42	1	2	Carousel
Chicche della Casa 💡📝🍷 - Educational	05/24/2022 03:44 PM	12	1	0	Carousel
Lunch and dinner at the cloister	05/27/2022 06:00 PM	31	0	0	Carousel
Vineyards view and ruins of Casa Chianti Classico	05/30/2022 07:00 AM	50	1	0	Carousel
Pentecoste a Castellina in Chianti promo	05/30/2022 12:00 PM	17	0	0	Photo
Chicche della Casa 💡📝🍷 - Educational	05/31/2022 12:00 PM	15	1	0	Carousel
Menù degustazione al convento Bistrot	06/01/2022 10:00 AM	14	0	0	Photo

Source: Thesis author production.

Table A.3.12: Performance of images on Facebook.

Photos Performance report of CCC Facebook account by 04/06/2022									
Topic of photo	Published	Distribution	Impressions	People reached	Engagement	Reactions	Comments	Shares	Total Clicks
Woman's day ,wine and flowers	8/3/22 13:20	3.0x Higher	1065	1044	29	29	0	0	19
IL nostro bistrot	11/3/22 14:45	2.1x Higher	763	736	12	11	0	1	22
Pre Chianti Classico Collection 2022 🍷🍷	03/16/2022 11:52 AM	1.3x Average	459	450	13	12	0	1	29
Pruning time	03/17/2022 2:00 PM	-1.2x Average	309	301	5	5	0	0	8
Pre Chianti Classico Collection	03/18/2022 8:44 AM	1.1x Average	374	368	5	5	0	0	20
Evolution of the vineyards	03/19/2022 11:10 AM	1.1x Average	401	392	6	6	0	0	19
Il pranzo della domenica al convento di Radda	03/23/2022 6:00 PM	3.1x Higher	1115	1086	22	22	0	0	112
Convent and oldtimer jaguar	03/20/2022 12:00 PM	2.9x Higher	1030	1008	21	21	0	0	30
La primavera a Radda! 🌺🌳 Spring in Radda!	03/21/2022 6:46 AM	1.0x Average	358	352	8	7	0	1	2
Bella giornata alla Chianti Classico Collection 2022 Ci vediamo alla Casa Chianti Classico	03/21/2022 4:52 PM	-1.0x Average	340	327	12	12	0	0	39
Post Chianti Classico Collection 2022	03/23/2022 5:49 PM	1.8x Higher	706	675	12	11	0	1	20
Spring	03/24/2022 2:35 PM	-1.0x Average	403	384	9	9	0	0	4
CHIANTI ULTRA TRAIL 2022	03/24/2022	1.7x	626	617	6	6	0	0	250
Rain and black Rooster shop	03/31/2022	1.8x	630	616	9	9	0	0	99
Rain and sensorial path way	2/4/22 6:19	2.6x Higher	924	914	9	8	0	1	372
E' tempo di Pasqua alla Casa Chianti Classico!	3/4/22 16:00	3.2x Higher	1148	1081	20	20	0	0	120
Easter menu	3/4/22 16:00	3.4x Higher	1225	1166	27	24	1	2	100
Trekking nei vigneti	5/4/22 5:37	-1.4x	258	243	4	4	0	0	15
Conosci la tecnica del sovescio in agricoltura?	12/4/22 7:00	-1.6x Lower	254	227	2	2	0	0	32
The charming of a Franciscan convent	10/4/22 22:00	1.7x Higher	627	616	12	12	0	0	28
Chicche della Casa 💡📝🍷 - Educational	04/19/2022 4:00 PM	-1.2x Average	314	302	1	1	0	0	6
Evolution of the vineyards	04/21/2022 10:00 PM	-1.0x Average	447	404	6	6	0	0	26
Oilve oil sensorial path	04/28/2022 5:31 AM	2.3x Higher	826	803	10	9	0	1	82
Brutto tempo? - Evocative landscape	04/24/2022 7:45 AM	1.6x Higher	582	552	10	10	0	0	17
Chicche della Casa 💡📝🍷 - Educational	04/26/2022 7:00 AM	-1.3x Lower	275	259	2	2	0	0	3
Il sabato del vignaioli pre	04/29/2022 8:01 AM	-1.4x Lower	257	241	9	8	0	1	4
Il sabato del vignaioli pre	05/09/2022 1:00 AM	1.5x Higher	15852	12800	19	15	0	4	301

Evocative lanscape of Chianti	7/5/22 13:00	1.0x AVERAGE	362	343	4	4	0	0	2
La trilogia del Chianti Classico!	11/5/22 17:00	-1.1x Average	329	312	2	2	0	0	0
Guided wine tasting	05/19/2022 2:00 PM	2.1x Higher	750	734	14	14	0	0	55
Chicche della Casa - Educational	10/5/22 4:14	-1.2x Average	305	291	2	1	1	0	8
Chicche della Casa - Educational	05/17/2022 8:06 PM	-1.2x Average	286	271	2	1	1	0	15
Radda nel bicchiere promo	05/21/2022 4:01 PM	1.6x Higher	581	555	9	9	0	0	14
Evolution of the vineyards	05/22/2022 5:08 AM	-1.1x Average	318	300	4	4	0	0	1
Chicche della Casa -Educational	05/24/2022 10:44 AM	-1.8x Lower	201	191	1	0	1	0	10
Vineyards and ruins of the convent	05/30/2022 2:00 AM	1.6x Higher	570	565	14	14	0	0	28
Lunch and dinner at the cloister	05/27/2022 1:00 PM	1.3x Higher	476	457	8	8	0	0	18
Pentecoste in Castellina in Chianti promo	05/30/2022 7:00 AM	-1.3x Average	277	273	0	0	0	0	4
Lunch and dinner at the cloister	05/27/2022 1:00 PM	1.3x Higher	476	457	8	8	0	0	18
Pentecoste in Castellina in Chianti promo	05/30/2022 7:00 AM	-1.3x Average	277	273	0	0	0	0	4
Chicche della Casa -Educational	05/31/2022 7:00 AM	-5.0x Lower	71	68	4	2	2	0	4
Tasting menu at the Bistrot convent	3/6/22 5:00	1.7x Higher	546	546	7	6	0	1	13
I profumi di Lamole promo	3/6/22 17:20	1.2x Average	365	363	4	4	0	0	1

Source: Thesis author production.

A4. In-depth interview questions

1. How helpful do you find visual elements as a marketing strategy today?

- Very helpful
- Helpful
- Neither helpful nor unhelpful
- Unhelpful
- Very unhelpful

2. What sector do you work for?

- Marketing
- Production
- Administration
- Hospitality
- Tourism
- Other

3. Does your company use any visual elements as part of the marketing strategy?

- Yes (please do not answer the next question)
- No (please answer the next question)

4. For the next few years, will you consider including visual content in your marketing strategy?

- Yes
- No
- Maybe, I will consider them.

5. Can you specify which visual elements the company uses?

6. When did the company start using them?

7. Why did you or your company start to use visual elements as a marketing strategy?

8. What do you aim with the use of this type of visual element?

9. Which social media does the company use most frequently?

10. Why do they choose those social networks more than other ones?

11. What kind of content does the company post?

12. Did you have an expected ROI after using images as a marketing strategy?

- Yes
- No
- It was good but didn't cover the total investment.

13. Did you have an expected ROI after using videos as a marketing strategy?

- Yes
- No
- It was good but didn't cover the total investment.

14. Do you think visual marketing strategies on social media make people come to the place?

- Absolutely, YES
- Yes
- Not sure about it
- No
- Definitely, No

15. What are you thinking to implement in the future for your marketing strategy? Will you focus on the reinforcement of some tools? (Short term question)

16. Will you focus on the production of more visual content? If so of what type, why and for whom?

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