

MULTIMODALITY IN TOURISM WEBSITES: ASHEVILLE VS CHARLOTTE

by

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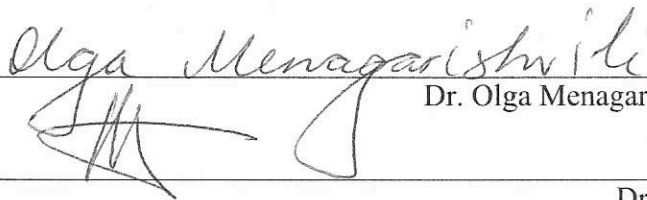
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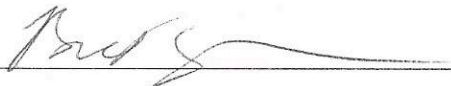
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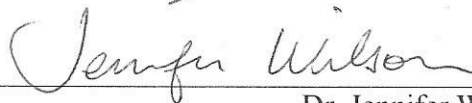
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Abstract

Abstract

Tourism websites promote and enable the potential tourist to obtain information about a particular destination. Their role in facilitating communication and trade between the destination and the potential tourist lend them to study in the field of professional writing. Tourism websites for North Carolina cities have not been analyzed at all, and little research has focused on multimodality in tourism websites. According to Cynthia Selfe and Pamela Takayoshias' definition that will be used in this paper, multimodal texts "exceed the alphabetic and may include still and moving images, animations, color, words, music, and sound" (as cited in Lauer, 2009). The following study addresses how multimodality functions in the official tourism websites of Asheville, NC (exploreasheville.com) and Charlotte, NC (charlottesgotalot.com). To do this, the data were analyzed according to (1) multimodality types, (2) Brown's (2017) motion techniques, and (3) Kress and van Leeuwen's (2006) realizations. The study concludes that both websites employ multimodality in different ways. The pages with the highest and most diverse forms of multimodality are pages of importance. These pages emphasize the cities' special attractions, like the culinary and music scenes for Asheville and the sports scene for Charlotte.

Keywords: tourism website, multimodality, North Carolina

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Multimodality in Tourism Websites: Asheville vs Charlotte

Tourism websites are a genre of professional writing because of their purpose. These websites are used to promote tourism and enable the potential tourist to learn more about specific destinations. Tourism websites are also business communications between sellers (website designers and destination site managers) and buyers (potential tourists) about a specific product (the destination). Without tourism websites, a major method of communication would be missing from the tourism industry.

Tourism has an important role in the American economy, and a growing portion of tourism spending is occurring online. In 2016, \$190.4 billion US dollars were spent in online travel sales. By 2021, this number is projected to increase to \$232.49 billion US dollars (“Digital travel sales” 2017). In 2016, North Carolina reported a \$22.9 billion revenue from nearly 50 million visitors from around the United States. The \$22.9 billion revenue is a 4.3 percent increase from the previous year (“North Carolina Tourism”). Of the nearly 50 million visitors to North Carolina in 2016, the Charlotte region hosted 27.8 million of them. These visitors to the Charlotte region spent more than \$6.7 billion (“Visitors”). In that same year, Buncombe County, home to Asheville, NC, reported a total economic impact of nearly \$3 billion (“Economic”). Both the Charlotte Regional Visitors Authority and the Asheville Convention & Visitors Bureau have suggested that their advertising has played an important role in the tourism rates and tourism revenue (“Visitors”; “Economic”).

Due to the importance and the complexity of tourism websites, it is necessary that they are further studied. The Charlotte Regional Visitors Authority and the Asheville Convention & Visitors Bureau are the organizations responsible for creating and maintaining each cities’ respective tourism website. This can be seen by the organizations’ logos at the bottom of the websites. Malenkina & Ivanov (2018, p. 204) suggest that tourism websites “...play an important

role not only in providing (potential) tourist with information about the destination (e.g. resources and attractions, accessibility, accommodation, activities, history, traditions, culture, legal issues, etc.), but also in creating and projecting positive destination image, and attracting tourists to the destination.” The growing financial importance of the tourism website coupled with Fernandez-Cavia and Castro’s concept of tourism websites as “complex communication tools” makes the further study of tourism websites valuable (as cited in Malenkina & Ivanov, 2018).

Tourism websites attempt to convey the destination experience to the potential tourist, and multimodality is an essential element in that communication. According to Cynthia Selfe and Pamela Takayoshias’ definition, multimodal texts “exceed the alphabetic and may include still and moving images, animations, color, words, music, and sound” (as cited in Lauer, 2009). This is the definition of multimodality that will be used throughout this study. Multimodality offers website designers the option to use a range of communication modes. Perhaps a video best conveys the beauty of the shoreline while text explains the different activities one could do on the shoreline. When used alone, each mode conveys a portion of the tourist experience, but when used together, the potential tourist receives a more comprehensive view of the destination.

Multimodality allows the website designer to emphasize certain aspects of the website. As Malenkina & Ivanov (2018) observe, the image of a destination is the thing that first attracts the attention of the potential tourist, and it is the thing that stays in their memory. The role of image on tourism websites cannot be overlooked, especially when motion is incorporated into the image. The implementation of motion into images or graphics has been an essential way to capture audience’s attention (Brown 2017). This makes motion a quick way to establish a website’s value in the first ten seconds that the audience interacts with it (Brown, 2017). Images

and motion are key factors in a tourist website's ability to attract and maintain viewer interest, so they are important factors to study when addressing tourism websites.

Although there is research on tourism websites, a gap still exists. Little research has focused on multimodality in tourism websites. Additionally, the tourism websites for North Carolina cities have not been studied at all. This study will address these gaps.

More specifically, the study will explore the ways in which the official tourism websites of Asheville, NC (exploreasheville.com) and Charlotte, NC (charlottesgotalot.com) employ multimodality. The rest of this paper will be organized as follows. To begin, an overview of literature on the effectiveness of tourism websites, the linguistic discourses of tourism websites, and multimodality in tourism materials will be presented. Next, the methodology and the findings for this study will be provided. Finally, the findings and future research will be discussed.

Literature Review

In this section, literature concerning tourism website effectiveness, tourism website as a linguistic discourse, multimodality and tourist promotional materials as well as the research gaps will be discussed.

Tourism Website Effectiveness

Most studies that consider tourism websites investigate the overall effectiveness of one or more tourism websites. The criteria for finding a specific tourism website effective vary from study to study. RuelNovabus, Matias, & Mena (2015) focused on tourism websites for states or provinces within the same country and approached the idea of effectiveness from a user-centered perspective. In a benchmarking exercise, the researchers asked Filipino domestic tourists to assess the tourism websites for four Filipino provinces using four quality factors: information completeness, credibility, usability, and persuasiveness. Their research enabled them to develop

the User-Perceived Quality Scale, a tool to evaluate the effectiveness of a destination website. Similar to RuelNovabus et al.'s (2015) focus on four locations within the same nation, Duggan and Lang (2010) explored high-user satisfaction in the state tourism websites of New York, Massachusetts, and Maine. The researchers applied their predetermined six drivers: tourist details, site appearance/usability, deals/promotions, segment marketing, foreign focus, and use of social media to analyze the strength of each website. The researchers both independently rated the websites in the six areas, and the ratings were compared. In the end, Duggan & Lang (2010) found that Massachusetts rated the highest for user satisfaction and was followed by Maine by 0.4 points and New York by 0.5 points. In a larger data pool, Li & Wang (2011) applied the ICTRT model, or Information, Communication, Transaction, Relationship and Technical merit, to the US State Tourism Offices (STO) website for all 50 of the United States of America. Li & Wang (2011) found that the STO websites were focused on the use of basic concepts, like information and communication, but the STO websites were more limited in their use of advanced functions, like transaction and relationship building. Additionally, Patrick Tierney (2012) sought "to develop and apply a low-cost, automated, Internet-based survey methodology" at the state level. Tierney surveyed 833 persons in three phases to gather data concerning the California Division of Tourism official website. The surveys inquired as to the participant's likeliness to visit California and the effectiveness of the website. While Tierney determined that his methodology was efficient, the survey response rate was low at 2.0%. Through different methods, all four of the studies discussed above addressed tourism website effectiveness at the state or province level.

Woolsey (2010) limited her website selection to official tourism websites of cities within a single state. The three cities chosen, Los Angeles, San Diego, and San Francisco, are all located in California. Woolsey analyzed the websites through the general information, the ability

to book a vacation, the digital and print materials, the use of media components, and the partnerships. Woolsey (2010) found that the official tourism website for San Francisco stood out when compared to Los Angeles and San Diego.

Mura & Sharif (2011) and Canals (2010) focused on the tourism websites for countries in a specific region and applied different criteria to the websites to judge the overall effectiveness of the tourism websites. Mura & Sharif (2011) performed a benchmarking exercise for the official tourism websites of five Southeast Asian countries: Malaysia, Indonesia, Thailand, Vietnam, and the Philippines. Researchers evaluated each website for user-friendliness, the attractiveness of the website, marketing attractiveness, and the information provided on rural tourism and sustainability. Mura & Sharif (2011) found that the websites for Indonesia and Malaysia stood out because of their visual appeal. As Mura & Sharif (2011) studied five countries in Southeast Asia, Canals (2010) studied three countries in Southwestern Europe. Canals did a performance audit of the tourism websites for France, Spain, and Portugal using the amount of information provided, website design, and reciprocity with customers. Canals (2010) used online and email surveys to gather information. The results demonstrated that all three websites succeed in a few areas and failed in the others, but the researcher noted the tourism website for France as the most effective.

Cho & Sung (2012)'s study focused on the official Korean Tourism Guide Website and presented data on the website's user-friendliness, attractiveness, information, and marketing effectiveness in Korea, China, and the United States. Cho & Sung (2012) found strong cross-cultural effects on these factors, which means that the culture of the potential tourist and the culture of the tourist destination mix in these areas to promote communication between the two cultures.

Lian, T., Yu, C., Wang, Z., & Hou, Z. (2017) set different criteria for the selection and evaluation of their websites, but they still sought to examine the effectiveness of different tourism websites. While all of the previously mentioned studies judge the effectiveness of the tourism websites for locations in a specific region, Lian, et al. (2017) chose two websites from non-profit tourism, two from direct tourism, and two from intermediary tourism. Researchers then recorded and calculated multiple aspects of all six websites. Lian, et al. (2017) ranked the six websites in all of the recorded and calculated areas before offering a number of suggestions for improving the websites.

Tourism Websites as a Linguistic Discourse

Although the effectiveness is a popular subject among tourism website studies, other researchers address the role of language in tourism websites. For example, Malenkina & Ivanov (2018) perform an analysis of the official tourism websites of all seventeen Spanish Autonomous Communities. The researchers built a corpus of information from the websites that was divided into four categories: accessibility, accommodation, resources, and unique selling point.

Malenkina & Ivanov (2018) concluded that the tourism websites for the seventeen Spanish Autonomous Communities did use persuasive language. Teodorescu (2014) focused her study on how and in what way language is used for promotion on tourism websites. She found that positive emotion words, superlatives, and imperatives are employed to persuade audiences.

Salim, M. A. B., Ibrahim, N. A. B., & Hassan, H. (2012) compiled a literature review on language and tourism. They found that much of the existing research in this area did not cover websites and blogs, but it did cover printed promotional material, like brochures, guidebooks, magazines, pamphlets, and booklets. Salim et al. (2012) concluded that more research must be conducted in the cross-section of language, tourism, and websites or blogs. Thurlow & Jaworski (2011) approached the subject of language and tourism from another perspective. They analyzed

the tourism genres of broadcast media, guidebook glossaries, and guided tours to discover how local languages have shifted to reflect the region's tourist identity. The researchers also found that a shift has occurred in relation to tourism language and suggest that the shift can only have a negative impact (Thurlow & Jaworski, 2011). As the above studies and literature reviews have demonstrated, researchers are investigating the role of language within tourism websites.

Multimodality and Tourist Promotional Materials

Several studies explored multimodality in tourism websites and tourism brochures. Krisjanous (2016) evaluated 25 dark tourism websites using multimodal discourse analysis. Krisjanous defined dark tourism as "travel to a site where mass loss, death or atrocity has taken place." (2016) Krisjanous concluded that multimodality is key to dark tourism websites because it is better able to convey the experience to the perspective tourist. Martinez-Sala, A. M., Monserrat-Gauchí, J., & Campillo Alhama, C. (2017) approach tourism websites through interactivity and social features. The researchers performed a content and functional analysis on the official tourism websites of Spanish Sun and beach destinations using a number of indicators. Martinez-Sala, et al. (2017) found that these websites poorly engaged interactivity and social features, which limits the websites' ability to have a two-way communication with potential tourists. Hiippala (2017) has also done research on multimodality and tourism, but his work focused on tourism brochures and not websites. In his overview of the *Genre and Multimodality* framework, Hiippala (2017) discussed his annotated corpus of 58 tourist brochures. He found that the content of the brochures altered with the purpose of it.

Research Gaps

As can be seen above, tourism websites and other promotional materials have been evaluated for effectiveness, as a linguistic discourse, and as multimodal artifacts. However, little of this research has focused on multimodality in tourism websites: I have found only two sources

that address this topic. Also, tourism websites for North Carolina cities have not been analyzed at all. This paper will attempt to address both of these gaps.

Methodology

The following section will discuss the research process. The overall approach consisted of two stages. The first stage included the choice of the two websites, exploreasheville.com and charlottesgotalot.com, to be analyzed in the study. The second stage involved the application of the three systems of analysis: my general types of multimodality, Brown's (2017) motion techniques, and Kress & van Leeuwen's (2006) realizations (descriptions to be used as a tool for visual analysis). I will discuss each of these stages below.

Website Selection

The tourism websites, exploreasheville.com and charlottesgotalot.com, were chosen for this study because of the study's scope, the cities' locations, and the websites' status as official tourism websites. Because of the scope of this study, it was determined that only two websites should be analyzed. An alternative to an in-depth analysis of two websites would have been a more general look at a much wider range of official tourism websites for North Carolina cities. This alternative was not pursued because of the time constraint placed on the study as well as my interest in delving deeper into the multimodal content of a smaller number of websites.

The websites for Asheville, N.C. and Charlotte, N.C. were chosen because of the cities' locations and the websites' status as official. Asheville, N.C. and Charlotte, N.C. are located in different regions of North Carolina. Asheville is in the mountains, and Charlotte is more centrally located along the South Carolina boarder. Additionally, exploreasheville.com and charlottesgotalot.com are the official tourism websites for the cities.

Immediately, it became apparent that a complete and in-depth analysis of both websites would be difficult under constraint of time and resources, so I decided to limit the amount of

information that the study would address for both websites. The scope was narrowed to the “Home” pages (referred to as *level 1* or *L1* pages), the “Things to Do” pages (referred to as *level 2* or *L2* pages), and the subheadings under the “Things to Do” pages, such as “Arts & Culture”, “Shopping”, or “Recreation & Nature” (referred to as *level 3* or *L3* pages). Once the scope of the study was limited to levels 1 through 3 of the “Things to Do” pages, it was further reduced to exclude outside advertisements, as these would be an interesting subject for a separate study.

After I selected websites and determined the scope of the data from each website, I saved the pages selected for analysis using screenshots. This process of permanently capturing each page occurred on October 2 and October 7 of 2018.

Method 1: General Types of Multimodality for Analysis

For each website, three types of analysis were conducted. The first type employed general types of multimodality. I developed this method of analysis to get an overview of the different types of multimodality included in both websites. This analysis also provides context for the more specific image surveys that will be explained under Method 3: Kress and van Leeuwen’s Realizations.

To organize the different types of multimodality employed in these two tourist websites, the categories of *featured events*, *images*, *index*, *internal links*, *playlists*, *embedded social media*, *text*, and *videos* were used. The *featured events* category refers to the specific events that each page would highlight. These featured events differ from outside advertisements in that advertisements were labeled as such. Additionally, the featured events were hosted by the community instead of a specific business. The featured events were also more specific to each page than the advertisements. The category of *images* documents the images true to the website. This means that the images were not logos for outside businesses. Thus, images for advertisements and images found in the index were not included in the *images* count. The *index*

category denotes whether or not an index was present on each page. The indexes were large banks of information that were relevant to each page. The indexes were often pages long and included a number of labeled advertisements, so the classification was limited to whether or not it was present on the specific page. *Internal links* were also counted in this system of analysis. These links did not lead to outside pages. Premade musical *playlists* were also cataloged. *Embedded social media* was another aspect included in this system. To be counted as *embedded*, the social media platform, such as Instagram or Facebook, must be included on the page and require no clicking to view it. To quantify the category of *text*, each end punctuation, like a period, was counted regardless of being grammatically incorrect or the presence of an ellipsis. *Videos* were also counted. To qualify as a video, the item must be labeled as such by the website or play with little to no user interaction.

The images on levels 1 through 3 of Things to Do were classified according to these categories.

Method 2: Brown's Motion Techniques

Upon my first interaction with these tourism websites, it became clear that some method of analysis would be needed to catalog the use of motion in images. Brown's (2017) Motion Techniques were chosen for this because this method provided a number of categories with clear definitions and was sourced from a well-known website on webpage design.

In his 2017 article, "How to Integrate Motion Into Your Website Design" on the PageCloud website, Brown suggests the use of a number of motions, such as *state change*, *emphasis*, *reveal*, *semantic animation*, *parrallax*, and *dolly and zoom*, to add visual interest to a website. The following list provides definitions for all terms as provided by Brown (2017):

- a. *State change*: “This animation reflects user interaction and shows that an object on the site has changed because someone has hovered over a section or clicked.”
- b. *Emphasis*: “These animations draw attention to a specific piece or action in order to propel a user to engage further with your site.”
- c. *Reveal*: “Some animations work to hide information (like menus) at the side or bottom of a site, and can be called upon to appear as if by magic.”
- d. *Semantic animation*: “Basically, the point is you can’t think of each animation as a separate entity if they interact with each other or lead to a new page, because it will seem like a continuous experience- a single space.”
- e. *Parallax*: “This primarily scroll-based animation describes different interface elements moving at different rates. [...] Objects in the foreground move faster, and are perceived as closer to us, whereas objects in the background move slower and seem further away.”
- f. *Dolly and zoom*: “Originally taken from film, these concepts refer to the movement of objects relative to the camera.”

For the purpose of this study, these techniques were further divided into *link* (L) or *no link* (N). These labels represent whether or not the image was used as a link to another page within the website. Furthermore, the category of *no motion* was added to include the images that were still.

The images on levels 1 through 3 of “Things to Do” page were classified according to these motion techniques.

Method 3: Kress and van Leeuwen’s Realizations

Because of the number and range of the images included in the two tourism websites, it became important to further catalogize them. Kress and van Leeuwen’s (2006) book is a well-

known source that offers numerous ways of classifying images. Because of this, it was chosen as the third method to analyze the multimodality of these tourism websites.

Kress and van Leeuwen (2006) note a number of ways to classify images. For the purpose of this study, realizations will be defined as descriptions to be used as a tool for visual analysis (Kress and van Leeuwen, 2006). However, Kress and van Leeuwen (1996) have offered a more detailed explanation of the term. They point out that “the observation that the semiotic code of language and the semiotic code of pictures each have their own quite particular means of realizing what in the end are perhaps quite similar semantic relations.” (p. 44) The realizations provided in Kress and van Leeuwen’s work were sorted, and those realizations that fit the scope of this study were chosen. The following is a list of the chosen realizations and the definitions provided by Kress and van Leeuwen (2006).

- a. *Demand*: “Gaze at the viewer” (p. 148)
- b. *Offer*: “Absence of gaze at the viewer” (p. 148)
- c. *Intimate/personal*: “Close shot” (p. 148)
- d. *Social*: “Medium shot” (p. 148)
- e. *Impersonal*: “Long shot” (p. 148)
- f. *Involvement*: “Frontal angle” (p. 148)
- g. *Detachment*: “Oblique angle” (p. 148)
- h. *Viewer power*: “High angle” (p. 148)
- i. *Equality*: “Eye-level angle” (p. 148)
- j. *Represented participant power*: “Low angle” (p. 148)
- k. *Centred*: “An element (the Centre) is placed in the centre of the composition.”
(p. 209)
- l. *Polarized*: “There is no element in the centre of the composition.” (p. 209)

- m. *Triptych*: “The non-central elements in a centred composition are placed either on the right and left or above and below the Centre.” (p. 209)
- n. *Circular*: “The non-central elements in a centred composition are placed both above and below and to the sides of the Centre, and further elements may be placed in between these polarized positions.” (p. 209)
- o. *Margin*: “The non-central elements in a centred composition are identical, so creating symmetry in the composition.” (p. 209)
- p. *Mediator*: “The Centre of the polarized centred composition forms a bridge between Given and New and/or Ideal and Real, so reconciling polarized elements to each other in some way.” (p. 209)
- q. *Given*: “The left element in a polarized composition or the left polarized element in a centred composition. This element is not identical or near-identical to the corresponding right element.” (p. 209)
- r. *New*: “The right element in a polarized composition or the right polarized element in a centred composition. This element is not identical or near-identical to the corresponding left element.” (p. 209)
- s. *Ideal*: “The top element in a polarized composition or the top polarized element in a centred composition. This element is not identical or near-identical to the corresponding bottom element.” (p. 209)
- t. *Real*: “The bottom element in a polarized composition or the bottom polarized element in a centred composition. This element is not identical or near-identical to the corresponding top element.” (p. 209)

The images on levels 1 through 3 of “Things to Do” page were classified according to these realizations.

Findings

The following section presents the data collected from the official tourism websites for Asheville and Charlotte.

General Types of Multimodality Applied to Asheville's Website

Table A1 contains the results of the analysis of Asheville's website according to the General Types of Multimodality.

The "Music" page (*L3*) has the most *featured events* at 26. An example of *featured events* is the "Live Music Calendar" shown in Figure B1 alerts the potential tourist to upcoming events. This item allows the potential tourist to easily incorporate a live music event into his travel plans or to plan a trip around specific live music events.

The "Culinary" page (*L3*) contains the most *images* at 30. For example, Figure B2 captures a portion of the images included on the page. The images vary in size, content, and context.

For the *index* category, the "Things to Do" page (*L2*), the "Attractions" page (*L3*), the "Recreation & Nature" page (*L3*), the "Shopping" page (*L3*), the "Arts" page (*L3*), the "Spas & Wellness" page (*L3*), the "Tours" page (*L3*), and the "Neighborhoods & Nearby Towns" page (*L3*) have the maximum amount. In Figure B3, a portion of the *index* on the "Recreation & Nature" page (*L3*) is shown. This *index* allows a potential tourist to quickly access a number of recreation-based and nature-based activities in the Asheville region.

In the *links* category, the "Culinary" page (*L3*) dominated with 29 *links*. Figure B4 illustrates 4 of the 29 *links* found on the "Culinary" page (*L3*). These 4 *links* allow the potential tourist access to different food-related articles on the website and to further plan their travels.

The “Music” page (*L3*) contains the only *playlist*. That playlist, “Explore Asheville Radio: Sounds of AVL”, is shown in Figure B5. It allows the potential tourist to learn more about the Asheville music scene.

Under the *social media* category, the “Home” page (*L1*) has 10 embedded Instagram images. Figure B6 depicts all 10 Instagram images embedded on the “Home” page (*L1*). The accompanying hashtag, #VisitAsheville, allows the potential tourist to see photos of tourists who have already visited Asheville. All of the other pages employ Facebook.

The “Home” page (*L1*) also contains the most *text* at 23. As discussed in the Methodology section, *text* was counted by end punctuation regardless of grammatical correctness. Figure B7 contains a portion of the *text* on the “Home” page (*L1*). In Figure B7, the portion of the *text* as well as the image preceding it offer the potential tourist a preview of the article linked. These articles offer the potential tourist information on travel destinations in the Asheville region.

The “Culinary” page (*L3*) has the maximum number of *videos* at 4. Figure B8 is a screenshot of only 1 of these four *videos*, but the potential tourist can click the arrows to the right and the left to reveal the others.

General Types of Multimodality Applied to Charlotte’s Website

Table A2 contains the results of the analysis of Charlotte’s website according to the General Types of Multimodality.

The “Sports” page (*L3*) contains the most *featured events* at 12. Figure B9 captures 8 of the 12 featured events on the page. The featured events are divided by the specific Charlotte sport’s team, which allows the potential tourist easy access to information on their favorite team.

For the category of *images*, the “Home” page (*L1*) has the most at 24 images. For example, Figure B10 shows 5 of the 24 images. Many of the images, like those in Figure B10,

act as links to other pages or articles on the website. These 5 images are under the header “Eat & Drink”, so they contain food-related content and link to food-related pages.

The “Things to Do” page (*L2*), the “Arts & Culture” page (*L3*), the “Attractions” page (*L3*), the “Golf” page (*L3*), the “LGBTQ” page (*L3*), the “Nightlife & Entertainment” page (*L3*), the “Outdoors & Adventure” page (*L3*), the “Shopping” page (*L3*), the “Sports” page (*L3*), and the “Tours & Experiences” page (*L3*), have an *index*. Figure B11 depicts beginning portion of the index found on the “Things to Do” page (*L2*). By using the index, the potential tourist is quickly able to select events that interest them.

The “Sports” page (*L3*) has the most *links* at 33. Figure B12 contains 8 of the 33 links found on the “Sports” page (*L3*). These *links* are marked by images and text. The link markers tell the potential tourist what pages or articles she will be taken to if used.

The *social media* category has a maximum of 9 embedded Instagram images on the “Outdoors & Adventure” page (*L3*). In Figure B13, these 9 embedded Instagram images are shown. The hashtag, #charlottesgotalot, allows the potential tourist to connect with others that have already visited Charlotte and to what they have done.

The “Arts & Culture” page (*L3*) contains the most *text* at 4. *Text* was counted by the inclusion of end punctuation, as explained in the Methodology section. All of the text contained on the “Arts & Culture” page (*L3*) is shown in Figure B14. Here, the text acts as a short summary of the “Arts & Culture” page (*L3*).

For the category of *video*, the “Home” page (*L1*) has the only one. A still of the *video* is shown in Figure B15. The *video* partially captured in Figure B15 is compiled of a few shorter chips edited together. As a result, the *video* in Figure B15 reflects the range information found on the website.

None of the pages contain *playlists*.

Brown's Motion Techniques Applied to Asheville's Website

Table A3 contains the results of the analysis of Asheville's website according to Brown's (2017) Motion Techniques.

The "Music" page (*L3*) has the most *state change: link* images at 11. For example, Figure B16 shows an image of a man and a woman dancing. If the potential tourist clicked on the arrows to the right or the left, the image would change. These images are also linking to other pages or articles. The image of the man and the woman dancing links to the article "Where to Dance in Asheville."

Under the *state change: no link* category, the "Culinary" page (*L3*) has the most at 5. For example, Figure B17 depicts an image of hands and a clam dish. However, if the potential tourist clicked on one of the grey circles to the left, the image would shift. These images do not act as links to other pages or articles because they are page headers.

The "Music" page (*L3*) has 1 image that is a *reveal: link*. In Figure B18, the "Live Music Calendar" of featured events is shown. This calendar only appears when the potential tourist has roamed his mouse in the upper, left side of the page. The "Live Music Calendar" contains a number of links that the potential tourist can interact with and allows her to access a live music event.

The *no motion: link* category has the most images on the "Culinary" page (*L3*) at 25. In Figure B2, 6 of the 25 images are depicted. These images are still, but they act as links to other pages and articles on the website.

For the *no motion: no link* category, the "Home" page (*L1*) has 2 images. In Figure B19, an image of the mountains and a red leaf are shown. These images are still and do not link to other pages or articles. They are used for aesthetic purposes.

None of the pages contained images in the following categories: *emphasis: link*, *emphasis: no link*, *reveal: no link*, *semantic animation: link*, *semantic animation: no link*, *parallax: link*, *parallax: no link*, *dolly & zoom: link*, and *dolly & zoom: no link*.

Brown's Motion Techniques Applied to Charlotte's Website

Table A4 contains the results of the analysis of Charlotte's website according Brown's (2017) Motion Techniques.

The "Sports" page (*L3*) has the most *state change: link* images at 18. For example, Figure B20 depicts 5 of the 18 images. When the potential tourist roams her mouse over the images, the images begin to pan in. The images also serve as links to other pages or articles.

The "Home" page (*L1*) has the most *state change: no link* images at 3. In Figure B21, 1 of the 3 images is shown. With little to no user interaction, the image will pan inward. Then, the image will change to the next *state change: no link* image. This cycle will continuously occur. However, if a potential tourist roamed his mouse over the three neighborhood headings in the bottom left of the image, the image would change to one specific to the neighborhood. For example, when the neighborhood heading "Uptown" is roamed over, the image of a city scape is shown. When "Noda" is scrolled over, two girls walking in front of a brightly painted building are shown. While Figure B21 does have 4 links on it, it was considered a *no link* image. Clicking anywhere on the image does not lead to another page or article on the website, but clicking in different location will take the potential tourist to different pages.

Under the *dolly & zoom: link* category, the "Things to Do" page (*L2*) contains the most images at 25. For example, Figure B22 shows 5 of the 25 *dolly & zoom: link* images. These images pan inward with little to no user interaction. So, if the potential tourist scrolled her mouse over these images, they would move. These images also act as links to other pages or articles within the website.

The “Attractions” page (L3) does have the only *no motion: link* image. The image is shown in Figure B23. It features a woman and a man sitting on a crowded tour bus while laughing. The link encourages potential tourist to learn more about tours on the “Tours & Experiences” page (L3). The content and context of the image suggest to the potential tourist that Charlotte offers wonderful experiences that she too can enjoy.

Ten pages have one *no motion: no link* image. These pages are the “Arts & Culture” page (L3), the “Attractions” page (L3), the “Family Friendly” page (L3), the “Golf” page (L3), the “LGBTQ” page (L3), the “Nightlife & Entertainment” page (L3), the “Outdoors & Adventure” page (L3), the “Shopping” page (L3), the “Sports” page (L3), and the “Tours & Experiences” page (L3). In Figure B24, a *no motion: no link* image is shown from the “Nightlife & Entertainment” page (L3). The image acts as a header for the page.

No images of the following categories were found on the Charlotte pages: *emphasis: link*, *emphasis: no link*, *reveal: link*, *reveal: no link*, and *dolly & zoom: no link*.

Kress and van Leeuwen’s Realizations Applied to Asheville’s Website

Table A5 contains the results of the analysis of Asheville’s website according to Kress and van Leeuwen’s (2006) realizations. The Methodology section for this method lists some terms that will not be found in Table A5. They were removed from the table because the categories had results of zero on both Asheville, N.C. and Charlotte, N. C. as well as in the corresponding *link* and *no link* category.

As Table A5 demonstrates, the “Home” page (L1) has the most *demand* images at 3. Figure B25 depicts one these images. The image is categorized as *demand* because the woman in the photo is gazing at the viewer. Her gaze towards the viewer acts as an acknowledgment of the viewer and creates a feeling of inclusion in the viewer.

Under the category of *offer*, the “Culinary” page (L3) has the maximum at 23 images. For example, Figure B26 shows a man and woman having a conversation in a bar. Neither person acknowledges the viewer. With the man and woman ignoring the viewer, a realistic scene is depicted in the image, and the viewer feels as though he is actually there.

The “Culinary” page (L3) has the most *intimate/personal* images at 11. As Figure B27 shows, the image brings the viewer closer to the subjects. Thus, the viewer truly feels as though she is experiencing a day at the farm with friends.

The “Culinary” page (L3) also contains the most *social* images at 12. In Figure B28, the distance between the camera and the subject, the men in the kitchen, creates a medium shot. The distance creates the impression that the viewer is in the restaurant and looking into the kitchen.

Under the *impersonal* category, the “Neighborhoods & Nearby Towns” page (L3) has the most images at 9. Figure B29 depicts a long shot of an impersonal landscape at Biltmore Park filled with people.

The “Arts” page (L3) has the most *involvement* images at 8. Figure B30 shows the cover image for the link to the “Performing Arts” page. In it, a man wearing a bee costume is speaking to a tour bus. The viewer is positioned so that the guide in the costume is facing her. This positioning creates the illusion that the viewer is a member in the tour.

The “Things to Do” page (L2) has the most *detachment* images with 3. Figure B31 is of a man painting and is taken at an oblique angle. The image has been taken at a tilted angle that puts more emphasis on the painting than the painter.

Under the category of *viewer power*, the “Culinary” page (L3) has 7 images. Figure B32 is an example of a *viewer power* image because it is taken at a high angle. In Figure B32, the viewer is looking straight down on a table of food and coffee. The positioning puts the food in more focus than the hands on the people eating.

The “Culinary” page (*L3*) has the most *equality* images at 16. Figure B33 shows an image of three men with their musical instruments. The men are eye level with the viewer, which makes the image *equality*.

For the category *represented participant power*, the “Attractions” page (*L3*) has the most images at 4. For example, Figure B34 depicts an aerial view of the changing leaves and a river in the Asheville region. The low angle of the photo allows the viewer to see what the Asheville landscape offers in the fall.

The “Home” page (*L1*), the “Recreation” page (*L3*), and the “Culinary” page (*L3*) all contain 3 *centred* images. Figure B35 shows an image from the “Recreation & Nature” page (*L3*). The image is centred on a raft full of people floating down a river.

The “Culinary” page (*L3*) has the most *polarized* images at 20. In Figure B28, the image is polarized because it does not feature a *centred* object. Instead, the men to the left and the right of the centre as well as the metal stand with plates attract the viewer’s eyes. It allows the viewer to focus on the whole kitchen and not a portion of it.

In the *trptych* category, the “Attractions” page (*L3*) has the most images at 13. The image in Figure B36 shows a *polarized* landscape with no element in the centre. The river runs up the left of the image while the bright, fall leaves cover the right side.

The “Home” page (*L1*) contains the most *circular* images at 3. Figure B38 depicts a rooftop bar. The image is *centred* by the use of straight lines that all meet in the centre. However, the image is also framed on all sides. The dark roof frames the top of the image while the tables, chairs and dark floor do so at the bottom of the image. The sides of the image are defined by the dark horizontal beams and the blue sky. The framing of this image emphasizes the industrial feel of the rooftop bar and the view it provides.

Under the category of *margin*, the “Music” page (L3) has the most images at 3. In Figure B38, the outdoor stage is the *centred* element. The two large, brown buildings that frame the outdoor stage create symmetry in the image and make it a *margin* image.

The “Home” page (L1), “Music” (L3), and “Culinary” (L3) have the most *mediator* images at 3. For example, Figure B39 is an image from the “Music” page (L3). In it, the outline of a man’s head acts as the *centre* of the image. The *centre* of this image bridges the *ideal* and the *real*. The *ideal* in this image are the neon lights and the purple-colored band while the *real* is the pink-colored crowd. The *ideal* and the *real* differ in the color and the brightness with the *ideal* being the brighter and more colorful of the two. Still, the *centre* (the man) is able to bridge the *ideal* and the *real* because he is back lit by his computer scenes. Additionally, he acts as a bridge because of his job. His role as a technician means that he is working to put on the concert, like the performers on stage, yet he is standing amongst the crowd and experiencing the show as a member of the audience would. Thus, Figure B39 is an example of a *mediator* image in two ways.

The “Things to Do” page (L2) and the “Attractions” page (L3) have the most *given* images at 7. Figure B40 shows a *centred* image with the mug held by the woman being the *centre*. The woman is to the left of the mug, which makes the image *given*. The darker lighting on the left adds to the *given* classification.

Under the *new* category, the “Neighborhoods & Nearby Towns” (L3) page has the most images at 8. In Figure B41, the image is *polarized* because the image is not *centred* on a specific object. However, the image does focus on two blue rocking chairs to the right of the image, which makes the image a *new* image.

The “Recreation & Nature” page (L3) and the “Neighborhoods & Nearby Towns” page (L3) have the most *ideal* images at 1. For example, in Figure B42 the viewer’s eye is drawn to

the bright blues and purples of the sky or the top of the image. The image is *polarized* because the subject, the hiker standing on the rock outcropping, is to the right of *centre*.

From the *real* category, the “Home” page (*L1*) has the most images at 2. Figure B43 is a *centred* composition with the Biltmore House in the *centre*, but the heavy reds and browns at the bottom of the image draw the viewer’s eye down. This makes it a *real* image as well as *centred*.

Kress and van Leeuwen’s Realizations Applied to Charlotte’s Website

Table A6 contains the results of the analysis of Charlotte’s website according to Kress and van Leeuwen’s (2006) realizations. Not all of the terms listed in the Methodology section for this method will be found in Table A6. When a category had zero occurrences for Asheville, N.C. and Charlotte, N.C. as well as the corresponding *link* or *no link* category.

The “Tours & Experiences” page (*L3*) has the most *demand* images at 4. In Figure B44, a brewery tour group is gazing at the viewer while smiling and waving.

The “Home” page (*L1*) and the “Things to Do” page (*L2*) have the most offer images at 10. In Figure B45, two men are reading a pamphlet in an art museum. Because the men are reading the pamphlet, they are not gazing at the viewer. However, by not addressing the viewer, the experience for the viewer becomes more realistic.

Under the category *intimate/personal*, the “Family Friendly” page (*L3*) has the most images at 3. Figure B46 shows children standing around a museum exhibit. The positioning of the image makes the viewer feel as though she is standing beside the blonde girl to the left of the image. The *intimate/personal* composition of this image allows the viewer to imagine her own family experiencing the museum together.

The “Tours & Experiences” page (*L3*) has the most *social* images at 8. Figure B47 features an image of a group eating together in a restaurant. The image is positioned at a medium distance that makes the viewer feels as though she is sitting at the head of the table.

The “Sports” page (*L3*) has the most *impersonal* images at 10. Figure B48 shows a baseball game and stadium. The image is positioned at a distance that creates a long shot, which allows the viewer to see the people in the stadium, the players in the field, and the Charlotte city scape.

The “Home” page (*L1*) has the most *involvement* images at 10. In Figure B49, a woman is reading a pamphlet while facing a sculpture in an art museum. However, the image is positioned in a way that allows the woman to face the viewer as well as the sculpture, so the image is coded as *involvement*. This image allows the viewer to see what experiencing a Charlotte art museum might be like.

In the *detachment* category, the “Attractions” page (*L3*) has the most at 4. For example, Figure B50 capture people on a rollercoaster. The positioning of the image at an oblique angle emulates a disorientating rollercoaster experience for the viewer.

The “Sports” page (*L3*) has the most *viewer power* images at 6. Figure B51 looks down on a collection of race cars. The high angle of the image allows the viewer to see more race cars as well as the people interacting with the cars.

The “Outdoors & Adventure” page (*L3*) has the most *equality* images at 12. Figure B52 focuses on a boy smiling and rafting. The positioning of the photo at eye level allows the viewer to feel as though she is also in the next raft also being splashed by the rapids.

The “Sports” page (*L3*) features the most *represented participant power* images in at 9. The lower angle used in Figure B53 allows the viewer to see the lower and upper levels of the football stadium. It also allows the viewer to feel as though he is standing on the field with the players. It emphasizes the size of the stadium and suggests that the viewer is a special part of the experience, like the football players are.

Under the *centred* category, the “Home” page (*L1*) has the most images at 15. In Figure B54, the image is *centred* around the woman’s mouth. Her hand, the positioning, and the straw all draw attention to the woman’s mouth.

The “Sports” page (*L3*) the most *polarized* images in at 8. In Figure B55, the image does not have a *centred* object. The three diagonal lines run the length of most of the image.

The “Home” page (*L1*) has the most *trptych* images at 10. In Figure B56, the image is *centred* with the object on the table. The man and woman on either side of the table create a frame for the table and the object. The framing emphasizes the *centred* object and lengthens the image.

The “Outdoors & Adventure” page (*L3*) has the most *circular* images at 5. In Figure B57, the blue raft in the *centre* of the image is surrounded by green water. The *circular* composition emphasizes the vastness of the water.

Under the *margin* category, the “Home” page (*L1*) has the most images at 5. Figure B58 features a *centred* image with the largest, brown cottage being the *centre*. The smaller, brown cottage to the right and the woman in the foreground to the left work to make the image a *margin* composition.

The “Home” page (*L1*), the “Nightlife & Entertainment” page (*L3*), and the “Tours & Experience” page (*L3*) contain the most *mediator* images at 1 image each. In Figure B59, baseball field acts as the bridge between the *real* (the crowd) and *ideal* (the Charlotte cityscape). The parallel lines in the baseball field acts as a transition from the stadium crowd to the buildings of the cityscape.

The “Family Friendly” page (*L3*) has the most *given* images at 4. In Figure B60, the focus of the image is the aquarium rock to the left in a polarized composition. By focusing on a rock in the forefront, depth is added to the image and the aquarium is expanded backwards.

The “Things to Do” page (*L2*) has the most *new* images in at 3. In Figure B61, the two men to the right of the image are the focus of the polarized composition. By emphasizing the two men, the enjoyable time the men seem to be having is highlighted.

The “Outdoors & Adventure” pages (*L3*) and the “Sports” page have the most *ideal* images at 3. Figure B62 depicts people in a park. The image is *centred* and the building towards the top of the image make it *ideal*. By using an *ideal* composition, the park is enlarged.

None of the pages have a *real* image.

Discussion

The following will discuss the findings of the study. First, Asheville’s website and Charlotte’s website will be individually discussed. Then, both official tourism websites will be compared. Finally, future research will be discussed.

Discussion of Asheville’s Website

Over the course of the study, three pages on the Asheville website continued to stand out. These pages (“Home” page (*L1*), the “Music” page (*L3*), and the “Culinary” page (*L3*)) were consistently the pages with maximums in the data tables. In Method 1: General Types of Multimodality Applied to Asheville’s Website, the “Home” page (*L1*) contains the most *text*, a *video*, and a different *social media* platform than the other pages. The text included on the “Home” page (*L1*) operates in different ways. For example, the text in Figure B63 acts as a summary of the “Home” page (*L1*) and entices the viewer to continue exploring the page. However, the text in Figure B7 is the beginning fragments of two articles, “Escape to a Historic Four-Diamond Mountain Resort” and “Blue Ridge Beauty From a Brand New Perspective.” This text also acts to entice the reader’s interest but through a different manner. The “Music” page (*L3*) has the most *featured events*, the third most *links*, and the only *playlist* on the Asheville website pages included in this study. The “Live Music Calendar” in Figure B1 shows a number

of the *featured events*. The “Explore Asheville Radio: Sounds of AVL” in Figure B5 is the *playlist*. Both Figures B1 and B5 depict parts of the “Music” page (*L3*) that use links. Embedding links into the *featured events* and the *playlist* increases the interactivity of the item. The “Culinary” page (*L3*) has the most images, the most links, the second most text, and videos. As Figure B4 shows, the text, the images, and the links all coordinate. The text defines the images, and the links allow the viewer to learn more. The interactivity of these features on all of the pages enhances the viewer’s interest and increases information accessibility.

Method 2: Brown’s (2017) Motion Techniques Applied to Asheville’s Website shows that these three pages continue to stand out. The “Home” page (*L1*) is one of two pages with *state change: link* images. It is also the page that has the most *no motion: no link* images. The “Music” page (*L3*) has the most *state change: link* images and the only *reveal: no link* image on all of the Asheville pages included in the study. The “Culinary” page (*L3*) features the most *state change: no link* images and the *no motion: link* images. The combination of images with *motion*, such as *state change*, and *no motion* adds to the visual interest of the website. Again, the links increase the interactivity and accessibility of the pages.

Again, in Method 3: Kress and van Leeuwen’s (2006) Realizations Applied to Asheville’s Website, the “Home” page (*L1*) features the most *demand*, *circular*, *mediator*, and *real* images. The use of *demand*, *circular*, *mediator*, and *real* image composition encourages the viewer to look at the setting of the image, which is the tourist destination. The “Music” page (*L3*) does not dominate in Method 3 as much as it has in the previous Method 1 and Method 2. However, the “Music” page (*L3*) is still able to claim the most *margin* images. The “Culinary” page (*L3*) contains the most *offer*, *intimate/personal*, *social*, *viewer power*, *equality*, and *polarized* images. The use of *offer*, *intimate/personal*, *social*, and *viewer power* compositions replicates the private setting found in restaurants. The use of *polarized* images on the “Culinary”

page (L3) encourages the viewer to focus on the restaurant setting, like in figure B28. By varying the content of the images as well as the context, the designer has made them more visually interesting. For example, Figure B28 utilizes the *social* and *polarized* realizations. These realizations (descriptions to be used as a tool for visual analysis) make the image unique and different from other images on the “Culinary” page (L3), like the one in Figure B27.

The variety of general forms of multimodality employed on the “Music” page (L3) and the “Culinary” page (L3) suggests that the website developer put a special emphasis on these two pages. Furthermore, it can be assumed that this emphasis was placed on these pages because they are an important pull for potential tourist. The greater diversity in multimodality, the inclusion of motion with the images, and the range in the images on these three pages increases the visual interest and information accessibility.

However, it should also be noted in this section that the “Home” page, the “Music” page, and the “Culinary” page are not the only pages that contain the greatest number of a specific type of multimodality or image. The three pages were found to be unique because they were continually the pages with the greatest number of a specific type of multimodality or image.

Discussion of Charlotte’s Website

Within the Charlotte website pages included in this study, three dominated the analysis according to Method 1: General Types of Multimodality. The “Home” page (L1), the “Family Friendly” page (L3), and the “Sports” page (L3) are often the pages with the greatest number of a specific feature of multimodality. The “Home” page (L1) contains the most *images* and is the page with the second most *links*. The “Family Friendly” page (L3) has the second greatest number of *images* and the third greatest amount of *links*. The “Sports” page (L3) has the most *featured events* and *links*. It is also tied with the “Family Friendly” page (L3) for the second most *images*. However, it is also important to note that the “Home” page (L1) and the “Family

Friendly” page (L3) are the only pages that do not contain an *index*. None of the Charlotte website pages included in the study have a *playlist* or a *video*. Limiting the range of multimodality and reducing the amount of information a viewer has to look through streamlines the pages and better fits the website’s aesthetic.

When Method 2: Brown’s (2017) Motion Techniques is considered, the “Things to Do” page (L2), the “Attractions” page (L3), and the “Outdoor & Adventure” page (L3) are defined as important pages. While the “Sports” page (L3) is the page with the most *state change: link* images, the “Outdoors & Adventure” page (L3) and the “Family Friendly” page (L3) are a close second. The “Home” page (L1) contains the most *state change: no link* images. The “Things to Do” page (L2) features the most *dolly & zoom* images. The “Attractions” page (L3) has the only *no motion: link* image on all twelve Charlotte pages included in the study. The “Home” page (L1) and the “Things to Do” page (L2) are the only two Charlotte pages included in the study that do not contain any *no motion: no link* images. Thus, the Charlotte pages contain a smaller range of multimodality types than the Asheville pages but employ more motion throughout the whole website than the Asheville website. The motion adds to the visual interest while allowing the website to maintain its consistency.

All six of the above-mentioned pages continue to stand out in Method 3: Kress and van Leeuwen’s (2006) Realizations, and the “Tours & Experiences” page (L3) is emphasized. The “Tours & Experiences” page (L3) is the page with the most *demand* and *social* images. The *demand* and *social* images create the illusion that the image subject is interacting with the viewer. The “Home” page (L1) and the “Sports” page (L3) both have the greatest number of images in the most categories. The “Home” page (L1) contains the most *offer* (tied with the “Things to Do” page), *involvement*, *centred*, *trptych*, and *margin* images. With these realizations, the viewer is forced to look at the subject. The “Sports” page (L3) has the most

images in the *impersonal*, *viewer power*, *represented participant power*, *polarized*, and *ideal* categories. By using these realizations on the “Sport” page (L3), the designer highlights the setting that reminds the viewer of Charlotte’s athletics, such as the Knights baseball team and their stadium in figure B48. In addition to the range in motion, the content of the images is also varied throughout the pages. This addition increases the visual interest of the pages while maintaining a consistent aesthetic.

The “Home” page (L1) contains a large amount of multimodality and a diverse range of images. While the “Sports” page (L3) has also been shown to be diverse, it is rivaled by the many other level 3 pages that have similar, although less amounts, of diversity. The detail given the design of the “Home” page (L1) and the “Sports” page (L3) suggests their importance in conveying information to the potential tourist.

Discussion of Websites in Comparison

Both Asheville’s and Charlotte’s websites employ more multimodality and image diversity on their “Home” pages (L1). It can be assumed that this stems for the idea that audiences will judge a website within 10 seconds of interacting, as Brown (2017) states. Thus, it would be a strong design move to make the first page the audience will see the most visually interesting.

While both tourism websites are for North Carolina cities, the multimodality and image diversity on each page suggest that each website has a different specific focus. Asheville website’s specific focus is on the food and music scene. Under the general types of multimodality applied to Asheville’s website, the “Culinary” page (L3) contains the most *images*, *links*, and *videos*. The “Music” page (L3) on Asheville’s website has the most *featured events* and the only *playlist*. For Brown’s motion techniques applied to Asheville’s website (2017), the “Culinary” page (L3) has the most *State Change: No Link* and *No Motion: No Link*

while the “Music” page (L3) has the most *State Change: No Link* and *Reveal: Link*. In Kress and van Leeuwen’s (2006) realizations applied to Asheville’s website, the “Culinary” page (L3) has the most in 8 out of 20 categories. The “Music” page (L3) has the most *Margin* and *Mediator*. On the other hand, the Charlotte’s website’s specific focus is placed on the sports scene. The “Sports” page (L3) contains the most *featured events* and *links* in the general types of multimodality applied to Charlotte’s website. Under Brown’s (2017) motion techniques applied to Charlotte’s website, the “Sports” page (L3) has the most *State Change: Link* and *No Motion: No Link*. In Kress and van Leeuwen’s (2006) realizations applied to Charlotte’s website, the “Sports” page (L3) contains the most *impersonal*, *viewer power*, *represented participant power*, *polarized*, and *ideal*. Thus, Asheville’s “Culinary” and “Music” pages (L3) and Charlotte’s “Sports” page (L3) contain high levels of multimodality and image diversity. This suggests that these pages are a special focus for their respective website.

While the specific focuses of the two websites differ, their specific use of multimodality does as well, which, I suggest, could be shaped by their different target audiences. Asheville’s website uses videos and playlists. Charlotte’s website sparingly employs the medium of video on its “Home” page (L1) only, yet Charlotte’s website still implements motion into the pages through its images. Images in motion were not found on Asheville’s page. The different ways the websites’ designers chose to implement motion can presumably be related to the potential tourist demographic the website designers are attempting to attract. I interpret Asheville’s dedication of specific pages for “Music” (L3), “Spas & Wellness” (L3), and “Culinary” (L3) to mean that it is attracting an older audience. This older audience may not be comfortable with the more technologically advanced features, such as images with motion. Conversely, I interpret Charlotte’s dedication of specific pages for “Family Friendly” (L3), “LGBTQ” (L3), “Nightlife & Entertainment” (L3), and “Sports” (L3) to suggest that it is interested in attracting a younger

audience. This younger audience is likely to be more adapted to more advanced forms of technology, such as images with motion, and less impressed by older forms, such as videos and playlists. So, I suggest that Asheville's and Charlotte's websites employ different types of multimodality to meet the expectations of targeted audiences.

Conclusion

Asheville, NC and Charlotte, NC are growing tourist destinations. Much of their local economies profit from this industry, so it is important for Asheville and Charlotte to grow in their understanding of how multimodality functions on their official tourism websites. Additionally, it is important for the field of Professional Writing to explore tourism websites as a genre of professional writing. Continuing to study this overlap can increase this awareness and provide mutual benefits.

This study set out to address how multimodality functions in the official tourism websites of Asheville, NC (exploreasheville.com) and Charlotte, NC (charlottesgotalot.com). To accomplish this, both websites were analyzed from *L1* to *L3* of the "Things to Do" page (*L2*) under the general types of multimodality method, Brown's (2017) motion techniques, and Kress & van Leeuwen's (2006) realizations. Ultimately, it was discovered that the different aspects of multimodality and images were used in a unique way by each website.

For future research, this study could be expanded to include more of the information on Asheville's and Charlotte's websites as well as research into why certain design choices were made. Also, North Carolina is home to a number of other cities with official tourism websites that could be incorporated in the study. Additionally, more focus could be placed on specific types of multimodality, such as *videos*, the structure of the *text*, or *indexes*, and the general types of multimodality method included in this study could be compared to Kress' modes. Finally,

research on the advertisements included on the websites for Asheville, N.C. and Charlotte, N.C. can also be done.

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Appendix A

Table A1

Method 1: General types of multimodality applied to Asheville's website

Pages	Featured Events	Images	Index	Links	Playlist	Social Media	Text	Videos
L1: Home Page	2	14		11		Instagram: 10	23	1
L2: Things to Do	0	15	X	12		Facebook	9	
L3: Attractions	3	15	X	14		Facebook	8	
L3: Recreation & Nature	1	22	X	22		Facebook	9	
L3: Shopping	0	12	X	12		Facebook	2	
L3: Arts	0	9	X	8		Facebook	1	
L3: Music	26	12		21	X	Facebook	8	
L3: Spas & Wellness	0	4	X	2		Facebook	2	
L3: Culinary	5	30		29		Facebook	21	4
L3: Tours	0	11	X	10		Facebook	2	
L3: Neighborhoods & Nearby Towns	1	13	X	14		Facebook	3	

Table A2

Method 1: General types of multimodality applied to Charlotte's website

Pages	Featured Events	Images	Index	Links	Playlist	Social Media	Text	Videos
L1: Home Page	6	24		30		Instagram: 7	0	1
L2: Things to Do	6	15	X	23		Instagram: 6	3	
L3: Arts & Culture	0	10	X	9		Instagram: 8	4	
L3: Attractions	0	11	X	1		Instagram: 6	2	
L3: Family Friendly	6	19		28		Instagram: 6	3	
L3: Golf	0	6	X	5			3	
L3: LGBTQ	0	6	X	6			3	
L3: Nightlife & Entertainment	4	6	X	10			3	
L3: Outdoors & Adventure	0	18	X	17		Instagram: 9	2	
L3: Shopping	0	9	X	8			2	
L3: Sports	12	19	X	33			3	
L3: Tours & Experiences	0	14	X	13			2	

Table A4

Method 2: Brown's motion techniques applied to Charlotte's website

Pages	State Change: Link	State Change: No Link	Reveal: Link	Reveal: No Link	Dolly & Zoom: Link	Dolly & Zoom: No Link	No Motion: Link	No Motion: No Link
L1: Home Page	2	3	0	0	24	0	0	0
L2: Things to Do	3	0	0	0	25	0	0	0
L3: Arts & Culture	1	0	0	0	9	0	0	1
L3: Attractions	1	0	0	0	9	0	1	1
L3: Family Friendly	17	0	0	0	17	0	0	1
L3: Golf	5	0	0	0	5	0	0	1
L3: LGBTQ	5	0	0	0	5	0	0	1
L3: Nightlife & Entertainment	5	0	0	0	5	0	0	1
L3: Outdoors & Adventure	17	0	0	0	17	0	0	1
L3: Shopping	9	0	0	0	9	0	0	1
L3: Sports	18	0	0	0	18	0	0	1
L3: Tours & Experiences	13	0	0	0	13	0	0	1

Table A5

Method 3: Kress and van Leeuwen's realizations applied to Asheville's website

Pages	Demand	Offer	Intimate/personal	Social	Impersonal	Involvement	Detachment	Viewer Power	Equality	Represented Participant Power	Centred	Polarized	Triptych	Circular	Margin	Mediator	Given	New	Ideal	Real
L1: Home Page	3	4	0	4	3	4	1	4	8	0	3	10	8	3	2	3	4	3	0	2
L2: Things to Do	2	7	0	4	5	2	3	5	8	0	2	12	11	1	1	0	7	4	0	0
L3: Attractions	2	5	0	4	3	7	0	2	7	4	2	13	13	1	1	1	7	5	0	1
L3: Recreation & Nature	1	9	1	2	7	3	2	2	7	1	3	7	1	0	0	0	4	2	1	0
L3: Shopping	0	3	0	2	1	1	2	0	3	0	0	3	0	0	0	0	2	1	0	0
L3: Arts	0	10	2	2	6	8	2	1	9	0	2	8	2	0	0	1	3	3	0	0
L3: Music	2	8	1	7	2	3	2	1	9	1	1	10	1	0	3	3	3	3	0	0
L3: Spas & Wellness	0	5	0	2	3	1	2	2	3	0	0	5	0	0	0	2	1	1	0	0
L3: Culinary	0	23	11	12	1	7	1	7	16	0	3	20	2	0	0	3	4	0	0	1
L3: Tours	2	10	2	2	8	4	0	1	10	1	2	10	1	0	0	2	1	3	0	1
L3: Neighborhoods & Nearby Towns	1	16	2	6	9	2	1	5	12	0	1	16	1	0	0	1	5	8	1	0

Table A6

Method 3: Kress and van Leeuwen's realizations applied to Charlotte's website

Pages	Demand	Offer	Intimate/personal	Social	Impersonal	Involvement	Detachment	Viewer Power	Equality	Represented Participant Power	Centred	Polarized	Triptych	Circular	Margin	Mediator	Given	New	Ideal	Real
L1: Home Page	1	10	2	5	3	10	1	1	9	2	15	5	10	4	5	1	2	2	0	0
L2: Things to Do	2	10	1	7	4	7	0	2	6	5	6	6	5	2	2	0	0	3	0	0
L3: Arts & Culture	0	4	0	3	1	2	1	1	5	1	6	2	4	0	3	0	0	1	1	0
L3: Attractions	1	6	1	1	7	3	4	0	7	2	8	1	7	0	4	0	1	0	0	0
L3: Family Friendly	1	6	3	2	7	2	0	2	10	2	10	5	3	2	4	0	4	1	0	0
L3: Golf	0	0	0	2	2	3	1	0	4	0	3	1	3	0	3	0	1	0	0	0
L3: LGBTQ	0	5	0	1	4	2	0	2	3	0	3	2	1	2	1	0	1	1	0	0
L3: Nightlife & Entertainment	0	4	0	2	3	0	0	5	0	3	2	3	1	1	0	1	1	1	0	0
L3: Outdoors & Adventure	1	5	0	1	6	2	0	1	12	1	8	6	3	5	0	0	1	2	3	0
L3: Shopping	0	4	0	1	3	1	0	0	6	1	6	1	6	0	4	0	0	1	0	0
L3: Sports	1	6	0	5	10	4	0	6	0	9	7	8	5	2	2	0	1	1	3	0
L3: Tours & Experiences	4	7	0	8	2	4	0	2	8	0	6	5	3	2	1	1	1	2	1	0

Appendix B

Images from the Tourism Websites



Figure B1. Asheville “Music” page *Featured Events*. From <https://www.exploreasheville.com/iconic-asheville/music/>

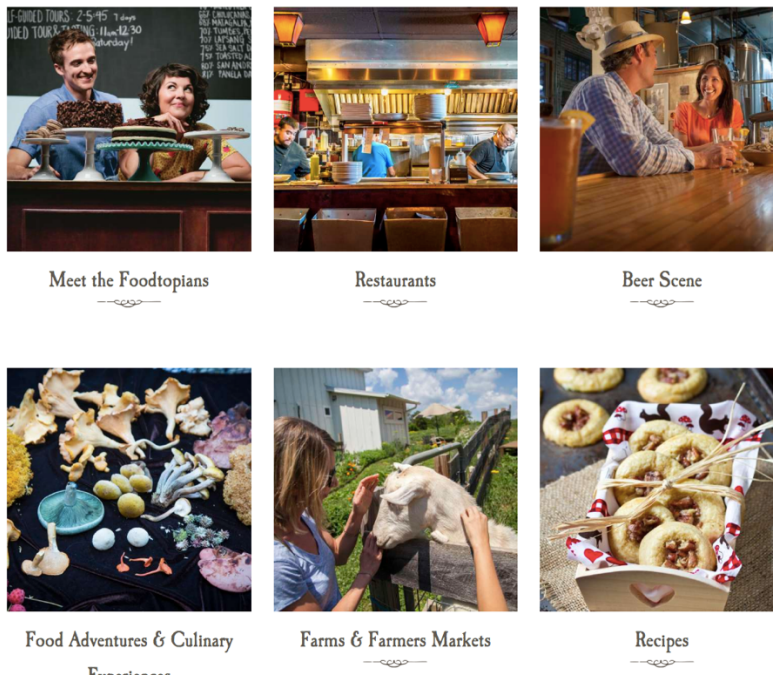


Figure B2. Asheville “Culinary” page *Images*. From <https://www.exploreasheville.com/foodtopia/>

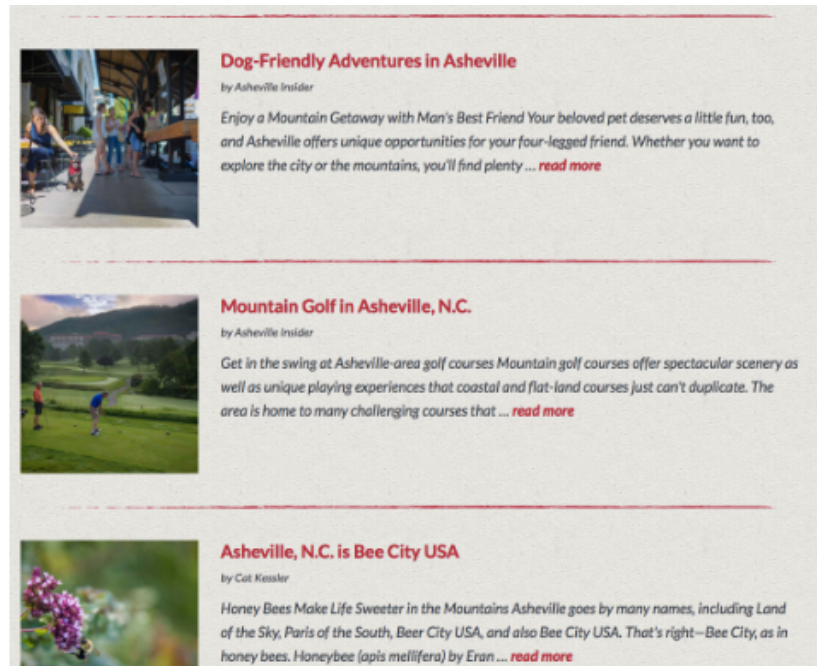


Figure B3. Asheville “Recreation & Nature” page *Index*. From <https://www.exploreasheville.com/things-to-do/recreation-nature/>



Figure B4. Asheville “Culinary” page *Links*. From <https://www.exploreasheville.com/foodtopia/>



Figure B5. Asheville “Music” page *Playlist*. From <https://www.exploreasheville.com/iconic-asheville/music/>



Figure B6. Asheville “Home” page *Embedded Social Media*. From <https://www.exploreasheville.com/>

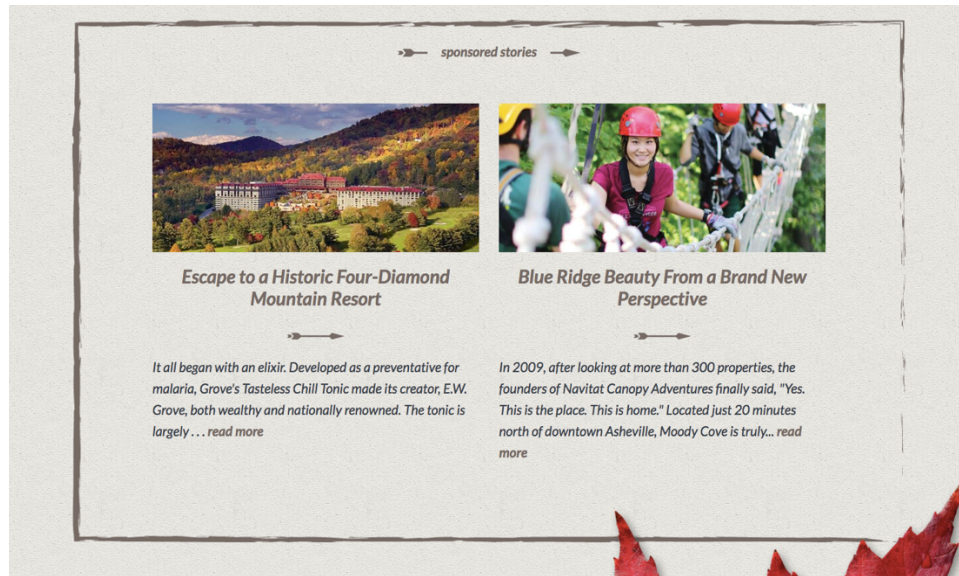


Figure B7. Asheville “Home” page Text. From <https://www.exploreasheville.com/>



Figure B8. Asheville “Culinary” page Videos. From

<https://www.exploreasheville.com/foodtopia/>

PANTHERS FOOTBALL
SEE ALL -

OCT 07 2018	Carolina Panthers vs. New York Giants Bank of America Stadium	OCT 28 2018	Carolina Panthers vs. Baltimore Ravens Bank of America Stadium
NOV 04 2018	Carolina Panthers vs. Tampa Bay Buccaneers Bank of America Stadium	NOV 25 2018	Carolina Panthers vs. Seattle Seahawks Bank of America Stadium

HORNETS BASKETBALL
SEE ALL -

OCT 02 2018	Charlotte Hornets vs. Miami Heat Spectrum Center	OCT 08 2018	Charlotte Hornets vs. Chicago Bulls Spectrum Center
OCT 17 2018	Charlotte Hornets vs. Milwaukee Bucks Spectrum Center	OCT 26 2018	Charlotte Hornets vs. Chicago Bulls Spectrum Center

Figure B9. Charlotte “Sports” page *Featured Events*. From <https://www.charlottesgot alot.com/things-to-do/sports>

THINGS TO DO | EAT & DRINK | PLACES TO STAY | **CHARLOTTE** | EVENTS | NEIGHBORHOODS | BLOG | Q

EAT & DRINK
SEE ALL -

- Charlotte's Best Brunch Spots
- Charlotte Breweries: The Beer Bucket List
- Don't Leave Charlotte Without Eating This
- Charlotte Breweries: The Beer Bucket List

Figure B10. Charlotte “Home” page *Images*. From <https://www.charlottesgot alot.com/>


BROWSE THINGS TO DO

TYPE

- Shopping 134
- Outdoors & Adventure 67
- Nightlife & Entertainment 61
- Arts & Culture 56
- Attractions 56
- Tours & Experiences 44
- Sports 34
- Golf 26
- Family Friendly 2


LIST **MAP**

SORT BY NAME (A - Z)




10 Park Lanes
NIGHTLIFE & ENTERTAINMENT
4.2 ★★★★★
1700 Montford Dr, Charlotte, NC 28209
(704) 523-7633

PARTNER
MONTFORD
WEBSITE



7th Street Public Market
SHOPPING
4.5 ★★★★★
224 E 7th St, Charlotte, NC 28202
(704) 230-4346

PARTNER
UPTOWN
WEBSITE



American Legion Memorial Stadium

PARTNER

Figure B11. Charlotte “Things to Do” page Index. From <https://www.charlottesgotalot.com/things-to-do>

RACING ATTRACTIONS



Racing Insiders Tour
TOURS & EXPERIENCES



NASCAR Racing Experience
TOURS & EXPERIENCES



Mustang Owner's Museum
ATTRACTIONS



GoPro Motorplex
ATTRACTIONS



K1 Speed
ATTRACTIONS



North Carolina Auto Racing Hall of Fame
ATTRACTIONS



Richard Petty Museum
ATTRACTIONS



Dale Earnhardt Inc.
ATTRACTIONS

Figure B12. Charlotte “Sports” page Links. From <https://www.charlottesgotalot.com/things-to-do/sports>

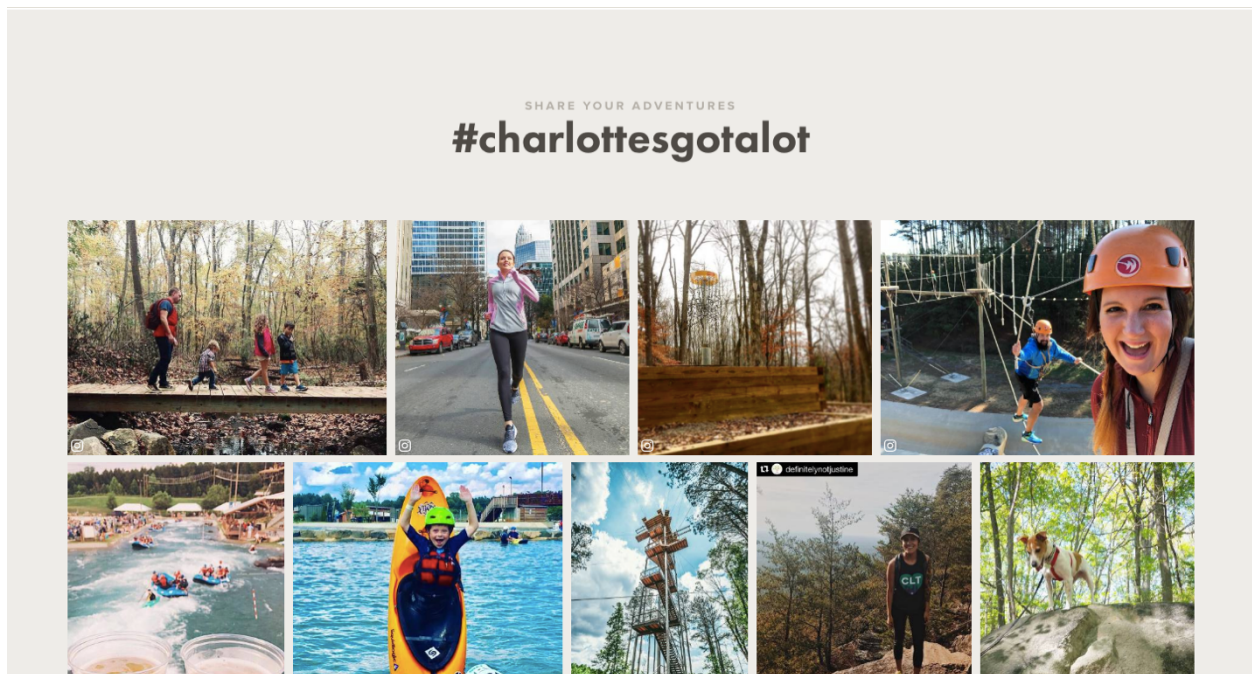
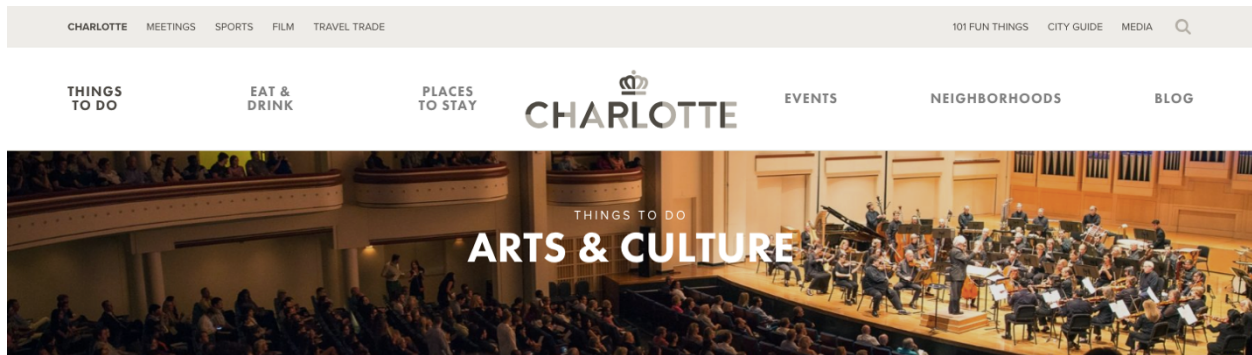


Figure B13. Charlotte “Outdoors & Adventure” page *Embedded Social Media*. From <https://www.charlottesgotalot.com/things-to-do/outdoors-adventure>



A haven for talent, Charlotte is a canvas for artistic expression. State-of-the-art performance venues set the stage for mesmerizing productions spanning Broadway to local theater. Eye-catching public art begs for photo ops. And renowned art museums showcase work by the greatest visionaries from across the globe and across time.

Figure B14. Charlotte “Arts & Culture” page *Text*. From <https://www.charlottesgotalot.com/things-to-do/arts-culture>

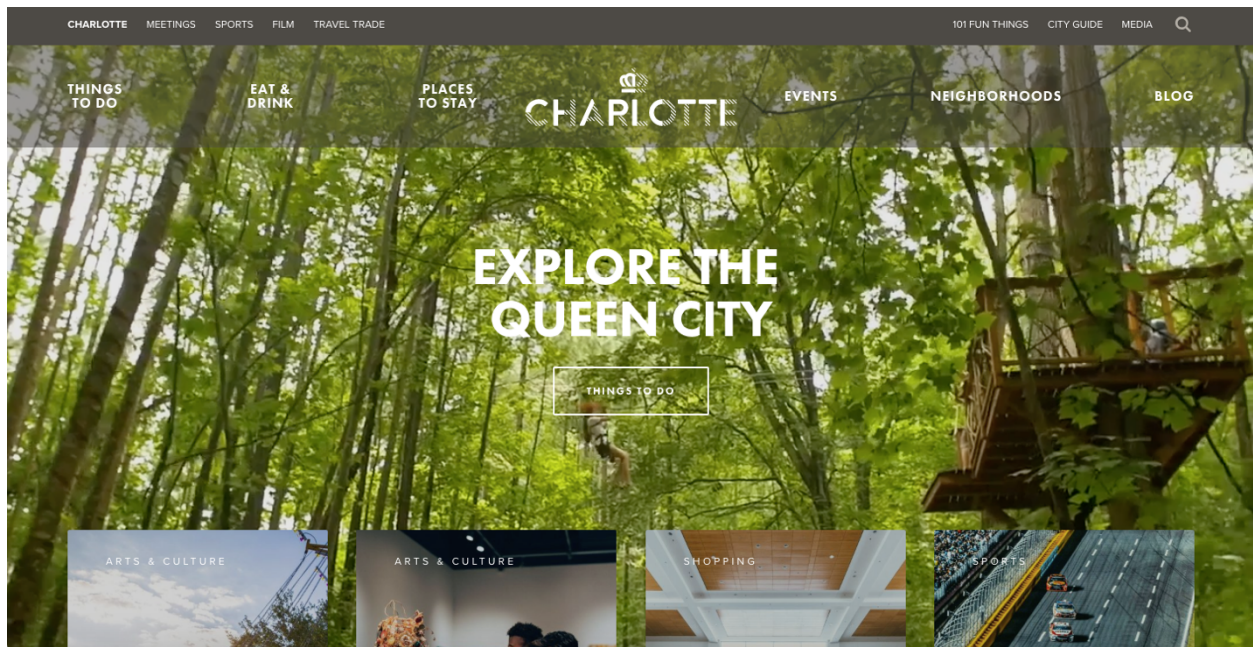


Figure B15. Charlotte “Home” page Videos. From <https://www.charlottesgotalot.com/>

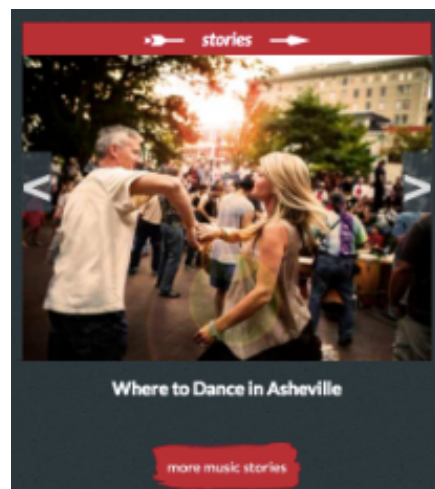


Figure B16. Asheville “Music” page State Change: Link. From <https://www.exploreasheville.com/iconic-asheville/music/>

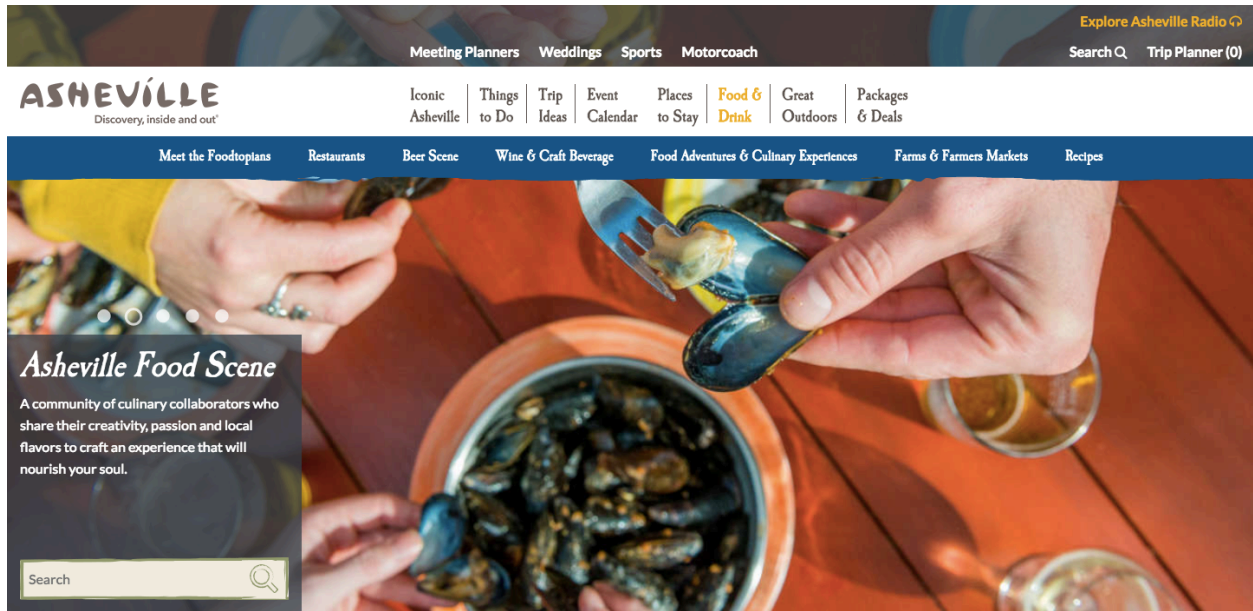


Figure B17. Asheville “Culinary” page *State Change: No Link*. From <https://www.exploreasheville.com/foodtopia/>

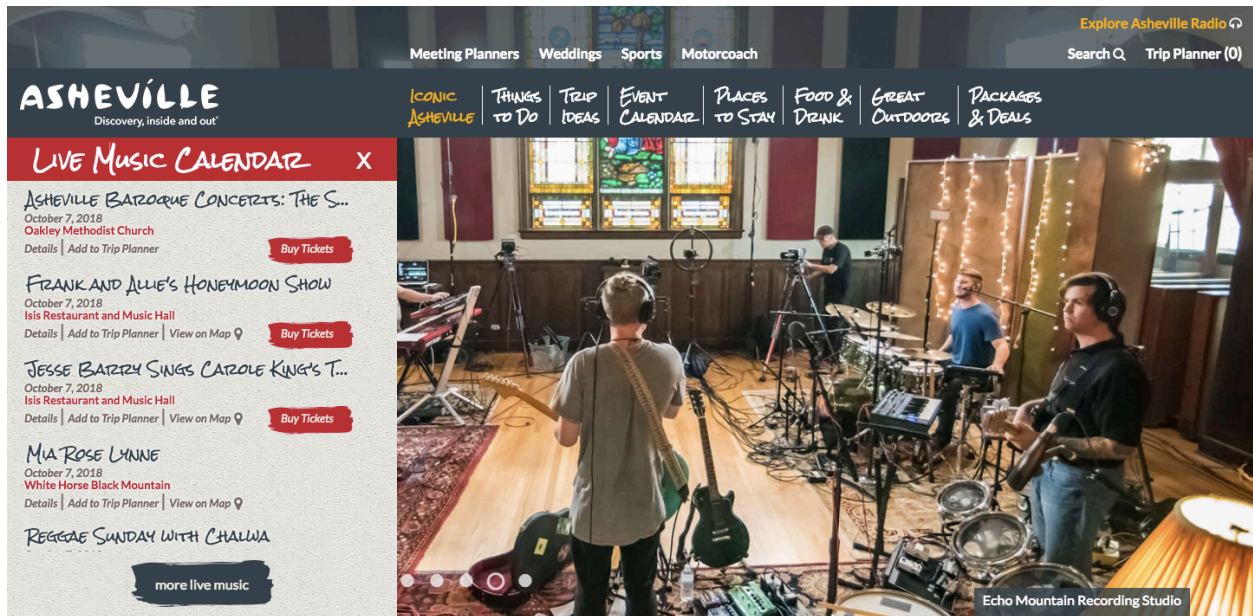


Figure B18. Asheville “Music” page *Reveal: No Link*. From <https://www.exploreasheville.com/iconic-asheville/music/>

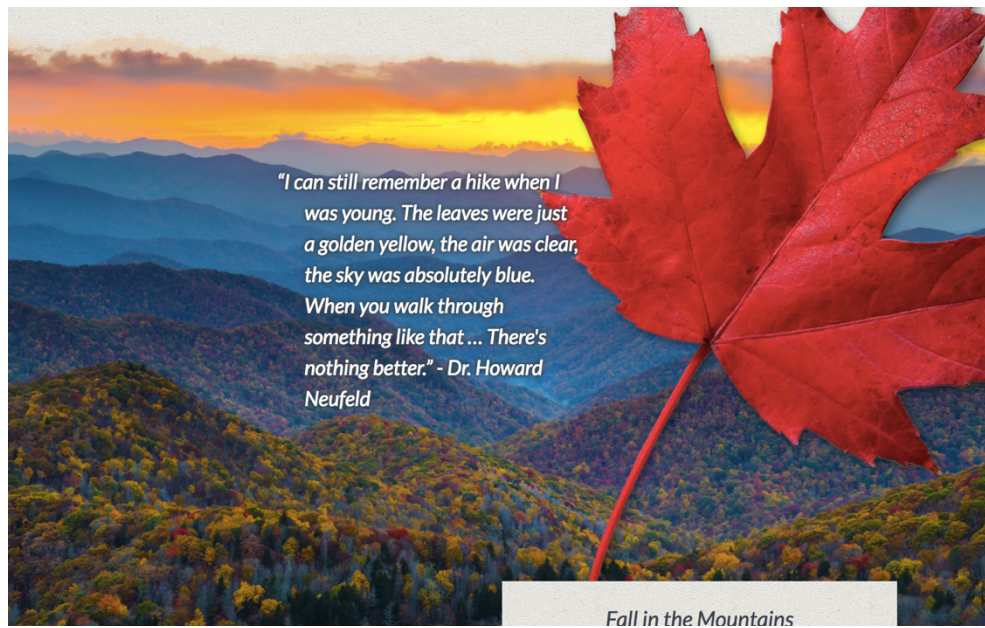


Figure B19. Asheville “Home” page *No Motion: No Link*. From <https://www.exploreasheville.com/>

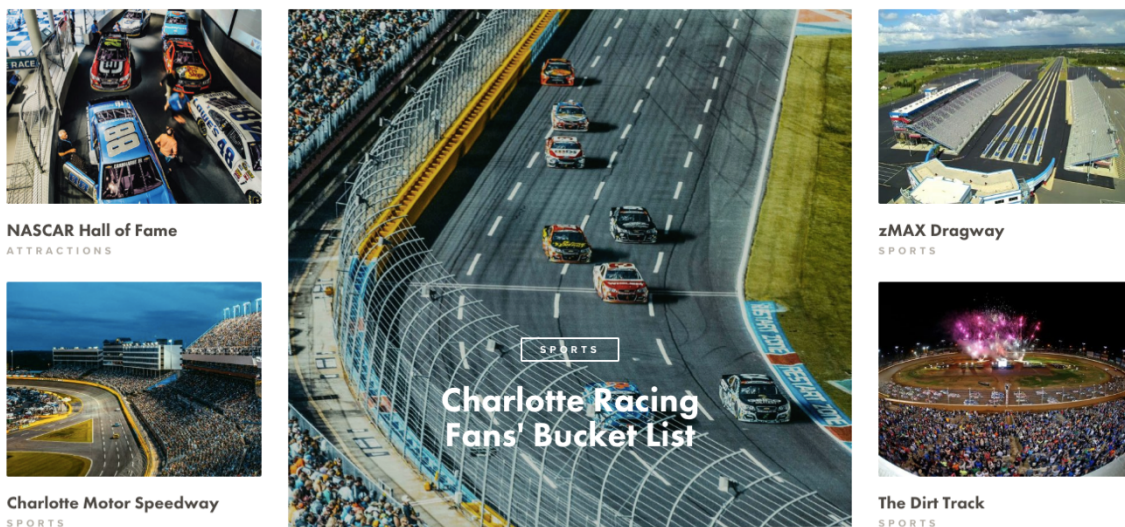


Figure B20. Asheville “Sports” page *State Change: Link*. From <https://www.charlottesgotalot.com/things-to-do/sports>

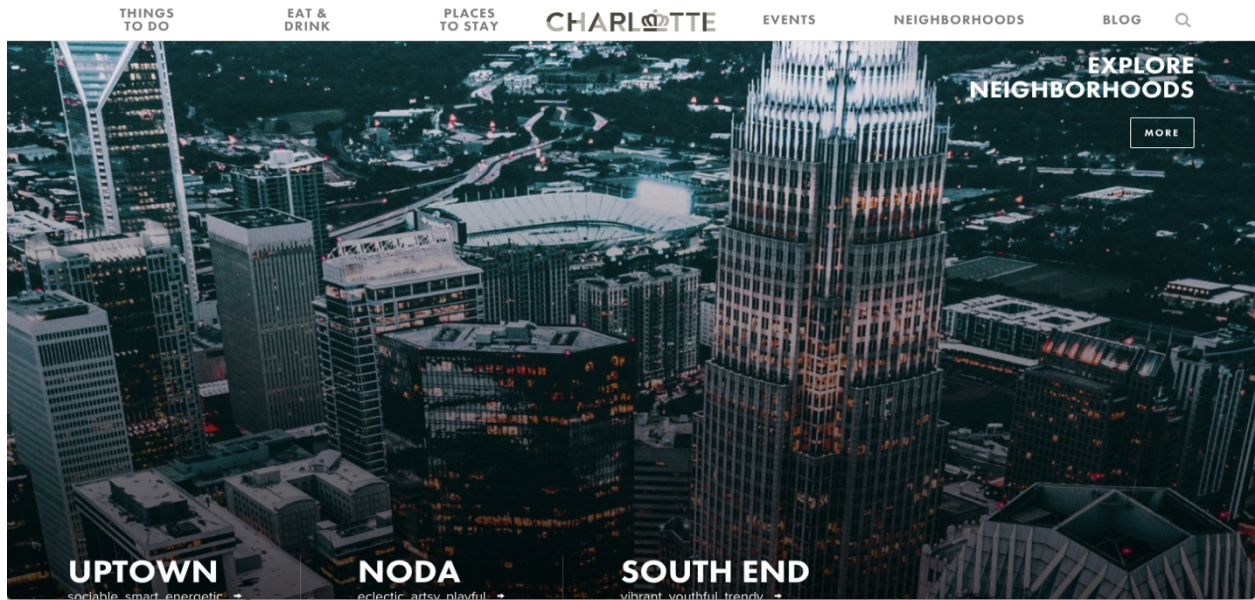


Figure B21. Charlotte “Home” page *State Change: No Link*. From <https://www.charlottesgotalot.com/>

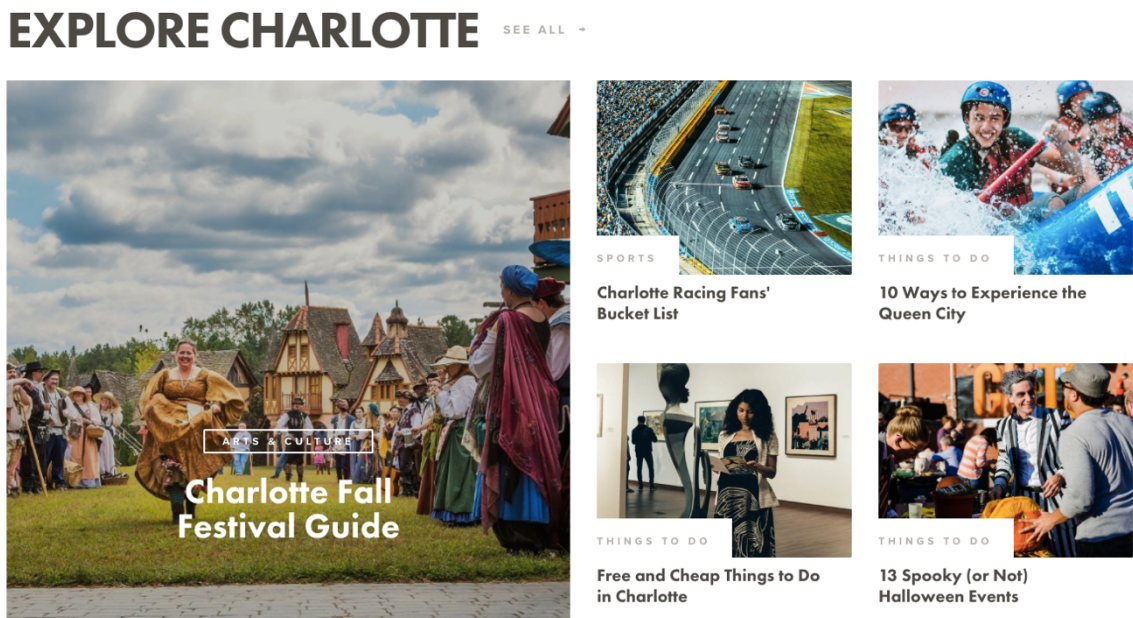


Figure B22. Charlotte “Things to Do” page *Dolly & Zoom: Link*. From <https://www.charlottesgotalot.com/things-to-do>



Figure B23. Charlotte “Attractions” page *No Motion: Link*. From <https://www.charlottesgotalot.com/things-to-do/attractions>



Figure B24. Charlotte “Nightlife & Entertainment” page *No Motion: No Link*. From <https://www.charlottesgotalot.com/things-to-do/nightlife-entertainment>



Figure B25. Asheville “Home” page *Demand*. From <https://www.exploreasheville.com/>



Beer Scene

Figure B26. Asheville “Culinary” page *Offer*. From

<https://www.exploreasheville.com/foodtopia/>



Farms & Farmers Markets

Figure B27. Asheville “Culinary” page *Intimate/personal*. From

<https://www.exploreasheville.com/foodtopia/>



Figure B28. Asheville “Culinary” page *Social and Polarized*. From

<https://www.exploreasheville.com/foodtopia/>

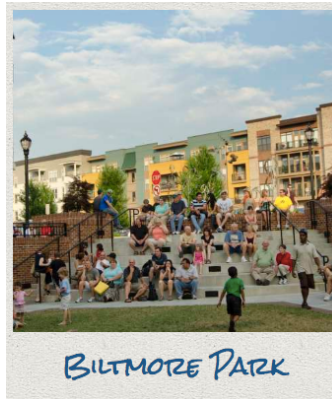


Figure B29. Asheville “Neighborhoods & Nearby Towns” page *Impersonal*. From <https://www.exploreasheville.com/things-to-do/nearby-towns-neighborhoods/>

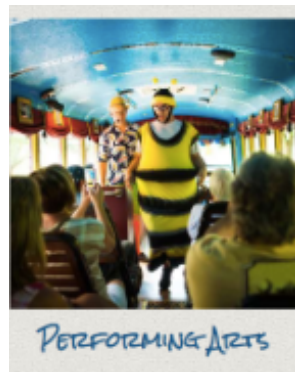


Figure B30. Asheville “Arts” page *Involvement*. From <https://www.exploreasheville.com/things-to-do/arts/>

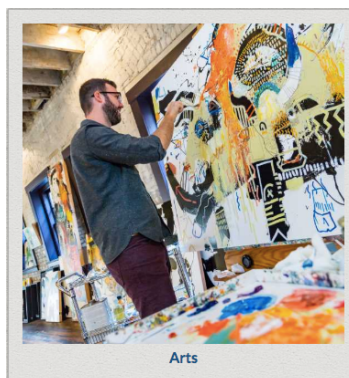


Figure B31. Asheville “Things to Do” page *Detachment*. From <https://www.exploreasheville.com/things-to-do/>



Top 8 Breakfast Spots in Asheville

by Asheville Insider



Which Restaurants Received the Highest Votes in Our Online Poll? In June 2017 we conducted a new poll and the results are in! We asked our fans to choose their favorite spot in Asheville for breakfast. There were 56 restaurants named in the poll , ... [read more](#)

Figure B32. Asheville “Culinary” page *Viewer Power*. From

<https://www.exploreasheville.com/foodtopia/>

~ @ ~ *events* ~ @ ~

Live Gypsy Jazz

Figure B33. Asheville “Culinary” page *Equality*. From

<https://www.exploreasheville.com/foodtopia/>



Figure B34. Asheville “Attractions” page *Represented Participant Power*. From <https://www.exploreasheville.com/things-to-do/attractions/>



Figure B35. Asheville “Recreation & Nature” page *Centred*. From <https://www.exploreasheville.com/things-to-do/recreation-nature/>

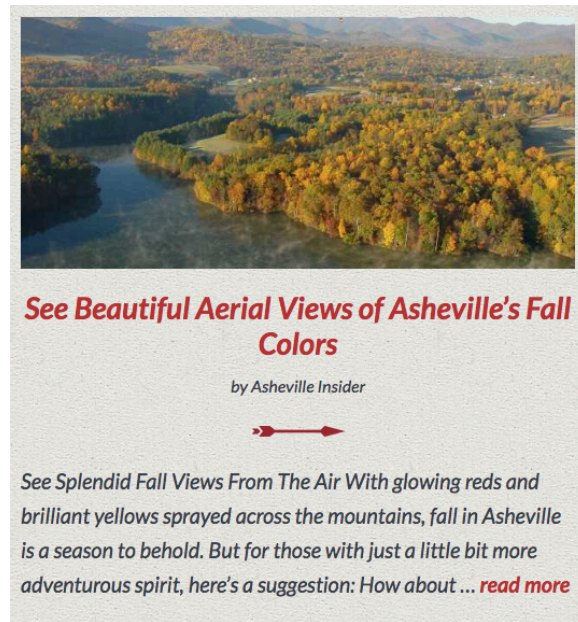


Figure B36. Asheville “Attractions” page *Triptych*. From <https://www.exploreasheville.com/things-to-do/attractions/>

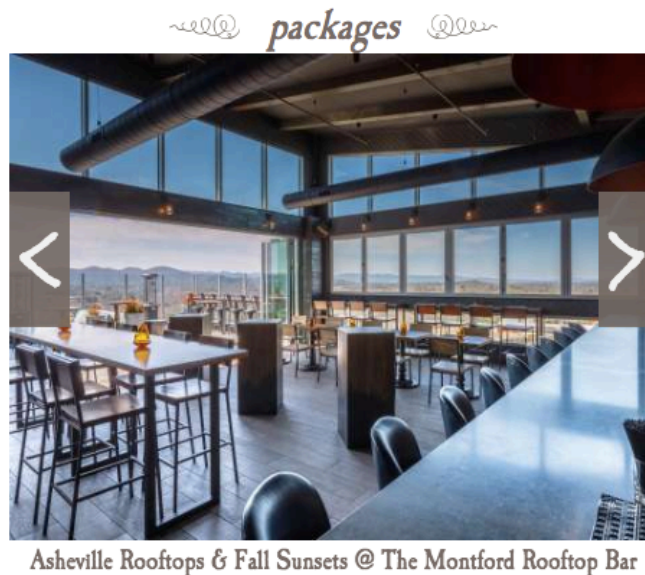


Figure B37. Asheville “Culinary” page *Polarized*. From <https://www.exploreasheville.com/foodtopia/>

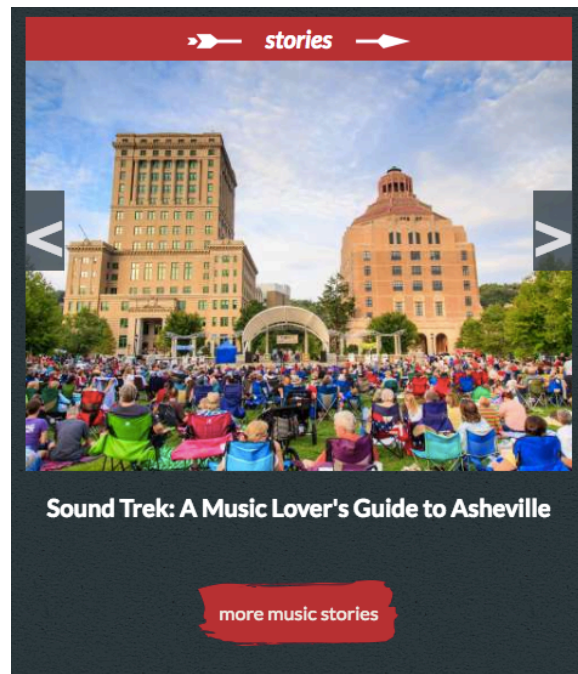


Figure B38. Asheville “Music” page *Margin*. From <https://www.exploreasheville.com/iconic-asheville/music/>

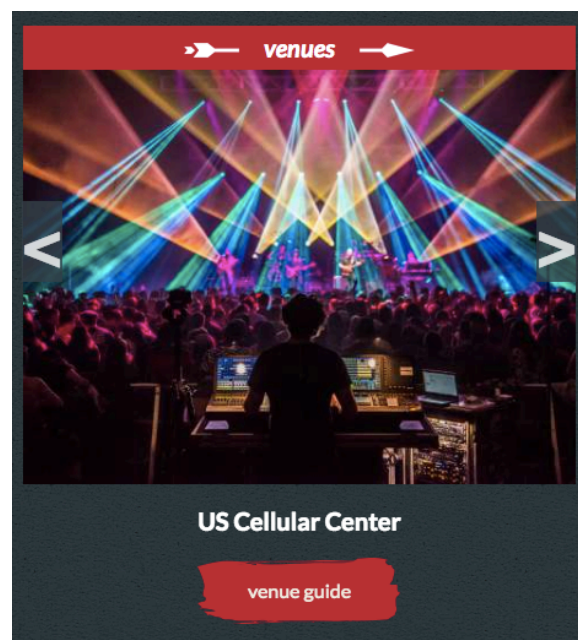


Figure B39. Asheville “Music” page *Mediator*. From <https://www.exploreasheville.com/iconic-asheville/music/>

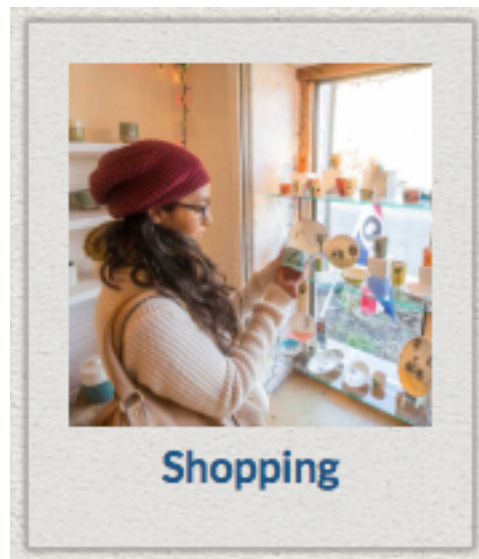


Figure B40. Asheville “Things to Do” page *Given*. From

<https://www.exploreasheville.com/things-to-do/>



Figure B41. Asheville “Nearby Towns & Neighborhoods” page *New*. From

<https://www.exploreasheville.com/things-to-do/nearby-towns-neighborhoods/>



Figure B42. Asheville “Recreation & Nature” page *Ideal*. From <https://www.exploreasheville.com/things-to-do/recreation-nature/>

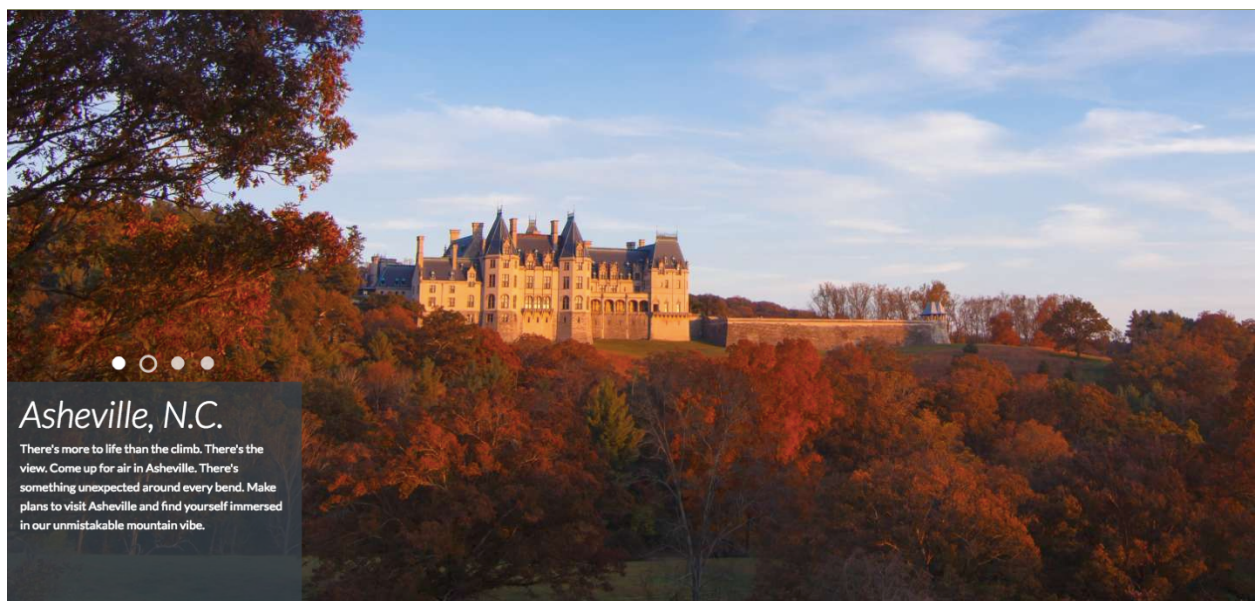


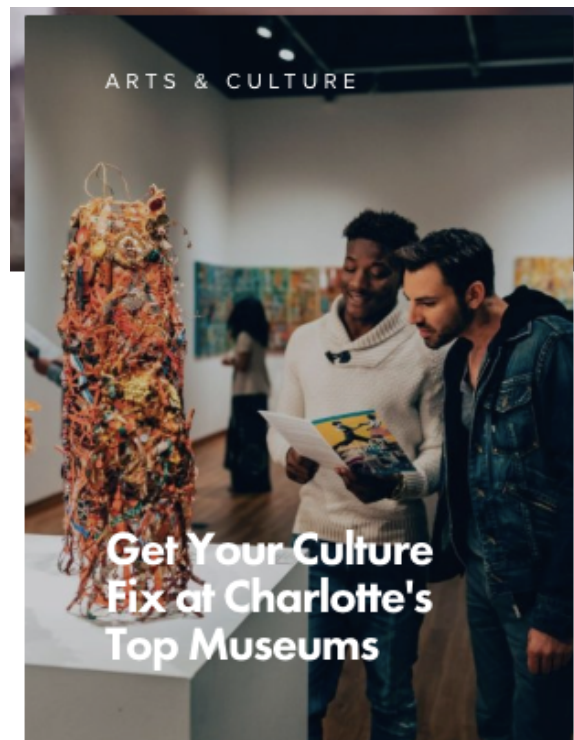
Figure B43. Asheville “Home” page *Real*. From <https://www.exploreasheville.com/>



EAT & DRINK

Tour Charlotte's Booming Brewery Scene

Figure B44. Charlotte "Tours & Experiences" page *Demand*. From <https://www.charlottesgotalot.com/things-to-do/tours>



ARTS & CULTURE

Get Your Culture
Fix at Charlotte's
Top Museums

Figure B45. Charlotte "Home" page *Offer*. From <https://www.charlottesgotalot.com/>



Figure B46. Charlotte “Family Friendly” page *Intimate/personal*. From <https://www.charlottesgotalot.com/things-to-do/family-friendly>

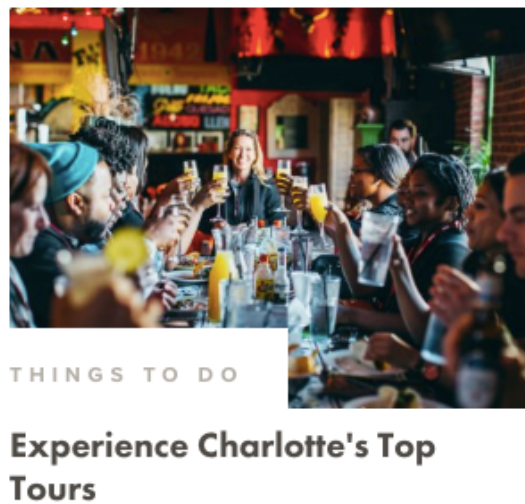


Figure B47. Charlotte “Tours & Experiences” page *Social*. From <https://www.charlottesgotalot.com/things-to-do/tours>



Charlotte Knights
SPORTS

Figure B48. Charlotte “Sports” page *Impersonal*. From <https://www.charlottesgotalot.com/things-to-do/sports>



THINGS TO DO

**Free and Cheap Things to Do
in Charlotte**

Figure B49. Charlotte “Home” page *Involvement*. From <https://www.charlottesgotalot.com/>



Figure B50. Charlotte “Attractions” page *Detachment*. From <https://www.charlottesgotalot.com/things-to-do/attractions>



NASCAR Hall of Fame
ATTRactions

Figure B51. Charlotte “Sports” page *Viewer Power*. From <https://www.charlottesgotalot.com/things-to-do/sports>



Figure B52. Charlotte “Outdoors & Adventure” page *Equality*. From <https://www.charlottesgotalot.com/things-to-do/outdoors-adventure>

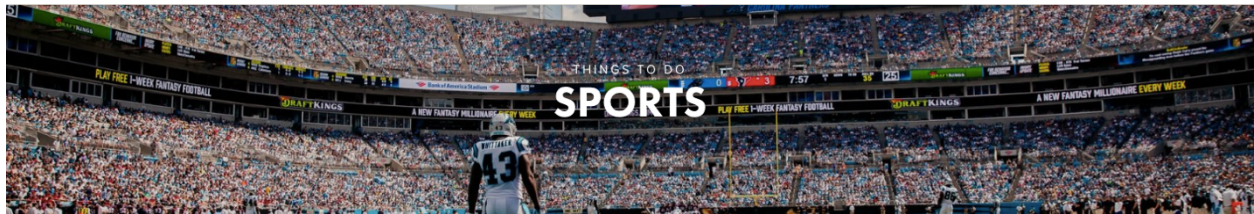


Figure B53. Charlotte “Sports” page *Represented Participant Power*. From <https://www.charlottesgotalot.com/things-to-do/sports>

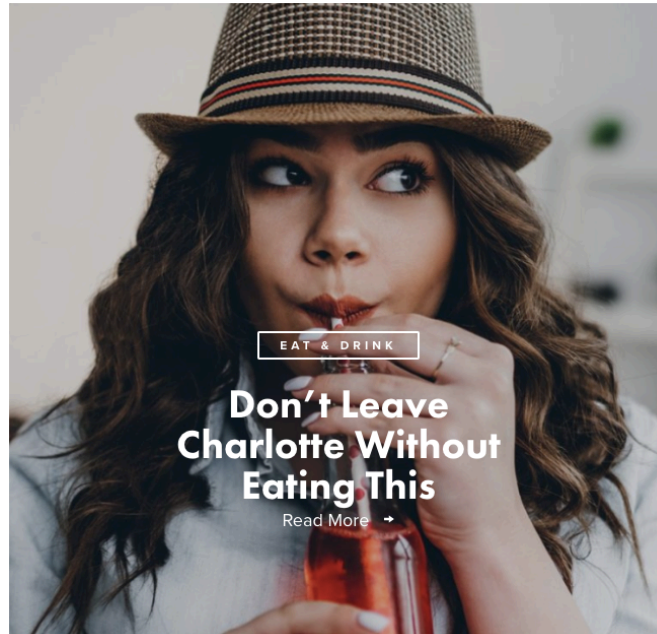


Figure B54. Charlotte “Home” page *Centred*. From <https://www.charlottesgotalot.com/>



zMAX Dragway
SPORTS

Figure B55. Charlotte “Sports” page *Polarized*. From <https://www.charlottesgotalot.com/things-to-do/sports>

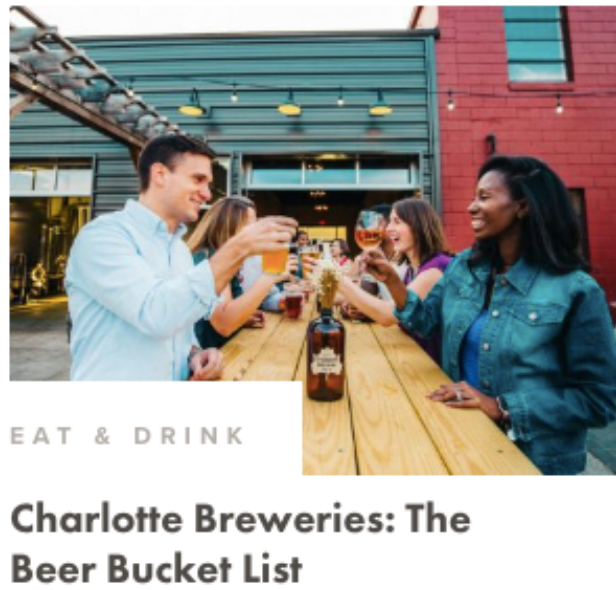


Figure B56. Charlotte “Home” page *Triptych*. From <https://www.charlottesgotalot.com/>

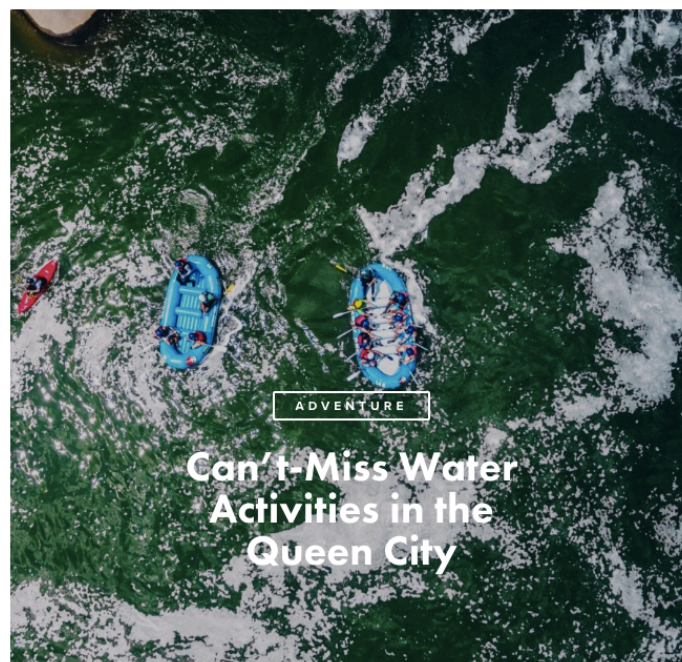


Figure B57. Charlotte “Outdoors & Adventure” page *Circular*. From <https://www.charlottesgotalot.com/things-to-do/outdoors-adventure>



Figure B58. Charlotte Home page *Margin*. From <https://www.charlottesgotalot.com/>

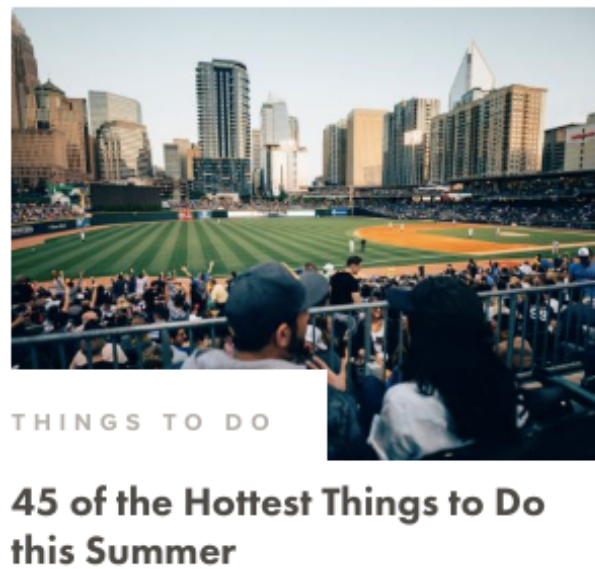


Figure B59. Charlotte "Nightlife & Entertainment" page *Mediator*. From <https://www.charlottesgotalot.com/things-to-do/nightlife-entertainment>



**SEA LIFE Charlotte-Concord
Aquarium**
ATTRACTIONS

Figure B60. Charlotte “Family Friendly” page *Given*. From <https://www.charlottesgotalot.com/things-to-do/family-friendly>



Figure B61. Charlotte “Things to Do” page *New*. From <https://www.charlottesgotalot.com/things-to-do>



Figure B62. Charlotte “Outdoors & Adventure” page *Ideal*. From <https://www.charlottesgotalot.com/things-to-do/outdoors-adventure>

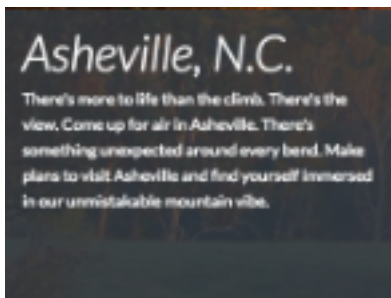


Figure B63. Asheville “Home” page *Text* discussion. From <https://www.exploreasheville.com/>