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**“Have a slow and wonderful day!”**  
**The use of the word *slow* in English and Italian and**  
**its application within the context of Slow Art.**

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## Abstract

The present study explores the changes in the meaning of the word *slow*, both in Italian and English, from the beginning of the Slow Food Movement up to 2019, with a particular focus on the evaluative language adopted to promote the Slow Art Day event. The reception of this language by both event visitors and participants is investigated.

Since 1986 and the early days of Carlo Petrini's Slow Food Movement, technology has increasingly led people towards multi-tasking in an attempt to save time, while at the same time, back to the past trends are increasingly evident as seen in the Slow Movements, for example, in catering and hand-made/retro chains. The concept of slowness is becoming a relevant and ethical topic that is often related to what is organic, local and sustainable. While the notion and impact of slowness have been studied in different areas such as food, medicine and education (Honorè, 2002), museums have not been investigated in depth. Additionally, the word *slow* itself has never been analysed linguistically, in this context.

The primary objective of this project is to explore the semantic changes in the word *slow* diachronically both in Italian and in English. To this aim, two robust corpora were created, one from the Italian newspaper *La Stampa* and the other from the British *The Guardian*. The word *Slow* was analysed within the different newspaper domains with a combination of both qualitative and quantitative methods (Sinclair 2004; Brezina 2018). Secondly, the promotion of slow art was explored. Through the lens of appraisal theory (Martin and White 2005) I focused on the language of evaluation adopted by the Slow Art Day blog and the museums that took part in the Slow Art Day event created to promote and link the concept of slowness to art exhibitions. To analyse the perceptions and connotations of *slow* in both spoken Italian and English, a questionnaire was created and administered to speakers of Italian and English. Visitor and participant attitudes towards the Slow Art Day were also evaluated.

Results from the diachronic analysis show different paths of development and change in the usage of *slow* in the different domains both in Italian and in English. The Slow Art Day analysis, on the other hand, illustrates how evaluative language reinforces and interconnects the meaning of each dimension to the another. The outcomes of the questionnaires integrate the different focus areas of this study by confirming or refuting the findings from the previous stages.

## Chapter 1: Introduction

In our globalized consumer society, many things are cheaply available, but also, and above all, at the drop of a hat. When we are hungry, we can order a pizza on our Uber Eats phone application, and a Deliveroo driver will bring it to our door in less than ten minutes; we can find strawberries all year round in any supermarket; and we can learn a new language on Duolingo at any time of the day. In other words, western society is a fast society, where time equals money, and where people are valued on the basis on what they are able produce in the shortest possible time. This can be seen in work places, from factories, where workers are required to perform their tasks within time limits, to academia, where researchers are asked to write a certain number of papers per year. Free time, or time without production, is seen as a waste of time, and therefore as a waste of money. This has led to multitasking, which is seen as a way to optimize our time, by doing as many things as we can at the same time. For example, while waiting for the bus on our way to work, we can listen to the audiobook version of *The Brothers Karamazov* and maybe check our email as well. Therefore, fastness happens at many levels in western society: from education to the cultural industry, to tourism, to industry, and to economics. In this context of globalization, in 1989, to protest fast-food chains and support local and ethical production in favour of a ‘good, clean and fair’ economy in Italy, Carlo Petrini created the Slow Food Movement. Little did Petrini know at the time, that Slow Food would be used as an example all over the world to initiate similar movements, such as Slow Medicine, Slow Shopping, Slow Housing, Slow Media, or Slow Art.

Phil Terry created the Slow Art Day in 2010 to encourage museum visitors to engage with art in a non-consumeristic way. Slow Art encourages visitors to look at artworks for at least five minutes and, through specific activities, to engage with and discuss art. Though there are few studies on this movement, research shows that in museums and galleries people spend an average of 28.7 seconds in front of a piece of art before they move on to the next. Slow Art involves taking time to learn something, engage with art and discuss the experience with other people. Therefore, it seems that since the foundation of the Slow Food movement, the adjective *slow* is no longer related to dullness or to some sort of sluggishness, but rather to a new set of values, such as wellbeing, environmental awareness, community building, and ethics. In this specific context, this study aims to look at the new meanings of *slow*, from both a linguistic and a social perspective. My hypothesis is that the English loan word *slow*, adopted by Carlo Petrini in Italy to name to the Slow Food Movement, has since gained positive connotations in English.

In order to explore my initial hypothesis, I developed the following research questions:

- Since it first entered the Italian language, has the meaning of the word *slow* changed?

- How do both English and Italian speakers use and perceive the term *slow* in their respective language?
- Which values does the Slow Art Day event promote?
- Which linguistic options are adopted in the promotion of Slow Art Day events by museums and organizers?
- How do Italian and English visitors potentially perceive Slow Art Day?

In order to answer my research questions, I carried out two parallel case studies. The first purely linguistic study analyses the diachronic change of the word *slow* in both Italian and English. Based on a corpus of articles from the Italian newspaper *La Stampa* from 1969 to 2019 for the Italian case study, and from *The Guardian* from 1989 to 2019 for the English case study, I investigated whether, and if so how, the Slow Food Movement has influenced connotations of the word *slow* both in Italian and in English.

My second case study, also makes use of a small corpus to explore new meanings and values connected to the Slow Art Day event. In order to study perceptions of the term *slow* in both Italian and English, I developed and administered a specific and targeted online questionnaire.

My dissertation is articulated in six chapters. Chapter 1 is an Introduction and Chapter 2 provides a review of the literature for the theoretical bases used to develop the study. After examining the notion and definitions of the term *slow* in English, I outline the origin of the Slow Food Movement with a focus on its development both in Italy and the UK. I then describe the impact of the Slow Food Movement in other areas (such as Slow Media, Slow University, Slow Housing, etc.), which sets out the basis for an overview of the notions of time, technology, and society based on the theory of “social acceleration” developed by Hartmut Rosa (2003). The second section of my literature review covers studies regarding museum communication. After briefly describing the purpose of museums in general (Ravegnan, Dell’Olio 2013), I shift the focus onto Slow Art and on Slow Museums tracing the differences and similarities of the two and focus on how they promote inclusiveness. In this second section, I also explore concepts of museum communication (Hooper-Greenhill 1995, Ravelli 2006), with a particular focus on Lazzeretti’s (2016) framework. I next provide an overview of promotional discourse, paying special attention to museum websites and blogs. The third section of my literature review focuses on different theories and approaches to evaluation (Biber and Finegan 1988, Conrad and Biber 1999, Hunston and Thompson 1999, Bednarek 2006, Hunston 2011, Partington 2017), followed by a theoretical framework of appraisal theory, developed by Martin and White in 2005, presenting notions and tools to classify means of evaluation in language. Following a discussion of the implications of appraisal theory in linguistic studies (Bednarek 2007, Fuoli 2012,

Su and Hunston 2019) I provide an overview of corpus linguistics. I briefly examine corpus-based discourse analysis, provide a historical overview and general description of corpus linguistics (Sinclair 1991, McEnery and Wilson 1996, Tognini-Bonelli 2001, McEnery and Hardy 2011) as well as a presentation of the notions of diachronicity (Baker 2010, Brezina 2018) and collocation analysis (Stubbs 2002, Glabasova et al. 2017). This section and the whole chapter closes with general concepts of statistics (Brezina 2018) and its common ground with corpus linguistics.

In Chapter 3 I describe materials and methods that I adopted in my dissertation. As my thesis pivots on three main research questions regarding the diachronicity of the word *slow*, the language of evaluation in Slow Art Day events, and the perception of *slow* by Italian and English speakers, I will describe the methods adopted to answer each question in three separate sections. After describing the criteria adopted to construct my diachronic corpus, made up of texts from the Italian newspaper *La Stampa* and *the Guardian* respectively representing Italian and English press, I describe the methods that I used to analyse my data. I describe diachronicity (Baker 2011, Brezina 2018), collocation analysis (Brezina 2018), and also introduce the tools that I have used for my analysis, namely Words Smith 7.0 and GraphColl. In the second section, I describe materials and methods used for the analysis of the Slow Art Day blog and of museums that promoted the Slow Art Day on their official website. After presenting the criteria of selection for the two corpora, one from the Slow Art Day Blog and one from Slow Art Day Museum Corpus, I illustrate the process to create the six ‘dimensions’ of the analysis of both corpora. I then provide a description of UAM Corpus Tool 3, an annotation software that allowed me to carry out my appraisal analysis of the corpus. The chapter closes with a description of the methods that I adopted in the third step of my analysis, namely the development of the online questionnaire with QUALTRICS. I also describe the notions of descriptive and inferential statistics that I used to analyse outcomes from the questionnaires paying particular attention to the SPSS software, which I used to analyse data.

Chapter 4 presents the results of my diachronic analysis. Following a general description of the diachronic evolution and trend of the word *slow* both in Italian and in English, I provide a more specific collocation analysis of the word *slow* for each of the identified domains (Crime, Education, Environment, Entertainment, Food, Literature, Medicine, Politics & Economics, Society, Sports, Technology, Tourism and Weather) both in Italian and English. The chapter closes with results and discussions of the outcomes from the first part of the questionnaire regarding perceptions of the use of *slow* both in Italian and English.

Chapter 5 is dedicated to promotional materials from the Slow Art Day in which I discuss my findings linked to the campaigns for this event from the appraisal analysis of the Slow Art Day blog. In the

second part of the Chapter, I discuss findings and results from the promotional materials of the Slow Art Day on museum websites that took part in the event. The third part of the chapter focuses on the perception on the Slow Art day event by two monolingual sets of people who speak either Italian or English. This will be followed by conclusions.

Chapter 6 closes my dissertation with conclusions that retrace the steps of my work, I then restate the main conclusions of my research.

## **Chapter Two: A Review of the Literature**

In this Chapter, I set out to define meanings, concepts and implications connected to the concept of slowness. This Chapter will also provide a review of the literature for the theoretical framework that will be crucial for my analysis, such as museum communication, corpus linguistics and appraisal theory.

The first section will focus on the birth and origin of the Slow Food Movement, providing details of its success in Italy and in the UK, and its development from food to other areas such as education, medicine, housing, war, just to name a few. I will explore the social implications of slow movements within a globalized and consumer-oriented society and focus on the notion of time and the need to re-humanize society through slowness. The notions of time will be analysed through Rosa's (2003) lens of social acceleration and deceleration, the importance of technology in our fast society will also be explored, suggesting a link, as argued by David (2015), between slowness and use of technology.

The second section will explore definitions of Slow Museums and Slow Art in detail together with their relationship to inclusiveness. The promotional language of museums will also be introduced.

The third section of this Chapter will focus on promotional discourse, as this dissertation will also examine the way museums use language to self-promote their activities and events. The language of evaluation will also be explored, with a particular focus on appraisal theory.

Finally, in the fourth section I will present corpus linguistics outlining both a historical overview and a categorization of the different approaches to consider when creating a corpus. In this section, I will highlight both ways in which corpora can be adopted for diachronic study as well as in collocation analysis.

### **2.1 Notions of Slow**

The year 1989, when the Slow Food Movement was founded, marks the starting point of the developing concept of slowness and its influence on other fields. The notion of slow migrated from food to numerous other walks of life such as academia, the tourist industry, education, medicine and many others. The Slow Food Movement sets a paradigm of new values, or better traditional values, within a context of globalization and capitalism. In the following subsections detail the slow food movement, both in Italy and in the UK. The development of the movement and spread into other areas will also be described.

#### **2.1.1 The origin of the Slow Food Movement**

The slogan of the Slow Food Movement (hereafter SFM) is “*buono, pulito e giusto*”, which means “good, clean and fair”. In this context, the term *slow* is no longer associated with time, but with taste, cleanliness and fairness. This slogan is the tip of a semantic iceberg that will inform the concept of slowness and that I shall explore in this thesis.

The necessity of a SFM and its basic premises can be traced through time. At the beginning of the 20th century, with the economic boom, Fordism led to the birth of industrial manufacturing chains and advertising, which meant more work: hence, more money. Despite the increase of capital, some instances of what Bauman (2007: 27) labels “collateral damages” of the boom that soon emerged reflected in personal lives of families that had to keep pace with society’s new developments. This certainly led to changes in household routines, as families no longer had time to sit down together for meals but had to keep up with completely new rhythms. This is the setting which led to the appearance of fast food chains.

#### **2.1.1.1 Slow Food in Italy**

After the Second World War, from 1959 to 1963, Italy underwent a “Golden Age” that was characterized by trade liberalization and openness that reached its peak with the “economic miracle” of 1963 (Crafts and Magnani 2011). From the 1970s to the 1990s Italian industries experienced high levels of production, with the emergence of small and medium-size enterprises in historical locations in central and northern Italy. This was known as a “regionalized model of Capitalism” based on the “agglomeration of economies, on local networks and on tacit non-market knowledge” (Crafts and Magnani 2011: 15). This new method of production meant of course more labour and working different shifts; in a family, the husband and wife both had to work. This had consequences on the daily lives of Italian families, who are known all over the world for their Mediterranean and stereotypical concept of family.

Beginning in the USA, globalization propagated through space and time until 1989, when the first McDonald’s outlet opened in Piazza di Spagna, in Rome, Italy. Now, Italy is well known for its culture of *la tavola* which literally means ‘the table’. In Italian culture, *la tavola* is a social place where family, friends and colleagues take time to sit, enjoy food and discuss important and unimportant issues. In Italy, eating is an ‘extended event’ (Korsmeyer 1999: 186), where, the temporal dimension of eating satisfies the appetite allowing the individual to develop a narrative text within the art of consumption (Bosio 2013:19).

The arrival of the first fast food chain in Italy meant disrupting traditions and the narratives that converged around social spaces such as tables and kitchens. This triggered a number of public

demonstrations headed by Carlo Petrini, in defence of the traditional cultural and local values in Italy. This protest was and is known as the “Slow Food Movement”. Where fast means cheap, underpaid workers, low-cost products and globalized food, Petrini created a contrasting movement where being slow means being aware of what you are eating, supporting local foods and taking time to eat food properly.

Carlo Petrini started laying down the premises of what would become the manifesto of the SFM in 1981. The Movement has its origins in Bra, a city in the Piedmont region in northern Italy. The region is not only known for its commerce, agriculture and wine making, but also for its tradition of *associazionismo* (‘associationism’), namely a group of mainly working class people who share the same ideals and fight for the same working rights (Petrini, 2003). At the same time, they were members of the ARCI, a strong recreational and cultural association made up of mainly left-wing members whose main objective was to get local communities involved in culture and political awareness. The culture of *associazionismo*, together with ARCI, made it possible to establish the *Libera e Benemerita Associazione degli amici del Barolo* (the ‘Free and Praiseworthy Association of friends of Barolo<sup>1</sup>’) in the early 1980s. This association consisted of a group of people with shared interests who wanted to raise awareness for local products, rather than promoting tourism. They created the nucleus of what, in 1986, became known as “*Arcigola*”. The name ‘*Arcigola*’ contains a complex pun in which the first part of the word, *arci-* recalls the ARCI association, but it also means “arches” and “ark”, whereas *gola* means both throat and gluttony, while also referring to the magazine *Gola*<sup>2</sup> and to the term ‘appetite’. *Arcigola* could be translated with “Arch Appetite” or “Archgluttony” (Petrini, 2003: 6). *Arcigola* counted 500 members when it started and rose to 8,000 only three years later. In 1987, *Il Gambero Rosso*, a special insert in the left-wing newspaper, *Il Manifesto*, was created as a guide to Italian *osterie* or taverns, that valued tradition, simplicity, moderate prices and territory. Meanwhile by 1989, *Arcigola* had reached 11,000 members and changed its name to *Arcigola Slow Food*, so that it could also be appreciated beyond the borders of Italy. In Paris that same year, “the Slow Food International Movement” was officially recognized and soon became known around the world.

The focus of the whole movement is on the importance of territory. According to Petrini (2003:55) western society is undergoing a sort of “El Dorado” where everything is available in the same size and colour at any time and at any season in any supermarket. As mentioned above, during the 1950s Italy underwent massive industrialization that caused people to flee to the cities from the countryside

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<sup>1</sup> Barolo is a red wine produced in the northern Italian region of Piedmont.

<sup>2</sup> *La Gola* magazine was an attempt to approach the culture of food and wine through sociology, literature and anthropology; it was created in 1982 and was closed in 1989.

and an emerging dichotomy between the food production by small farmers and world consumption. This led to a loss in human contact and of traditions and even the Italian term *contadini*, in English, *peasants*, carries almost a nostalgic meaning. This is also true for “old time” cookery books, which are often religiously kept like precious objects. In order to keep this feeling alive, Petrini emphasized the need to educate people in taste as in the pleasure of food that holds culture, the use of all the five senses and history. In 1998, he introduced an innovative project in Italian schools called *Discorsi, Progetti, esperienze intorno all’educazione sensoriale* (‘Speaking, Doing, Tasting: Projects for taste education in school’). The project focused on educating children in the five senses, the pleasure principle and learning about food through a sensorial alphabet, its history and social processes.

On the 29<sup>th</sup> of June 1997, the *Manifesto dell’Arca* was published and its aims were to preserve species and ingredients that were becoming extinct, support small purveyors, encourage food education and make a stand against obsessive worrying about hygienic matters. In January 1999 a committee (Petrini, 2003:91) set out the selection criteria for the products of Slow Food and the five indispensable requirements:

- 1) excellent quality of the food;
- 2) use of local ingredients through traditional practices;
- 3) ingredients have to be linked socially and historically to the territory;
- 4) portions have to be small and in limited quantities;
- 5) ingredients must be at real or potential risk of extinction.

However, food is not only about eating and its preparation. Historian Massimo Montanari (in Schneider, 2008) states that in all societies, eating habits are governed by rules and conventions, which together create a grammar, a structure with components and meaning. This means that food is connected to its history and is entangled in regional and cultural specificities and traditions at the same time. This is why food is never only about ingredients, but also about the traditions that lie behind them. Going back to the SFM, the modifier *slow* makes all of this explicit and creates a whole “rhetoric” (Schneider, 2008: 385). This means that the adjective *slow* carries new meanings. SFM is indeed more the rhetoric of a community organization, rather than a protest movement. It is a movement of positive values. According to Wexler et al. (2017), Aesop<sup>3</sup> does not malign the hare but rather points out the virtues of the tortoise which are persistence and hard work. The SFM focuses on social capital, which is based on healthy community values built upon the humanization of the market

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<sup>3</sup> Aesop’s fable is about a Hare and a Tortoise. As the Hare was always bragging about his abilities, the Tortoise challenges him to a race. Of course the Hare is faster and confident about winning so he stops for a nap. When he wakes up, the Tortoise has almost reached the winning-post. Even though the Hare tries to catch up with the Tortoise, it is now too late and loses the race. The moral of the fable is “poddling wins the race”.

rather than its dismantling. As argued by Bauman, (2007: 33) “Contemporary society engages its members primarily as consumers, only secondarily and in part does it engage with producers” and SFM positions itself in sharp contrast with societies where quantity is preferred over quality and where labour is therefore seen as production. The objective of the whole movement is to provide human beings with what Bauman (2007: 29) calls “emotional anchors” rather than simply classifying them as consumers, producers, chain workers or robots. The scope of the movement is to make people engage with their traditions and culture.

### **2.1.1.2 Slow Food in the UK**

The social implications of the SFM that have been described in subsection 2.1.1.1. can be also applied to the UK. However, what is interesting to point out about the UK, is the political engagement of SFM to current causes. The Slow Food London movement<sup>4</sup> is raising awareness towards biodiversity, teaching taste education, political and social matters such as Brexit and climate change as well as creating international networks.

Despite being a non-political organization, Slow Food UK, has no fear in expressing its opinions regarding Brexit, as the new rules of the WTO (World Trade Organization) will definitely have a negative impact on farmers and local businesses (Landzettel, 2019b). As for social issues, Slow Food UK is taking action on climate change matters, such as drawing attention to the issue concerning the reduction of bees. Climate change and the increasing use of pesticides have caused a change in our biodiversity, causing a reduction in the number of bees that has led to a drop in the production and hence also the consumption of honey (Landzettel, 2019c). Along with this, Slow Food UK also defends organic farmers who have now become the “new bogeymen (and women), responsible for everything”, (Landzettel, 2019b). It supports the type of economy that is, according to Landzettel (2019a) “humane, efficient and local” and that enriches the soil, therefore saving the planet from climate change.

What is also interesting about the UK, and in particular about London is its “contradiction between high-paced city living and the desire to eat with an active conscience” (Heazlewood, 2016). Despite being a modern and highly developed city, people still support ethical awareness. This political and social awareness leads citizens to search for ethical solutions within a fast context. The coexistence and collaboration of slow movements and moral principles with technology, might lead to wellbeing. The purpose of slow movements is not to refuse technology and its developments, but rather to find

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<sup>4</sup> The link to the official website is available at: <https://www.slowfood.org.uk/groups/central-london/>

a possible integration of technology in an ethical lifestyle. This means acknowledging technology not only in terms of production and consumption, but also as a means of carrying out wellbeing and sustainability.

### **2.1.2 Beyond Slow Food**

This subsection will explore how SFM values have been employed as an example in our society and how they have spread to other fields. I will provide brief overviews of slow tourism, slow housing, and slow media to illustrate how the notion of slow has spread to areas beyond food. Focus will also be given to O' Neill's (2014) concept of slow university and, to conclude, there will be a brief introduction on slow museums and slow art, which will be our focus of the next section.

A closely related field that has been affected by the SFM is tourism, which in recent years has become globalized and easily accessible to everyone. What Giddens labelled as the "commodification of time and space" (1981: 131) has led to the rise of slow tourism, where slow means sustainable and where host communities and tourists work towards green and eco-friendly goals. The latter implies giving meaning to travel. In other words, rather than visiting cities as if they were things to tick off on a supermarket checklist, people might consider engaging with the local community, understanding their culture and traditions. This automatically leads to "slow mobilities", where alternative ways to travel such as pilgrimages and cycling are strongly encouraged, not only for sustainability reasons, but also to understand more about geography, distances and cultures (Howard, 2012: 19).

According to Steele (2012) "slow housing" allows people with low or fixed incomes to obtain housing through community and sharing principles. It is based on the "slow homes movement", whose aim is to build homes that facilitate interaction, community building and eco-sustainability. Slow housing however, takes this to another level, addressing institutional housing agendas on issues concerning "housing supplies, affordability and equity" (Steele 2012: 183).

"Slow Media" started up to promote a more attentive and contemplative mode of writing, doing more by doing less, focussing on quality over quantity, reducing time spent on digital platforms (Rauch, 2011). The slow movement has even affected the hard sciences with the introduction of "slow medicine", which offers complementary education to medical education and focuses on doctor-patient interaction (Wear et al. 2015).

Another influence of the SFM can be seen in academia where the function of higher education is shifting from a learning environment towards one that is related more to business (O'Neill, 2014). According to Holmwood, higher education is "represented solely in a private investment of human

capital” (2011: 12) which leads to a removal of direct public funding, implying that the beneficiary should pay. This has generated a fast academia, related to high student fees, the incursion of private providers, student loans and quantity over quality. University is seen as a business where students are seen as clients and both teaching and administrative staff are seen as employees in a corporation. It is in this context, that a manifesto for a Slow University was developed where “the concept of slow is connected to well-being” (O’Neill 2014:3) which implies working at a slower pace, replying to emails only at certain times and finding “a middle way between a ninja-like style and a radical slow” (Vostal, 2013).

The SFM has also affected museums, which began the “slow art” and “slow museum” movements, encouraging visitors to take their time in the presence of works of art and organizing activities and discussion groups at the end of their visits to galleries and museums.

### **2. 1.2.1. The Social Implications of Slowness**

The SFM is perceived as a social movement where speed and business are seen as dysfunctional, delusionary and costly. Rather than being a protest group, it is a movement that focuses on positive values. When campaigning against McDonald’s, Petrini realized that something else was needed, namely a re-education of the public, teaching people to take pleasure in food (Wexler et al., 2017). Petrini is not in neat opposition to globalization, but rather he states it can be desirable when it connects people and different communities without levelling their differences. According to Pratt (2007) the movement identifies itself in a localized global perspective and has the hybridization of two positions, on one hand it is anti-consumerism and on the other pro-globalization. For example, one aim of the movement is to have globalised fresh ingredients at a fair price: this leads to the phenomenon of “glocalization” (Bauman 2005; Wexler et al., 2017), which means finding ingredients that are customized and adapted to local movements. SFMs opt for a version of the local that embraces with the global; the glocal mobilizes informed consumers to create a market demand that is flexible enough to include fresh ingredients in a ready global market (Wexler et al., 2017:14).

The slogan “good, clean and fair” cited many times by Petrini, helps give further meaning to the concept of slowness. Good relates to the state of the product, clean to its sustainability and the preservation of the environment, and fair to what is socially sustainable. One could create a new whole new acronym based on the word S.L.O.W. *a posteriori*: Sustainable, Local, Organic and Wellbeing.

Petrini's introduction to the SFM was in total contrast to what Ritzer (1983) labels the "McDonaldization" of society. This refers to the fast and consumer society we live in, which resembles the same dynamics of any fast-food chain: high-productivity, low-price goods, low salaries, and immediate consumption. As we have seen in the previous section, the SFM was taken as an example and a form of inspiration for other fields such as academia (O' Neill, 2014), housing (Steele, 2012), the media (David, 2015), education (Peachey, 2016) and medicine (Wear et al., 2015). Inspired by Petrini's movement, the use of the same adjective, namely *slow* began to refer to alternative lifestyles in which slowness began to be associated with taste, sustainability and wellbeing.

### **2.1.3 Time and Acceleration vs Re-humanization through slowness**

To understand need for a slow wave and its purpose, we need to understand what present-day society is going through. According to Lacrouix (in Petrini, 2003: 86), society is now witnessing a shift from the myth of Prometheus to Noah's Principle. According to mythology, Prometheus stole fire from the gods to give it to human beings, introducing progress to the world. Fire and technology can no longer be the aspirations of contemporary society; we have already proven to ourselves that we can (partly?) master the physical world. Nowadays our model is more likely to be Noah; we need to preserve our culture and food in the Ark, an important symbol of the SFM. Just as Noah had to build an Ark to save human and animal kind from the flood (Gen. 5:32-10:1 Revised Standard Version), we have to preserve some of our traditions from imminent consumerism. In our present-day Ark, there will be the protection of biodiversity, breeds of animals and plant varieties that are in extinction together with long forgotten ways of treating meat.

What we have been witnessing in recent years is a process of acceleration. Without defining the concept of acceleration first, it is not possible to understand fully the meaning of *slow*. We find ourselves in a culture of speed, characterized by the coming of immediacy and where acceleration seems to be the leitmotif of our society (Tomlinson, 2007). More specifically, it seems to be that we are facing what Rosa (2003: 3) has labelled "Social Acceleration". This is a tendency in our society to do everything faster and faster: for example, our cars are going at higher speeds, athletes are running faster, and our neighbours are continuously moving in and out. According to Müller (2014), acceleration is also visible on a larger scale. This is the case of institutions that seemed to remain untouched by time, such as academia, and which are now related to New Public Management (NPM), where quantity overcomes quality. Academics are evaluated for the number of publications they have rather than for their content, which leads to acceleration in production (Lübbe in Müller, 2014). Acceleration is also visible in digital culture. The awareness of speed and immediacy has led to a

change in language: emoji substitute the verbal expression of emotions and gifs replace the description of an action or a story.

A society characterized by rationality is one which emphasizes efficiency, predictability, calculability and substitution of nonhuman for human technology and control over uncertainty (Ritzer, 1983: 372).

The efficiency of a state is synonymous with organization, control, cleanliness. Fast-food restaurants have pushed the development of this process by making it possible for families involved in the organization of their jobs, to eat in a prefixed amount of time. Moreover, predictability has to do with routines that are the same every day. Fast food restaurants meet this requirement, as you know what to expect over time, they never change. Another aspect that is valued in the rational state is quantity over quality. Industrialization has led to overproduction of items, food, clothes at a low cost of manufacturing and labour, which means a cut in quality.

We need not belabor the ability of the computer to handle high numbers of virtually anything, but somewhat less obvious is the use of the computer to give the illusion of personal attention in a world increasingly impersonal in large part because of the computer's capacity to turn virtually everything into quantifiable dimensions (Ritzer, 1983: 345).

This increase in rationality is achieved by using technology to limit personal independence. McDonald's does not have robots, but it does employ young workers to repeat the same motions all day thereby slowly preparing society for robots. In fact, factories are now more frequently replacing human labour with non-human labour, with machines and robots. Scientific management sets out rules that limit tasks, so that people who do not have to think while working and are more efficient (Ritzer, 1983). This process of dehumanization of human beings may well pave the way for our final substitution with robots. The urge for social deceleration, may well be necessary to give back a human dimension to our species. The SFM embodies the need to put back pleasure in eating and to connect food with its traditions.

### **2.1.3.1 Notions of Time**

According to Rosa (2003), time can be defined according to two different approaches. The first objectively defines time according to two ways of measuring it, namely time-spans and multitasking.

1. Time-spans can be measured in units in which certain episodes occur (for example eating, sleeping, studying, etc.). Acceleration is then measured in doing more things in less time. It has been objectively observed that nowadays we have less time to eat and sleep (Rosa 2003:

- 3). However, we need to be careful with this argument as the cause of this situation may be due to the fact that we now conduct different lifestyles than in the past and we no longer carry out heavy jobs so we may not need as much time to sleep as we did in the past.
2. Multitasking occurs when we contract time so that we can carry out multiple activities at the same time such as cooking, listening to the radio and talking on the phone all at once.

Rosa theorises three types of social acceleration. First, there is technological acceleration that we are all witnessing. The age of the internet has made everything possible; we can communicate with anyone wherever they are in the world, in no time and as if there were no oceans nor mountains to cross. The second is what Rosa calls “acceleration of social change” (2003) in which the past is no longer valid, the future is not yet valid and the present is the only “time-span for which the horizons of experience and expectation coincide” (*ibidem*: 7). During the ‘present’ time-span, social acceleration is defined and quantified by the high number of experiences and expectations that one can collect. The third notion is the category of acceleration of the pace of social life. This last category has more to do with the use of technology as an aid in our everyday life. Technology makes us do things faster and helps in more common multitasking. For example, one can listen to a podcast while booking a train ticket with the latest app or watch the news while our Thermomix robot is cooking supper and we are checking our email. However, if actions are carried out faster, theoretically time should be abundant. On the contrary, time becomes more and more scarce, which leads to a paradoxical effect that calls for a sociological explanation.

If free time decreases in spite of technological acceleration, the only possible explanation is that the quantity of activity itself has changed and risen faster and faster (Rosa, 2003: 10).

According to Rosa (10), the term ‘acceleration society’ can be applied “if, and only if, technological acceleration and the growing scarcity of time (i.e., an acceleration of the ‘pace of life’) occur simultaneously, i.e., if growth rates outgrow acceleration rates”.

Due to the fast pace of our lifestyle, Rosa identifies five different forms of deceleration and inertia in western society. Some of these are inevitable, others are our attempts to stop time:

1. Anthropological and natural speed limits. We cannot go against the force of nature.
2. “Oases of deceleration”: there are natural areas that have not been touched by humankind. There are communities who continue to live in the same way as people did years ago, such as the Amish. There are also processes that have been carried out in the same way as has always been done such as the production of whisky.

3. Unintentional consequences of acceleration, called dysfunctional and pathological, for example traffic jams or depression and psychosis.
4. Intentional forms of (social) deceleration – these are divided into two subcategories:
  - a. Those who, on an individual level, create spaces to slow down, such as yoga, spiritual retreats and spending periods in monasteries.
  - b. Radical and fundamental movements, which refuse technology. These have often failed.
5. ‘Polar inertia’ or ‘hyper-accelerated standstill’ is the most important form of deceleration – this is a pessimistic view of the near future, leaving no possibility for change. Scientists claim that social acceleration will lead to no new visions and energies available to modern society, which could cause an “(extreme) paralysation” (Rosa 2003:17).

Most probably, the Slow Food movement places itself in the first form of “social deceleration” listed above: 4 a. It does not stand aggressively as a reaction to “pressures of and for acceleration” as an “intentional resistance” exemplified in 4b (Rosa, 2003: 17), but it tries to negotiate with the society in which it occurs. Given its *glocal* position (Wexler et al., 2017), there is no complete refusal of technology as a means of customisation and communication.

### **2.1.3.2 Slowness and Technology**

Technologies are containers that have temporal quality, speed and efficiency. Their objective is to last through time, and their physicality allows them to travel while stocking numbers and information (LeBel, 2016). Technologies have become a means of communication and therefore, they are continuously influencing culture and being influenced by it at the same time. Kovarik (2011) argues that society has faced four main communication and technological revolutions: the first with printing, the second with the visual revolution (photography), the third with electricity (radio and television) and the fourth with digitalization (computers and internet). According to Árpád, (2015), we are now witnessing a fifth revolution of knowledge and sharing, which comes with the help of our mobile phones and the internet. This also seems to have been affecting the spread of slow movements, which are more frequent in countries where technology seems to be advanced and within everyone’s reach (David, 2015). A recent study of Slow Media shows that some of its aspects – focus, discourse, attachment, sociality and quality – are deeply connected to digital change and the needs of a post-digital society (David, 2015). After the translation, from German into English, of the *Slow Media Manifesto*<sup>5</sup> was posted online, it went viral on the internet, was shared on many different social

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<sup>5</sup> Slow Media Manifesto available at: <http://en.slow-media.net/manifesto> (Last accessed: 22.02.2021)

platforms, and was then translated into many other languages. Of course, this is true for places that have easy access to technology (David, 2015). However, despite creating and promoting a more attentive and deliberative mode of communication, doing more by doing less, quality over quantity, reducing time on digital platforms, the slow movements are widespread thanks to technology.

The outcomes of David's 2015 study have bridged a gap between Northern Hemisphere countries (including Australia, Brazil and South Africa) and those belonging to the Southern Hemisphere in terms of the spread of Slow Movements (Figure 1). The coloured countries indicate those where Slow Movements have spread, whereas the blank countries represent where they did not develop at all. We can see that the Northern Hemisphere is where the Slow Food developed, in opposition to Southern Hemisphere, indicating a possible correlation between wealth and slow movements.



Figure 1: Diffusion of the Slow Food Movement in the world (David, 2015: 110).

There seems to be a correlation between the “digital divide”, which refers to the material access to computers and networks (Van Dijk, 2006), and slow movements. The countries that took up slow movements are mainly those with greater access to technology. Van Dijk (2006: 223) argues that this is probably because the “digital divide” is not only related to the technological, but also to the immaterial (life chances and opportunities), to the material (economic, social and cultural capital), the social (position, power and participation) and to education (skills and capacities). “It seems to be the moment when people realize that technological progress is ambivalent and all comes with dark sides needs to be considered” (David, 2015: 110). This ambivalence makes technology a double-edged sword. On the one hand, it is an important means of communication and of development for a country; on the other hand though, it may create different issues of dependence (for example, the replacement of human labour with technology). It is possible that in the next decade, people will not

look for new technologies for “even easier, faster, low-priced consumption production” (David 2015: 111). Rather, they will look for tools that will support knowledge and culture and that will be appropriately integrated politically culturally and socially.

Of all the Slow Movements, Slow Museums and Slow Art have been explored the least. It would be interesting to explore and analyse the ways in which technology is used to support Slow Museums, especially to understand more about how technology and slow movements manage to coexist or the role of technology in Slow Art.

## **2.2 Slow and Museums**

In this section after providing a definition of museums and their purpose, boundaries between Slow Art and Slow Museums will be described and the link between inclusiveness and slow museums will be examined. The second part of this section will focus on museum communication using Lazzeretti’s (2016) categorization of museum discourse, paying particular attention to promotional discourse. This section will also highlight previous studies carried out on the subject of museum websites. Finally, the link between technology, slowness and slow museums will be presented.

### **2.2.1 The purpose of museums**

Museums play a central role in contemporary society: they are spaces for construction and interpretation of both historical and contemporary events, which is why they must keep up with the society around them and need to constantly evolve (Franco Mantovano 2019: 16). Every time the world faces a social crisis, such as wars, terrorism, climate change, a pandemic or an economic downturn, museums become the physical space to keep memories alive.

The word “museum” derives from Ancient Greek *museion*, referring to a building dedicated to the Muses, which were the protectors of the Arts and Sciences (Ravegnan and Dall’Olio 2013: 91). According to more recent museum manuals, three characteristics define museums: their content, their container and their audience (Ravegnan and Dall’Olio 2013: 92). Content refers to the subject of museums, what is displayed and represented, while container, as the word suggests, refers to the general structure of the building. Recently, research has been focussing on a third aspect of museums, namely visitors. When thinking about museums, we should always bear in mind some fundamental questions: who is visiting them? For whom are museums intended? What is the purpose of a museum? What is the visitor’s background? (Franco Mantovano 2019).

Focusing on the purpose of museums, it seems that museums have always been associated with culture and education, rather than with pleasure (Ravegnan and Dall’Olio 2013: 86). According to the results of a study carried out in 2004 by the Fitzcarraldo Foundation (an independent research

centre based in Turin), fun and pleasure were not listed as the reasons why people visit a museum. However, according to Falk and Dierking (1992), visitors go to museums for social-recreational reasons, educational reasons and reverential reasons too.

It is true that museums are places where objects are stored and collected, but they are also related to the experience of visitors, otherwise they would be simply warehouses and private collections (Tishman, 2018). It was not by chance that the International Council of Museums (ICOM) agreed on the definition of museums as structures whose aim is knowledge, education and pleasure (Ravegnan and Dall'Olio, 2013: 93). Thus, pleasure needs to become a key factor to encourage and attract people to visit museums.

### **2.2.2 Slow Art, Slow Museums**

As we have seen, museums and art galleries are among the areas that have been influenced by the SFM. There have been some studies on “slow conservation”, the aim of which is to reduce water and waste consumption in museums (Staniforth 2010) where slowness becomes a synonym for environmental-friendly: museums should not leave environmental footprints. This means reducing energy consumption by using daylight, recycled and sustainable materials, renewable resources and being considerate of local energies (Staniforth 2010:77). There seems to be an interconnectedness between ecology and society, as the latter needs to change in order to achieve wellbeing (Carp 2011).

The slow movement articulates the interrelationship among natural resources, the process of making (whether it be music, sense, love or cheese) and use (Carp 2011: 105).

However, the definition of Slow Museums is a little blurry, as it does not have a movement Manifesto stating its objectives.

First, it is important to state that Slow Museums are strongly interrelated to Slow Art. However, Slow Art itself is an ambivalent movement as it refers both to the artists' point of view and to those observing an art piece. The artist Tim Slowinski originally introduced the movement in 1995. His aim was to create a movement that supported the creation of a type of art that would not be affected by consumerism and time pressure. Indeed, time pressure and consumerism have also affected the way visitors approach art galleries and museums. In fact, research has shown that visitors generally spend 28.7 seconds looking at a single piece of art. It seems that museum visitors “prefer staring at their cell phones rather than looking at pictures on the wall” (Grant 2018). For nearly two decades now, museums have become more and more frenetic, with masses of people going to check a particular famous work of art off their list or to take a selfie with a well-known iconic object. In other

words, “museums have succumbed to the “mall” syndrome so famously described by Gopnik nearly 10 years ago” (Latham 2018).

Matthew Gale, director at the Modern Tate Gallery, advocates a slow looking approach to exhibitions: the longer one looks the longer one sees (Grant 2018). The purpose of slow looking is to focus attention on that precise moment and not on external ideas or thoughts, thereby potentially alleviating anxiety (McGivern 2019). In 2010, the US e-commerce entrepreneur Phil Terry founded an annual Slow Art Day. Terry came up with the idea for the movement after visiting the Action/Abstraction exhibition at the Jewish Museum in New York in 2008, after having spent a full hour with Hans Hofmann’s painting *Fantasia* (1943).

“At the end of the hour, I was energised. These micro-experiences can be transformative and go much, much deeper than a quick look” (Terry in McGivern, 2019)

Slow Art Day is intended for both visitors and museums and has “one a simple mission: help more people discover for themselves the joy of looking at and loving art.”<sup>6</sup> Slow Art Day aims at being “counter-cultural to the smartphone and its growing dominance in culture, but also to blockbuster exhibits and the focus on absolute numbers” (McGivern 2019). During Slow Art Day, museums agree to organize exhibitions where visitors have to focus on five different art pieces for ten minutes each (Gould, 2018). At the end of the exhibition, there will be a convivial discussion around food and drinks where people will share their feeling and impressions. Since 2009, more than 200 museums around the world have taken part in the initiative. Museums that take part in Slow Art Day and in the Slow Looking movement are so called Slow Museums.

The latter might seem a little paradoxical as museums are already slow per se in the sense that they can be slow in the way one visits galleries, or even in the way exhibitions are organized even though what is on display may be contemporary (Lawther, 2017). However, taking part in the Slow Art Movement might be a good advertisement campaign, as the more people spend time in a museum, the more willing they are to buy something at the gift shop or else to stop at the museum café, which are the two primary financial resources of museums (Grant, 2018). However, this is not the only reason for museums to agree on the slow movement: it is in fact likely that visitors might also find the event or initiative mindful and relaxing. Potential health benefits aside, the format of Slow Art ultimately enables those with no historical knowledge on art to build their “confidence and interest in looking” (Lawther 2017).

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<sup>6</sup> From Slow Art Day About Us page: <https://www.slowartday.com/about/>.

For example, the Wellcome Collection in London has created a Reading Room: a quiet space with some digital and interactive facilities that gives visitors a chance to rest. Moreover, the V&A and the Natural History Museum in London have been offering yoga and “sound meditation baths”<sup>7</sup> before visitors set foot in their exhibitions (Bailey 2019). Creating seating and spaces are the key for a slow museum experience as they make the environment friendlier and less intimidating (Lawther 2017). According to entrepreneur Johan Idema, it is not about the time that you spend on a certain piece, but more about the amount of support that you get from galleries and museums. In times of uncertainty, slow art can be “reassuring” and actually “good for us” (Bailey 2019). The problem that there seems to be with slow museums is that they are more concerned with looking at art in the “right way”, rather than with joy (Lawther 2017). There is a sort of snobbery about interactive and digital museums although they actually help visitors feel at ease and to engage with what is in front of them.

The Museum of Old and New Art (MONA) in Hobart, Tasmania is a good example of how the digital and the interactive can be integrated in museum visits. Although this particular museum does not claim to be slow, some of the movement’s principles can be applied to it. At the entrance to the museum, visitors are provided with a device that locates each room and all exhibits. Next, visitors are advised to start their visit from the bottom floor, where it is darker and disorientating, and gradually move to the top floor and towards the light. Art pieces are not in a specific order, visitors can find an Egyptian mummy next to a post-modern painting. Moreover, none of them are labelled with details of the author and date, or with an explanation. This is done in order to tickle visitors’ curiosity, who will then have to engage with their device where they can either read more about it to or listen to the specific podcast in order to discover more about a specific piece they are interested in. Sometimes, interviews with artists are provided in the podcasts. MONA also organizes different ways to interact with visitors, such as activities and performances during the exhibition. For example, visitors may have the opportunity to reproduce certain drawing techniques by themselves in order better understand the piece. Throughout the museum, visitors also have the chance to rest in different cafés located on each of the floors, or even sit in the quiet library and read a book.

### **2.2.2.1 Slow Museums and Inclusiveness**

Museums have started to focus and to give importance to visitors and to their experience, linking them to pleasure and joy. Among the initiatives to encourage people to visit museums, one is to create museum installations in non-museum spaces. For example, in the city of Sesto Fiorentino in Italy, the

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<sup>7</sup> A form of meditation that is facilitated through sounds.

Ipercoop shopping centre agreed to open an excavation of ancient Roman walls for shoppers<sup>8</sup>. Athens Airport has opened a small museum containing attractions from the capital and it seems that passengers like to spend time there while waiting for their flight.<sup>9</sup> However, there seems to be a problem with inclusiveness of all visitors. As Ravagnan and Dall'Olio (2013: 97) point out, it may happen that museums forget about people with mental health issues, physical disabilities or even from diverse cultural backgrounds.

Slow Museums are connected to Slow Art. However, in the UK there is a parallel movement, which has the same denomination. The Slow Museum Movement, which is funded by the Slow Shopping Movement, aims to make museums inclusive to anyone who needs extra time to visit a gallery. According to the 2016 International Council of Museums (ICOM) meeting in Milan, museums will soon have a new social role and function mainly related to the creation and development of social relationships, social changes, stimulation of discussions and different points of view (Franco Mantovano, 2019: 26).

The Tyne and Archive Museums, in the Northeast of England are organizing Slow Museum afternoons, where people suffering from dementia and anxiety, as well as stroke survivors, can find support. Staff have received extra training in preparation order to welcome and assist these visitors with special needs. Manchester Museum also organizes activities aimed at “slowing down”. Every second Saturday of the month, they organize an Autism Friendly Day, where visitors with autism can see art pieces at their own pace and take part in activities related to the exhibition.

After this brief introduction on museums, Slow Art and Slow Museums movements, in the following section I will focus on museum communication, promotional discourse and museum websites.

### **2.2.3 Museum Communication**

It is important to understand how museums establish a bond with their visitors and which messages they are trying to convey. When Hooper-Greenhill (1995) highlights the centrality of the relationship between a museum and its visitors, it is clear that what she means by communication covers all the various ways museums interact with their visitors. In this sense, communication can work in two ways: the first way is “interpersonal”, or face-to-face communication; while the second is “mass communication”, which is a one-way message conveyed by the institution to its visitors (Hooper-Greenhill, 1995: 6). This approach to communication creates a link between the power of institutions

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<sup>8</sup> Official website available at: <https://www.archeologiaviva.it/3272/metti-una-villa-romana-sotto-il-centro-commerciale/>

<sup>9</sup> Official website available at: <https://www.aia.gr/traveler/airport-information/art-and-culture/permanent-exhibitions>

and its visitors. According to Ravelli (2006: 75), institutions usually control and set the parameters of this relationship, deciding whether it is distant or close. In this thesis, I will be examining how the adjective *slow* has been used as a loan word in Italian for the SFM and how this has subsequently influenced its connotations in English. The results will be used as a basis to study the existence of a slow discourse in slow museum websites, both in Italian and English. What follows is a brief overview of museum communication, promotional discourse and evaluation notions and the tools that I will apply in my investigations. Within the field of evaluation, I will specifically examine Martin and White's (2005) appraisal theory and how it is used by slow museum websites to promote themselves. This will be followed by an overview of corpus linguistics methods.

In some cases, we get a hint of what museums are trying to communicate by labels and panels, which reflect their mission (Wallace 2016). This is reinforced by exhibitions, museum tours, photos designated brand-appropriate, hashtags, sites for picture taking, study rooms and talking points (*ibidem*). This is a less traditional and maybe a broader way to see communication. Everything in museums is communicating something, even the architecture of the building itself may be making a statement (Ravelli 2006, Pierroux and Skjulstad 2011, Ravelli and McMurtrie 2016, Lazzeretti 2019). Ravelli (2006: 70) calls the way everything communicates and interacts in a museum “the semantic space”, hence, museums become a place to make, convey and interpret meanings. As famously proposed by Kress (2010: 33), communication happens through different signs such as a gaze, a touch, or spoken comments, which may act as prompts. Prompts are considered as such when at least another participant is involved and there is an intention to stimulate interest, attention or a reaction of any kind. All these signs convey a message, which can be more or less abstract, and which needs to be interpreted by the so called receiver (*ibid*). In communication, members of a community participate in the renewing, remaking and transformation of their “social environment from the prospect of meaning” (34). This means that, while participating in communication, recipients make meaning out of it, reinterpreting what they witness: “the meaning made in that interpretation can become the basis of a new sign-complex in the making of a new meaning” (Kress 2010: 37).

Communication and meaning are thus conveyed in many ways in museums. Position and disposition of objects in exhibitions as a way of making meaning and visual statements have been widely analysed and explored in literature (Hooper-Greenhill 1995, 2000; Lord and Lord 2001; Kress 2010; Ahmad et al. 2014). When visitors find themselves in museums, they make meanings for themselves even if these are not in line with the aims of the exhibitions:

“*Communicationally and semiotically speaking an art exhibition is a complex sign designed to function as a message. It is meant as a prompt for the visitors' engagement. Pedagogically speaking, an exhibition presents a curriculum for the visitor/learner*” (Kress 2010: 39).

As Kress suggests, when communicating through exhibitions, museums are conveying messages and meanings on many levels. Ravelli (2006) has analysed the construction of meaning in museum texts at great length adopting Halliday's representational, interactional and organizational framework to analyse the making of meaning in such texts. Focussing on the interactional framework, Ravelli goes beyond the "conventional and technical sense of interactivity", to encompass "the way in which interlocutors engage with each other in the communication process" (Ravelli 2006: 70). Museums in this sense hold a "speaking role", constructing ways of communication that enable visitors to take up roles themselves (*ibidem*). In this context, language plays a major role, helping to establish a relationship between its interlocutors and the community. Ravelli focuses on how role, style and stance are enabled by language choices (72). Concerning role, language choices of museum texts "reflect and construct the different relations with the interlocutors, that is, they reflect and construct the Tenor of the context of the situation" (74). Tenor, referring to who is speaking and involved in the discourse including their status and role (Halliday and Hasan 1989), depends on the degree of social distance and of relative power of the interactants. The power of the interactants is relative to their status or autonomy, while social distance depends on how close or distant the interactants are. Language choices make the degree of reciprocity clear, setting out the roles and relationships between the institution and its visitors. How are conversational relations built in this context? Typically, museums are institutions that have the control over the display of the exhibitions and over the texts, while visitors take up the role defined by the institution. In this sense, there is lack of reciprocity, as you cannot talk back to the writer/exhibition.<sup>10</sup> Conversational relations are therefore achieved through the way visitors make meaning by themselves. However, according to Ravelli, interactants are only one part of the interactional framework. Style of communication is another factor that "refers to that continuum where communication ranges from the formal and impersonal at one end, to the informal and personal at the other" (2006: 82). There are three main points in this "continuum": language of formal occasions or "public style", language of everyday interaction or "social style", and language of intimate or "personal style" (*ibidem*). This style can vary from formal written texts to chatty and conversational texts, where the former is characterised by complex nominal groups and technical lexical items.

The sources that affect style are grammatical voice, types of address and lexical choices (84). Grammatical voice refers to the use of passive and active forms in texts, which create more or less

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<sup>10</sup> In some cases, such as the National Museum of African American History & Culture (NMAAHC) in Washington, visitors can interact with the exhibition, by recording their stories and/or emotional reactions to the artefacts, and through a series of initiatives and blogs. NMAAHC website available at: <https://nmaahc.si.edu/>.

distance to the reader. Types of address indicate a different degree of closeness with the readers/visitors and is achieved through the use of personal pronouns, for example using “you” creates less distance than a general term such as “visitors” or “students” (85). Lexical choices instead, depend on the association that words carry (for example, dog, puppy, canine and hound are used in different contexts, despite being synonyms), making the text more or less formal through the use of more familiar terms or highly technical ones (86). However, words that are “too familiar” may also create distance, by being familiar to a “particular group only”, excluding others: this is the case of slang terms, abbreviations and in-group terms (*ibidem*)

Communication in museum texts is also achieved through stance. According to Ravelli (2006), in Western society there seems to be an important distinction between reason and emotion. Reason is usually associated with objective texts (this includes fields such as science, academia, or journalism) and it is therefore seen as a reliable source, while emotion is associated with subjectivity therefore, less reliable (88). Objectivity and subjectivity are both expressed in texts through modality, which is used as a resource for taking stance on the subject of matter, and it is expressed with modal verbs (*shall, may, might, etc.*), modal adjuncts (*perhaps, probably, possibly...*) and expressions of time (*sometimes...*) or belief (*I believe that...*) (90). Stance taking is also achieved through appraisal (Martin and White 2005), which will be explored in more detail below (Section 2.3.1.1)

As we can see, it is difficult to define and identify museum communication within defined parameters. Exploring the possibility of setting discourse boundaries within museum communication and how communication achieved through museum discourse is essential. There seems to be no clear path to follow when it comes to museum discourse. Lazzeretti (2016) however, classifies museum communication discourse by highlighting their different forms of discourse (Figure 2) and different ways of communicating. Along these lines, she divides literature concerning museum discourse into art discourse, media discourse and marketing discourse (2016:24).

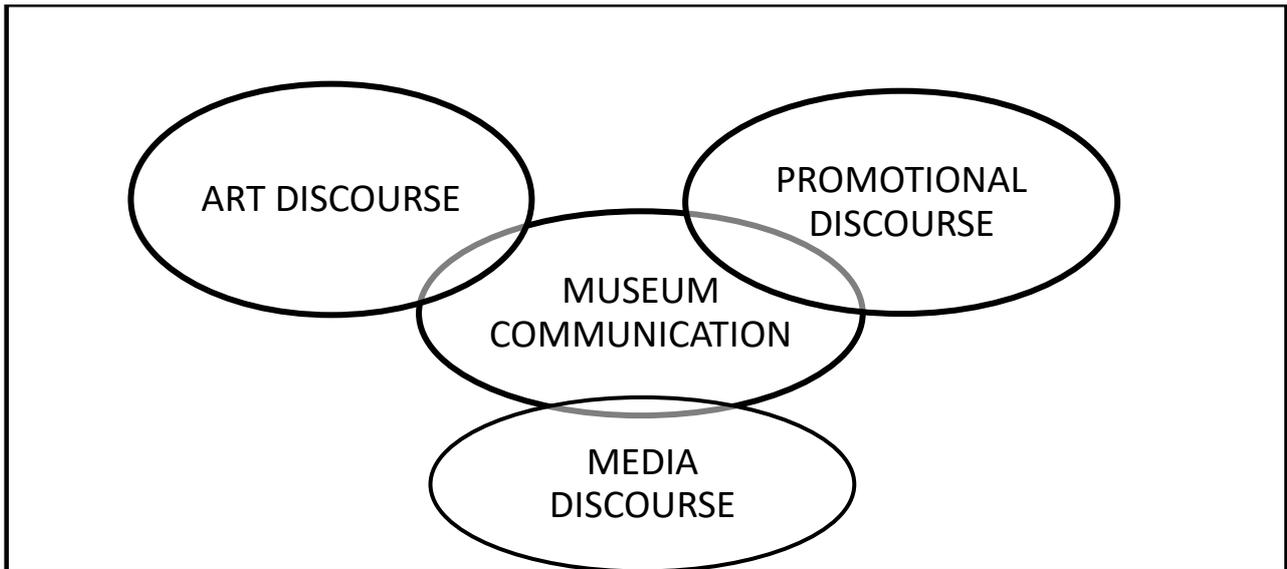


Figure 2: Classification of museum discourse (adapted from Lazzeretti 2016: 24).

Lazzeretti groups together museum texts, textual genres and literature concerning art communication, categorizing them as art discourse or “artspeak” (Harris 2003). The main purpose of art discourse or “artspeak” is to “describe, interpret and evaluate art works from a subjective perspective”, therefore the “theme of evaluation plays a major role in the textual genres belonging to this domain” (Lazzeretti 2016: 26). Whenever something is being described, even if what is being described is quite neutral and not related to evaluation, the speaker’s point of view is included (Merlini Barberesi 2009). Descriptions are known to be “inherently subjective”, mainly through “perspectivization, hierarchical choice of objects to describe and of the accidental features that make them unique” (*ibid*: 36). Subjectivity is also achieved in a less obvious way, thanks to lexical expressions, figurative language and the trust bonds that exists between the describer and the describee (*ibidem*). Harris (2003:4) highlights the necessity of theorising artspeak/art discourse to give readers and visitors the ability to take for terminology granted in order to identify works considered art together with ready-made rhetoric of praise and blame to evaluate them. “Artspeak is an open-ended range of discourse, which comes in a variety of demotic as well as academic registers” (*ibidem*: 9). The way art is described provides a social validation or rejection of certain type of products and activity (*ibidem*). Art discourse has also been studied from a linguistic perspective (O’ Toole 1994, Tucker 2003, 2004). For instance, connections between propositions and evaluation have been explored in art-historical discourse (Tucker 2003). Art historical discourse is conditioned by the need to present visual art verbally through verbal texts and as Tucker argues (2003: 308), valuation is reached through verbal characterization of a work with a view to explanation.

According to Lazzeretti (2016: 32) “Media (or news) discourse, in its broadest sense comprising all statements produced by media professional community, is one of the most prominent research areas in linguistics and in discourse analysis”. In fact, Lazzeretti, sees media discourse as another means for museums to communicate with their visitors. In particular, she focuses on Exhibition Press Announcements (EPA) as a primary tool of communication. Press releases include “a mix of informative and promotional purposes” that, according to Lazzeretti (2016:32) are considered a “hybrid genre”. In her work, Lazzeretti explores the debate on whether press releases can (as argued by Bell 1991) or cannot (as argued by Lassen 2006 and Catenaccio 2008) be considered and classified as news discourse. She also points out that the boundaries between artspeak and media discourse will become less clear in the future (Lazzeretti 2016: 38).

I will now focus on promotional discourse, which I will explore in more detail in the next section.

### **2.2.3.1 Promotional Discourse**

Promotional features seem to be widely present in the language of museum communication (Lazzeretti & Bondi 2012, Lazzeretti 2016). It seems that “promotability affects all the professional genres used in museum communication” (Lazzeretti 2016: 29), which is why Lazzeretti also identifies “promotional discourse” within museum communication. As I set out to explore the discourse of slow art, I shall attempt to answer the following questions: how is slow art promoted? Are there any differences, if any, in the way it is promoted on the official blog of the Slow Art Day event and on museums websites? Has the promotion of slow art contributed in any way to the creation of new values related to slowness?

Over the past years, museums have begun to organize and include other types of experience, which are “less cerebral” and more intuitive while still being engaging (Kotler et al. 2008: 5). Their aim is to attract visitors who seek sociability as well as an educational and participatory experience. This means that, along with their cultural purposes, museums offer cafeterias, restaurants, dining experiences and both inexpensive and expensive shops to attract visitors (Kotler et al. 2008: 19). “Museums need marketing because they constantly face the substantial competition in the leisure-time marketplaces” (*ibidem*: 21). As we are talking about museum promotion, we are talking also about the marketization and promotion of culture. The non-material nature of culture makes it a temporary service related to experience and to the mind. As Macalick argues (2018: 12), marketing communication of culture has a public and social mission, which museums aim to promote together with seeking a new and wider public while keeping bonds with their regular visitors. This does not mean that they avoid making use of traditional marketing strategies. For museums, marketing is an “exchange process” between those who seek a product/service (experience, idea, place, or

information) and those who can supply it. Kotler et al. (2008:27) highlight different types of marketing strategies that museums use and can adopt to attract more visitors. Among these, they mention “socially responsible marketing”, which is committed to a community and to social-ethical environmental issues or “tactical marketing”, which refers to those strategies used to achieve a certain goal. It is not by chance that Kotler et al. talk about “consumer-centred” and “professionally driven” strategies (32—33). The way they refer to visitors as consumers makes it clear that, to some extent, museums are a business, and like every business, they need to find ways to promote themselves.

Elements of promotional discourse are increasing throughout different genres. As we live in a “consumer culture” (Featherstone 1991), it follows that many genres include elements of advertising (Bhatia 2005: 213). The concept of promotional culture can be understood in discursive terms as the generalization of promotion as a communicative function (Wernick 1991: 81). Being discursive, promotional discourse can be seen as a vehicle for selling goods, services, organizations, ideas or people across the internal and external norms of discourse (Fairclough 1993: 142). The most important part of promotion is the differentiation of a product, to describe it and explain why it is the best product out of many choices. It makes sense that “The most common form of product differentiation is achieved by offering a product description which is good, positive and favourable” (Bhatia 2005: 215).

Promotion is a dynamic and versatile genre, which may include advertisements, job applications, book blurbs, company brochures and a number of other texts. These can then be categorised once more according to the medium through which they are promoted, such as radio, television, print and the internet. Nevertheless, it is still possible to find patterns in the rhetorical structure, lexico-grammatical features and discursal form. Bhatia (1993) discusses a “generic integrity”, which is the way a genre moves within its territorial boundaries, considering texts with internal and external factors. By text-internal we refer to the lexico-grammatical and rhetorical features of the textualisation of a genre, while with text-external factors we refer to the socio-rhetorical, contextual and procedural elements that make the genre possible. However, discussing promotional genres, Bhatia (2005) identifies different “mixed genres” such as infomercial, infotainment and advertorial. This distinction relies on the different communicative purposes and strategies of each category. The most popular strategy in promotional genres is to describe and evaluate a product in a positive manner; informational and promotional purposes are not opposite functions of text even if not fully complementary. As a result, promotional genres entangle and combine different purposes such as marketing, persuasion and information, which influence one another.

Philip Shaw (2006), argues, for example, that not all book reviews, which Bhatia (2005) classified as belonging to a promotional genre, are necessarily related to self-promotion when advertising something, and introduces “interestedness” (2006: 152) as a new parameter to classify genres. The dimension of interestedness refers to the extent to which the genre is normally recognized and used to persuade the recipient to do something that will benefit the producer. This means that the producers’ aim is to benefit their own company or their personal happiness, thus, evaluative interested genres are mostly linguistically positive while negative content is hidden or avoided. When reading an interested text, one knows that the writer is an advocate for the case, not a judge, and “will not be impressed by pure statement of quality” (Shaw 2006). On the other hand, disinterested texts show both positive and negative opinions. Shaw (2006) focuses on “non-distinctiveness of evaluative acts”, which are not used to express good or bad cases, but they are spread through the text in a generalized way.

There are also non-distinctive epithets, which do not provide a negative evaluation, but rather they reinforce a positive one.

### **2.2.3.2 Museums and self-promotional communication**

The key points to examine next are how slow art is promoted by museums, whether there any recurrent patterns in the way slow art is promoted on museum websites and whether there is such a thing as slow discourse. Unlike other educational and entertainment institutions, museums cannot be easily compartmentalised in different sectors or defined simply as non-profit organizations. Museums do not have a fixed ‘product’ and ‘customer’, but they enshrine a place of culture, values, images and attitudes (McLean, 1997). The experience at an exhibition or institution is a powerful and communicative tool that defines the features of a museum.

Museums do use self-promotional language to attract their potential target audience. Lazzeretti and Bondi (2012) have focussed on the promotional language of the Exhibition Press Announcement (EPA) – arguing that they were influenced by a twofold aim, on the one hand, a need to attract journalists that could then write about their museums, and on the other, reaching potential visitors. EPA texts have been analysed linguistically and ethnographically, spotting and classifying self-promotional adjectives.

When discussing self-promotional language, we need to take a step back and understand that it belongs to the area of marketing. Although it is difficult to understand what marketing really is, one thing that defines it is the notion of customer. Without people, there would be no rationale for marketing, the objective of which is to bring organizations and people together. As pointed out by

McLean (1997:3), marketing is the lowest common denominator between a museum and the public and since museums exist for public benefit and, by implication, their goals are social, their marketing practices need to reflect these social goals.

It could be argued that rather than promoting their content, museums focus more on how they present themselves. What are slow museums really trying to promote? According to Lumley (1988:15), “The notion of the museum as a collection for scholarly use has been largely replaced by the idea of the museum as a means of communication” while Ravelli (2006) sees museum communication as a social process where the language that a museum chooses to employ, establishes the relationship between the institution and its visitors.

Museums can reach their goals and build a relationship with their audience through the way they advertise themselves, through the organization of their exhibitions or even through the very structure of their building (McLean, 1997: 129). According to McLean, “place” in marketing parlance means “distribution”, in other words, the delivery of a certain product at the same time (1997:130). As the location of a museum is fixed and difficult to change, so it is for their exhibition and content, which remain exactly where they are. This is why museums need to find ways to attract visitors and make them feel journey to get there is worth the effort. If the product is special, such as a blockbuster exhibition, people will be more willing to travel long distances (McLean 1997:131). Museums manage to attract visitors through word-of-mouth and through different means of self-promotion. Word-of-mouth cannot be controlled, but museum managers can predict positive feedback by putting effort into the museum’s organization. For example, museums can invest in their staff, by giving them special training or special deals. The process of museum advertising requires a lot of organizational resources in terms of frontstage and backstage work, which correspond respectively to a zones of visibility and of invisibility that is hidden to the user (McLean 1997: 132). Frontstage work focuses on the importance, for example, of personal selling (manner and appearance of frontline staff), tangible clues, such as corporate communication, clarity of services, communication continuity, or direct communication with employees (George and Berry 1981).

Everything in a museum is strictly related to marketing. Printed material is another means used to reach target audiences and effective distribution depends on many factors such as the design, time for design printing, and content. Museums do tend to communicate through other means as well, such as newsletters, blogs (Lazzeretti 2021) and websites. Of course, the effectiveness of literature and special promotions should be monitored. It is important for museums to keep a specific target audience in mind.

Museums need to identify and monitor the functions of all services, including the execution and availability of what is being promoted to potential visitors. Museum performance needs to be measured in relation to their goals and objectives, to their competitors, to visitor expectations and to resources deployed. According to McLean, the success of museum self-promotion can also be measured quantitatively through certain parameters such as education, by evaluating for example:

- Number of courses or workshops arranged and their take up
- Number of school visits
- Percentage of schools in the target areas reached
- Number of enquiries
- Percentage of total enquiries successfully dealt with
- Average time cost per specific enquiries

Performance can also be measured in terms of access, considering data such as:

- Visitors' length of stay
- Number and type of visitors
- Return visitors (number of visitors that decide to visit the museum a second time)
- Percentage from a given catchment area
- Relative performance with competition
- Measurement of visitors' satisfaction

What is important about self-promotion is the way museums advertise themselves and attract visitors. To successfully achieve their goal, promotional objectives need to be set at the start, together with three broad headings: to inform, to persuade, to remind (McLean 1997:139). Objectives may include the development and enhancement of the museum's image, informing potential users about the museum and its relevant attributes, reminding users about the museum's ongoing activities, reminding funders and stakeholders of the value of the museum, developing employee motivation and commitment. Marketing strategies can be analysed following the AIDA model, evaluating the Attention, Interest, Desire and Action of visitors. According to a model of hierarchy of effects, users move through a number of sequential steps: awareness, knowledge, liking, preference, conviction and action (for example clinching the sale) (Lavidge and Steiner 1961). The goal of promotion is to move the target audience from one stage to the next. This also depends on how well known the museum is and the potential visitor's perception of it. According to McLean (1997:139) the distribution of the

promotional message revolves around four issues: content (what to say), structure (how to say it logically) and source (who should develop it). Once the message a museum wants to promote is clear, it cannot be left to chance and everything possible must be done to perpetuate it. Each museum has its own personality, which is why issuing a mission statement that shows their corporate identity is important. Museums should use long-lasting values, rather than the trends of the moment. Corporate identity creates a communal image, creating a certain perception of the museum from the outside.

### **2.2.3.3 Museum Websites**

When exploring types of museum communication, it is important to consider the advent of Web 2.0 together with its new technologies and new media. Lazzeretti (2016: 2) questions the directions that museum communication will take within this new technological context. What seems to be characterizing Web 2.0 is the change in the way the internet is perceived by its users (Lopez et al. 2010; Russo 2012) who are no longer passive observers, but become active and conscious authors of the web (Lopez et al. 2010: 236). Thanks to new tools that support participation while sharing and collecting knowledge online (such as blogs, podcasts, social media, etc.), users are now able to construct personal meaning in shared contexts (*ibidem*: 237). Resources such as story making and crowdsourcing invite the public/users to be active creators of websites and social media at cultural institutions, such as museums, allowing them to build up a strong sense of community (Kidd 2011). Another change brought about the web medium is its inherent “hypertextuality”: the text invites the reader to choose a personal reading path through links and hyperlinks which work as anchors connecting one text to the other (Bondi 2009: 116, Adami 2015: 136). Websites per se can be classified as “hyper-genres”, “comprising a whole set of genres and combining obligatory genres (such as home-pages, mission statements, etc.), widespread genres (such FAQs and About us pages) and genres that may characterize specific types of organizations (e.g., newsroom, online shopping) (Bondi 2009: 115).

Bondi (2009: 113) highlights that within the field of museum communication, websites play an important role by helping to shape museum identities while offering cultural programmes and services. In fact, museums have begun to include cultural and interactive experiences in order to engage with their audience, as online visitors are now used to technological stimuli and spend more time online (Russo 2012: 145). Once again, visitors are at the core of museum communication, as without them, museums would be just warehouses that store precious objects. Adami (2015: 135) states that the interactivity of digital texts can be defined as a computer-mediated communication and interaction between a user and a text or an affordance of a medium, while Bondi (2009:115) argues

that “The extension in participation framework brought about by the world wide web increases the range of interactive patterns and discursive identities construed in each text”. What is, of course, interesting about communication on the web is that visual, verbal and auditory elements are combined into a single communicative act (Bondi 2009).

As we have previously stated, communication works on many levels which is also true when investigating the strategies that museums adopt for their communication. Semiotic and social approaches have been used to investigate communication and museum websites and artworks (O’Toole 1994, Speroni et al. 2006, Psarra et al. 2007, Kress 2010, Chung 2019). Museum webpages have also been analysed through the interactivity functions of their digital texts, focusing on their impact on users and on their learning (Saiki 2010, Adami 2015), while through an analysis of fifty museum website, Bondi (2009) identifies five moves in the communicative act of presenting museum exhibitions.

Other studies have focused on the online experience of visiting museum websites, suggesting strategies that could be adopted to encourage the public to visit both the website and the physical museum. For instance, some research is aimed at finding ways to transform online visits into a shared experiences such as Paolini et al. (2000: 34) who suggest bringing together “consumption of information and interaction” through web talk. Others have focused on how new information technology may provide new ways to bring information about their collection to their audience (Parry 2005, Marty 2007, 2008). In this light, Di Blas and Paolini (2010) have explored different ways pieces of information regarding museums could be re-combined and re-used to fit the combination/device/format/context, meaning that content could be split into the different channels and be distributed over other channels such as YouTube, Instagram, Twitter.

Even if museum websites have been widely explored in terms of interactivity, learning, marketing and multimodality, it seems to be that not much attention has been paid to the language they use. One of the aims of this dissertation is to analyse how museums promote slow art events online, focussing on the evaluative language that they use to attract visitors.

#### **2.2.3.4 Blogs and promotion**

As I will be analysing the Slow Art Day official blog, which has recently assumed a key role in promoting the event, I believe it is worth mentioning some key research that has been carried out on this topic. Blogs are virtual spaces where people share, disseminate and recontextualize knowledge according to their readers’ needs (Luzón 2012). Jorn Berger first coined the word ‘blog’ as an abbreviation for ‘web locations’ or ‘web logs’. The first blogs were characterized by a heading

followed by a few descriptive lines, while the expansion of internet over the first two decades of the 21<sup>st</sup> century, allowed blogs to become of a more “multifaceted tool” rather than a “specific type of internet platform” (Baron 2008: 109).

The classification of blogs has been a topic of interest in research over the years. Herring et al. (2005) identify three types of blogs: topical blogs, which are news-based, journals and diaries, which are more personal, and knowledge-blogs, where authors share their expertise. Blog posts, which are “authors’ entries” (Bondi and Seidenari 2012: 17) can vary in style from colloquial to formal and by target, addressing a small or large audience, and select their readership based on personal or professional elements (Puschmann 2013: 88). Despite this lexical variation that we encounter in the different types of blogs, Puschmann (*ibidem*: 91) argues that some linguistic properties and elements seem to be universal. For example, blogs show consistency in their construction: usually they start with a title, followed by a text, and they close with tags or keywords related to the content of the post, name of the author, time of publication and the URL (Winer 2001). Blogs also distinguish themselves for being text-based, for showing posts in reverse chronological order (from the most recent to the oldest), as well as for being frequently updated, and for having links to other websites (Baron 2008, Schmidt 2007).

Blogs are real instances of language in use: they provide readers with glimpses of how language is used to carry out communicative actions, both at professional and everyday levels (Bondi 2018b). Blog authors even interact with different audiences at different levels (Lazzeretti 2021), creating “interwoven polylogues” (Bondi 2018b: 46), maintaining simultaneous conversations with their audience.

Blogs have also been studied as a space for both self-promotion and creation of group identity (Davies and Merchant 2007, Myers 2010, Luzón 2012). Academic blogs, for example, are encouraged by institutions, becoming “a key means of disseminating research, visibility and expanding outreach to commercial and lay worlds” (Zou and Hyland 2019: 714-715). As a useful tool for self-promotion, blogs become “virtual arenas where content (including news) is produced shared, and—crucially — commented on evaluatively” (Bondi and Seidenari 2012:18). According to Puschmann, blogs are “a highly variable form of self-expression” (2013: 88), where bloggers and commentators tend to show their attitude to their audience, making evaluation a central discursive function in blog texts (Bondi and Seidenari 2012: 18, Bondi 2018b). In fact, the “inherently evaluative nature of blogs” (Bondi and Seidenari 2012: 25) has led blog authors to using a high number of subjectivity markers in this genre (i.e., personal pronouns and adjectives). The degree of subjectivity has been explored in the genre of blogs (Bondi 2018b, Bondi and Diani 2015), in more specific academic blogs (Bondi 2018a, Bondi

2018c, Zou and Hyland 2019) and scientific blogs (Bondi 2018b). Zou and Hyland identify four attitudinal dimensions, also known as elements of stance, through which writers present themselves to readers. These are hedges, used to withhold a complete commitment to a position; boosters, which are used by authors to gain credibility; attitude markers, which indicate the writer's affective side; and self-mention, which shows the "writer's intrusion in the text" (Zou and Hyland 2019: 717). Zou and Hyland analyse engagement strategies that are used by authors of academic blogs to recontextualize as well as to attract an audience. Such rhetorical strategies include readers-mention, which attracts readers by using second person pronouns (i.e., the use of 'you'); directives, which give instructions to readers through the use of the imperative or obligation modals; and questions, which invite readers to a "direct collusion" with the author, by appealing to the readers shared knowledge (2019: 717—718).

In the next section I will explore evaluative language in greater detail, focusing in particular on Martin and White's (2005) appraisal theory.

## 2.3 Evaluative Language

When exploring new meanings and values of slowness and how they are perceived in the context of slow art and museums, we need to consider how slowness stands within the broad umbrella term of evaluation.

The notion of Evaluation is widely used in discourse analysis and in analysing lexical expressions related to speakers and writers' emotional attitudes. According to Sinclair, evaluation appears at certain "boundary points" in discourse monitoring (1987). In spoken dialogues for example, it is quite easy to monitor evaluation as it appears clearly in interaction with back channelling expressions like "mh mh", "oh yes", "interesting" and "cool". On the other hand, in monologues or in written texts, evaluation is normally monitored towards the last sentence, as a way of making "the point" in discourse evaluation (Labov, 1972). It is related to the expression of the speakers'/writers' attitude or stance towards a viewpoint or feeling about something (Hunston and Thompson 1999: 5). Conrad and Biber (1999) develop a theory on stance dividing adverbs into different grammatical categories and associating them to different stances. They divide stance into epistemic consideration, attitude and style. *Epistemic stance* includes comments of the speaker/writer's expressions of doubt/certainty and reliability; *attitude* is related to feelings, values and judgement. *Style stance* instead, refers to the comments of the speaker on the communication itself (Conrad and Biber 1999: 64). However,

according to Hunston “the term ‘stance-taking’ emphasizes that these researchers are interpreting stance more as an activity rather than as a set of the markers or expressions” (2011: 23).

Attitudes or stances may relate to certainty, obligation, desirability and a number of other sets of values. According to Hunston (2011: 12) “Evaluation indicates that the events in a story are funny, amazing, terrifying and so on”. Evaluation can be achieved linguistically, lexically (e.g., lexical repetition), grammatically and through text. Hunston and Thompson (1999: 14) explain how some lexical items are clearly evaluative and easily classifiable thanks to their “chief function and meaning”, such as adjectives (*splendid, terrible, surprising, etc.*), adverbs (*unfortunately, happily, etc.*), nouns (*success, failure, etc.*) and verbs.

However, beyond/besides this classification, Sinclair’s (2004: 18) notion of semantic prosody, ‘an aura of meaning which is subliminal’, has been applied to ‘non-obvious’ evaluative meanings (Partington 2017: 193). The concept of semantic prosody arises in corpus linguistics from the “phraseological tradition that focuses on the typical behaviour of individual lexical items as observed in ‘key word in context’ concordance lines” (Hunston 2007: 149). Semantic prosody was first used by Louw (1993) and then attributed to Sinclair (1991). Both Partington (2004) and Sinclair (2004) have carried out research on semantic prosody underlining the fact that meaning belongs to a unit larger than a word. As a matter of fact, Sinclair argues that “words form syntagmatic association with other round them”, forming a new “unit of meaning”, which requires both words (2004: 150). Partington (2004) talks about positive and negative attitudinal meanings of semantic prosody, regarding semantic prosody as a gradable word more or less favourable or unfavourable according to its functions and which may occur in positive, negative and neutral contexts. According to Hunston, what distinguishes Partington’s (2004) notion of semantic prosody from Sinclair’s (2004), is that they tend to focus on two types of consistency: while the former focuses on “consistent of co-occurrence (of types) of linguistic items”, the latter is about the “consistency in the discourse function of a sequence of such items” (Hunston 2007: 251).

Hunston identifies six “points of consensus” on the itemization of evaluation (2011: 12). The first consensus regards *subjectivity* and *inter-subjectivity*. Evaluation is considered subjective as it includes personal opinions, whether good and bad, depending on the perception of the reader and on the feelings of the writer. Inter-subjectivity focuses on interaction as a key function of evaluation, the bond between reader/listener and speaker/writer. The second consensus concerns a *shared ideology* between reader and writer, hence addressing an ideological and social framework. The third point of consensus revolves around *lexical items* such as nouns, verbs, adjectives, and adverbs and other indications of evaluative meaning such as semantic prosody (13). The fourth point of evaluation is

that it is *cumulative* and *contextual*, with *cumulative* referring to the fact that “evaluative meanings tend to cluster together” (16); whereas, as the word suggests, *contextual* means that it depends on the context. Adjectives for example, may have an *a priori* polarity or may be neutral, but this might change according to the context. The fifth point includes Du Bois (2007) “*stance triangle*” which involves a target and a source in every evaluation. The sixth consensus states that *each text contains evaluation*. Moreover, thanks to the syntactic and morphological flexibility of the term evaluation, it is possible to “talk (both) about values ascribed to entities and propositions which are evaluated” (Hunston and Thompson 1999: 5).

The multi-functionality of evaluation allows the reader/writer to express their own opinion while at the same time providing an ideology of a certain truth being described. This helps to build a relationship, a sort of non-written pact between writer/speaker and reader/listener while at the same time organizing discourse (6). According to Hunston and Thompson (1999: 8), this relationship is generally achieved through three main strategies: manipulating, hedging and politeness. Manipulation regards the art of persuading the reader, while hedging is, especially in academic writing, the degree of certainty attached to particular knowledge.

Bednarek (2006: 20) focuses on the fine line that divides studies on subjectivity from those on evaluation. Studies on subjectivity usually consider three main aspects; the first regards the speaker’s perspective when shaping linguistic evaluation, the second concerns the speaker’s expression of affect towards the proposition contained in utterances and the last is the speaker’s expression of the modality of epistemic status or propositions contained in utterances (Lyons 1994, Finegan 1995, Scheibman 2002). Subjectivity tends, however, to focus more on first-person written texts and on verb tenses. This seems to be a broader topic compared to evaluation, which could be seen as a part of subjectivity (Bednarek 2006:20). For example, despite the fact that a paragraph may convey information to the reader, what the reader understands is entirely subjective. Specifically, to understand whether the writer/author wants to state their opinion or give their verifiable objective truth depends on “on the nature of evaluation as a subjective art” (Hunston 2011:2). According to Hunston, (2011:3) evaluative language indicates something important in socially significant speech acts such as argumentation and persuasion.

On identifying and recognizing evaluation, Hunston and Thompson (1999: 13) argue that “Conceptually, evaluation has been noted to be comparative subjective and value-laden”. This means that identifying evaluation is a matter of spotting signals of comparison, subjectivity, social values and its polarity between what is good and what is bad. Strictly speaking, with good, we mean what helps us to achieve a goal, while with bad we mean negative obstacles (Hunston and Sinclair 1999:

85). However, establishing a criterion to distinguish evaluative items from non-evaluative ones might be difficult, which is why a corpus-based approach could be a good method to create evidence of the language that a community uses. In a corpus-based approach of evaluative lexis, nothing is left to chance, but can be based in the systematic observation of naturally occurring data (Channell 1999: 39). This can help us find evidence and examples of new connotations of words that add emotive or affective components to their primary meaning (Lyons 1977: 176). This will be explored in more detail in Section 3, as we will now focus on the different approaches of evaluation.

### **2.3.1 Different approaches to evaluation**

Recently, much research has been carried out to find appropriate approaches to delimit evaluation. Focusing on a discourse perspective and on the act of evaluating in discourse, Hunston develops a “three-move evaluative act”, which is divided into “identification and classification of an object to be evaluated, ascribing a value to that object and identifying the significance of the information” (Hunston 2011: 21). To be more specific, such “moves” correspond to the three functions of evaluation and more precisely to *Status* (makes an object out of prepositions), *Value* (gives both an internal and external value to an object) and *Relevance* (marks the relevance to the discussion and stretches out the text) (Hunston 2011: 22). When Hunston refers to objects, she means propositions that are epistemic and discursive, as they are linked to the text; while the given value is context-dependent and cumulative.

Bednarek (2006) considers different approaches that have been previously used, including appraisal theory, and creates six new parameters to analyse press texts. Core parameters are those concerning evaluation on “evaluative qualities ascribed to entities, situations or propositions that are evaluated” (Bednarek 2006: 44). These are classified according to comprehensibility, emotivism, expectedness, importance, possibility/necessity and reliability (Bednarek 2006: 42). Each one of them is then distinguished according to polarity and intensity. Among these, Bednarek (*ibid*: 53) also includes peripheral parameters, which do not concern evaluative scales and do not indicate the same evaluative qualities such as core values. These in turn are divided into evidentiality, mental state and style. According to Su (2016: 480), what characterizes these parameters is that they are more text and data driven rather than theory driven and can also be applied to other genres. Su does argue, though, that it seems to be necessary to adapt general frameworks of evaluation to each case, taking into account the type of text and the categories of evaluation.

Martin and White (2005) have developed an appraisal theory, which will be explored in more detail in the next sub-section, as it will be used as a parameter of evaluation for the Slow Art Day and visitors’ questionnaires in Chapter 5.

### 2.3.1.1 Appraisal theory

Appraisal theory was developed by Martin and White, focussing on issues regarding speakers/writers' evaluation. Why should we use appraisal to analyse discourse? The first reason is that it considers different parts of discourse without necessarily focussing on grammar. Second, a given attitude can be constructed across a range of grammatical patterns and third, it analyses grammatical metaphors (Martin and White 2005: 10). According to Martin (2008: 803), the latter is understood as a tension between grammar and semantics, enabling language users to mean more than one thing at once and "extending a language's meaning potential".

Appraisal evolved within Halliday's (1994) theoretical framework of Systemic Functional Linguistics (SFL), where language is seen as functional; meaning that it is related and linked to its use. Halliday (Halliday and Hasan 1989) identifies four main meanings built on language use: experiential, interpersonal, logical and the textual meaning. According to Halliday, experiential meaning relates elements of a structure to objects and to our experience; interpersonal meaning connects the text to its contexts and shows a link between speaker/writer and listener/reader. Logical meaning is the way a text is structured and linked together through parataxis and hypotaxis, while textual meaning is the semantic and grammatical balance between the lines, the thematic structure, the rhythm, the information and the metrics. Fuoli (2012: 60) focuses on how Martin and White emphasise interpersonal meaning, categorizing the resources that language users employ to build relationships, negotiate solidarity and alignment.

The appraisal framework is organized into three main systems, which are then divided in different subsystems (Figure 3):

- 1) Attitude: concerned with "values by which speakers pass judgements and associate emotional/affectual responses with participants and processes" (White 2001: 1).
- 2) Engagement: involves which resources language users use to negotiate the arguability of their utterances.
- 3) Graduation: involves intensity and modulation of prepositions.

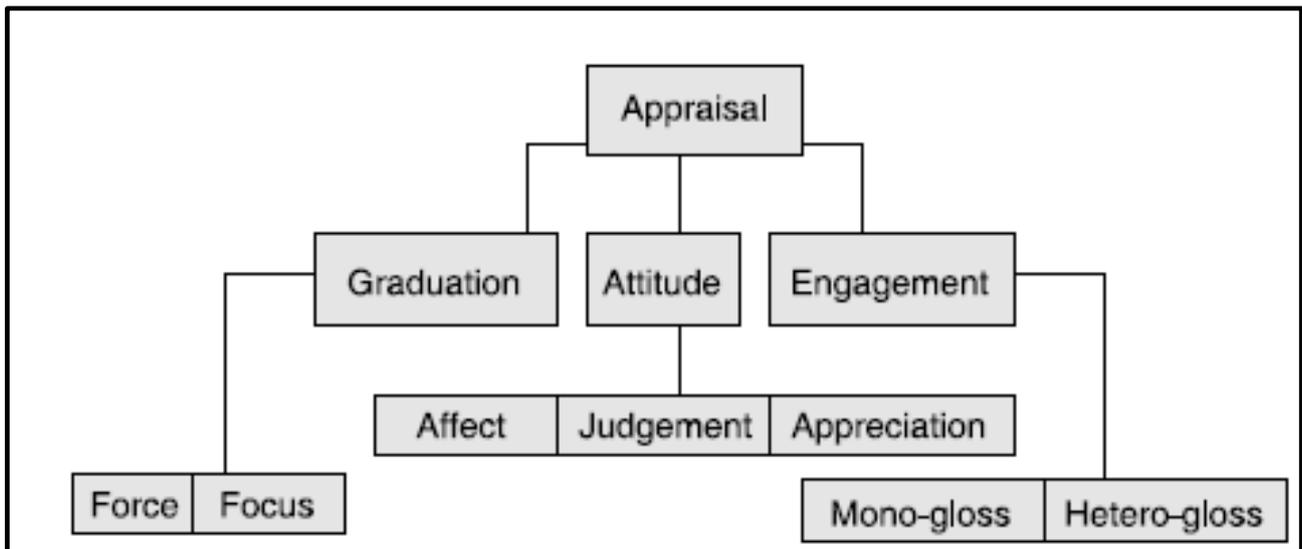


Figure 3: Appraisal system scheme (Bednarek 2006: 27).

Particular attention is placed upon attitude, which is particularly relevant for this study as it provides tools and identifies strategies that will be useful to analyse the type language used in the Slow Art Day blogs and on museums websites that took part to the event. Martin and White (2005: 43) claim that “Attitudinal meaning tends to spread out and colour a phrase of discourse as speakers and writers take up a stance oriented to affect, judgement or appreciation”. This particular system of meanings provides tools to map feelings in English texts (Martin and White 2005: 42), not to mention the fact that “the canonical grammatical realization for attitude is adjectival” and that grammatical frames are useful for distinguishing kinds of attitude with respect to this kind of realization (58). As my dissertation among other things concerns the new meanings of the adjective *slow*, a system of attitudes provides the right tools to carry out my investigation.

Martin and White (2005)<sup>11</sup> divide attitude into three main subsystems concerning emotions, ethics and aesthetics, which respectively correspond to affect, judgement and appreciation.

Affect belongs to the semantic field of emotion (e.g., happy/sad, or confident/anxious). It is concerned with positive and negative feelings, emotions, and reactions to different kinds of behaviour, text/processes and phenomena. Attitude is foregrounded in Halliday’s (1994) SFL theory, taking into account participants experiencing emotions, called *emoters*; and phenomena responding to emotions, that he labels *triggers*. This system helped Martin and White classifying affect according to six factors (2005:46—48):

<sup>11</sup> Further information on the Appraisal Framework can be found on the official Appraisal Website – developed by Peter White (2015) - available at: <https://www.grammatics.com/appraisal/> (Last accessed: June the 16<sup>th</sup> 2021).

1. Positive and negative affect: are feelings construed by the culture as positive and negative ones?
2. Behavioural surge and mental process/state: are feelings expressed as a surge of emotions involving paralinguistic and extra-linguistic manifestations (e.g: she smiled at him – she felt happy with him)?
3. reaction to other: are feelings construed as directed or as reacting to some specific emotional trigger or as a general undirected move
4. Modality (Low – Medium- High): How are the feelings rated?
5. Realis vs Irrealis: do the feelings involve intention (rather than reaction) with respect to the stimulus that is irrealis rather than realis?
6. Division of affect in three main sets of emotions: un/happiness, in/security and dis/satisfaction.

The subcategory of judgement concerns how we construe our attitude to people and the way they behave; Martin and White (2005: 52) divide it into the subcategories of social esteem and social sanction. Judgment of social esteem is related to how someone's behaviour is valued according to personal morality and is then divided into three categories: normality (how unusual someone is), capacity (how capable they are) and tenacity (how resolute they are). It tends to be policed in oral culture through chat, gossip and jokes (*ibidem*). Social sanction, on the other hand, is how something/someone is ethically valued according to social norms and codes: it is codified within writing, edicts, rules, regulations and laws on how to behave. It is divided in veracity (how truthful something is) and propriety (how ethical it is).

Appreciation, can be thought of as the system by which human feelings, either positive or negative, towards products, processes and entities are institutionalised as a set of evaluations (Martin and White, 2005: 42). It is a “mental process ascribing an attitude to a thing” (i.e., a person considers/sees something appreciation) (*ibidem*: 59). Appreciation can be further divided into reaction (impact of the object), composition (the complexity of a product) and valuation (how it is valued). All subcategories of both judgment of esteem and appreciation can then be evaluated as positive or negative. This system is related to meaning making or evaluation of things. By “things” Martin and White (*ibidem*: 56) refer to things we make, performances and natural phenomena. There might well be a link between the subcategory of reaction and affect, but it is important to distinguish between construing the emotions someone feels (affect) and the power to trigger such feeling to things (*ibidem*: 2005: 57-58).

Martin and White provide a series of lexico-grammatical resources that help classify and evaluate propositions for each category. It is important to notice and highlight how words act in context. For example, the word *slow* is encoded as a negative value/capacity (social esteem), whereas it can convey a different and positive evaluative meaning – as in the “slow food movement”. The list of lexical items provided by Martin and White therefore, should not be treated as a dictionary of value judgements to be mechanically applied in text analysis.

### **2.3.1.2 Implications of Appraisal theory**

Appraisal theory has been further analysed and developed by other scholars.

Fuoli (2012), develops the category of engagement and applies it together with attitude to assess corporate responsibility in the social reports of two firms. Moreover Bednarek (2007), criticises appraisal for being topographic, in the sense that it is two dimensional and binary, giving only two options. In fact, Bednarek (2016) proposes a Discursive News Value Analysis (DNVA), that linguists use to analyse how values are constructed in news texts using what Bell (1991:177—180) calls ‘value-laden’ lexicon of newsworthiness, a term that was first coined by Galtung and Ruge in 1964. This concept is related to how journalists consider and judge the worthiness of news based on values such as *Unexpectedness*, *Negativity* and *Proximity* (Caple and Bednarek, 2013), making up “a professional value system which reflects the dominant society ideology” (Bell, 1991: 156).

Su and Hunston (2019) explore how adjectives in patterns are used to express judgement. They believe that *judgement* has not been widely explored and merits further investigation, especially concerning human behaviour. Bednarek (2008) suggests adjusting the affect subcategories by creating a new one: surprise. Su and Hunston claim that some of the items of affect, such as *arrogant*, *confident*, *complacent* can go under “emotional types of personality traits” and are complementary to judgement (2019: 420). They argue that there are alternative ways to evaluate “emotional types of personality” and that adjustments can be made within the judgment category using lexical-grammatical resources. Su (2016: 481), for example, has argued that, despite being useful, appraisal “is not context-independent and, therefore, it has to be accommodated according to the evidence obtained in a specific context”.

In the next section, I will focus on discourse and corpus-based discourse analysis, outlining a brief historical overview and introduction to the discipline of corpus linguistics.

## 2.4. Discourse and corpus-based discourse analysis

In this section, I am going to outline what we intend by discourse, critical discourse analysis and corpus based discourse analysis. Then, I will introduce corpus linguistics with an overview of its history, followed by a classification of the different approaches and methods within this field. Special focus will be given to diachronicity and to the different approaches I used to track change in language, such as collocation analysis and semantic preference.

Discourse is a wide category that includes many concepts. For some linguists it refers only to spoken language, for others it is a set of speaking and writing norms applied within a certain community. Foucault (1981: 59) argues that discourse is characterised by internal and external rules that make it consistent; in particular, he mentions the existence of commentaries, which are repetitions and patterns that reduce the possibility of encountering the chance-element, “by the play of an identity which will take the form of repetition and sameness”.

According to critical discourse analysts, however, discourse is not a text, but a concept (Teubert, 2007: 73) which can be used to shape the boundaries of a community. In fact, they view language as a social practice implying an acknowledgement of its mode of action, and it being “in dialectical relations with its social context”, which means that it is socially shaping and constitutive (Fairclough 1993: 134). According to Fairclough (1993: 134), language use is constitutive of social identities, social relations and systems of knowledge and belief. With critical discourse analysis, (CDA) one aims to find the “opaque relationships of causality and determination between discursive practices and social cultural structures” (Fairclough *op cit*: 135). Fairclough characterizes discourse as a social event made up of three main dimensions: text (written or spoken), discourse practice (the production and interpretation of a text) and social practice.

When analysing discourse one has to bear in mind historical changes and the dual orientation of change. The first orientation is towards a “particular discursive event” (meaning instances of language use, analysed as texts, practice and social practice), such as attempts to negotiate unstable or changing social circumstances; the second is towards shifting discursive practices within social domains and intuitions as one facet of social changes (*ibidem*: 137).

One of the strengths of CDA is its relationship between the mediation of ideology and power structures in society, meaning how discourse can be used to support and create ideologies and power dynamics, leading to socio-political implication identifiable from language (Orpin 2005: 38). Yet, CDA has also been criticized for lack of representativeness and for its randomly selected data while focussing on more qualitative approaches (Stubbs 1997). Stubbs suggests supporting CDA by

accounting for other methods such as ethnographic studies of text production, the analysis of co-occurrence features, and comparisons of texts, corpora, diachronic studies, dissemination and audience's reception.

Characteristics of corpus-based CDA include a focus on language features, functions of language, variety of language and occurrences through texts (Conrad 2002). Baker (2006) argues that by using a corpus-based or a corpus-driven approach in discourse analysis, researchers have more chance of avoiding bias, as it is harder to be selective about data when managing hundreds of texts. Moreover, corpora can be useful when analysing discourse, such as repeated patterns, and associations between two words occurring repetitively in naturally occurring language, which might be evidence of an “underlining hegemonic discourse” (*ibidem*: 14). Not to mention that a corpus-based analysis could be useful to study the diachronic change in meaning or/and in the functions of words and hence, whether or not these confirm the existence of the same hegemonic discourse over time or whether it has become unacceptable (15). Orpin (2005) uses a corpus-based approach to find words semantically connected to ‘corruption’ and ‘sleaze’. She uses random sampling of large data taken from the Bank of English corpus, selects lexical items, and studies their change since 1985 through a concordance and collocation analysis. Corpus-based CDA has been used in various studies: from the analysis of the popularization and trivialisation of science in the press with a vertical and horizontal analysis of lexical items (Taylor 2010), to the connection between queer linguistics and the representation of the transgender community in media (Zottola 2018). Baker et al. (2008) use a corpus-assisted CDA methodology to study the representation of asylum seekers, immigrants and migrants in the British Press over ten years, using keyness and collocation analysis parameters. Partington (2010:88) carries out a diachronic corpus-assisted CDA on social political and cultural issues in the press, allowing for comparisons of features in particular discourse types, integrated into the analysis techniques and tools developed by corpus linguists in order to “uncover non-obvious meaning” not available to the naked eye. He carries out comparative studies using keywords lists and looking at grammatical items, content items and what are called “seasonal collocates” (Baker et al 2008: 286). Seasonal collocates are highly content-specific and are related to particular newsworthy events. Grundmann and Krishanmurthy (2010) carry out a corpus-based CDA on climate change policies, collecting data from media in the UK, US, France and Germany climate change policies.

#### **2.4.1 Corpus Linguistics: a brief historical overview**

Unlike other fields of linguistics, such as semantics, syntax and sociolinguistics, corpus linguistics is a heterogeneous field, which is difficult to sub-categorize and place in the traditional branches of linguistics. It is based on the systematic collection and analysis of texts and it has been seen by some

as a method “rather than an aspect of language requiring explanation or description”. (McEnery and Wilson 1996: 2). Before continuing with definitions however, a brief overview will be provided to help the reader to visualize the historical development of corpus linguistics.

It is difficult to trace the exact moment when corpus linguistics began. McEnery and Wilson (1996:1) talk about “early corpus studies”, to refer to early studies made by linguists and anthropologists who based their research on the study of a collection of texts before the age of computers. Between 1876 and 1926, studies on the development and acquisition of child language were carried out using diaries of parents keeping notes. In 1940, Eaton carried out a study comparing the frequency of word meanings using parallel texts in Dutch, French, Italian and German (McEnery and Wilson 1996: 4). McEnery and Wilson recount that despite corpus linguistics being criticized, pioneers continued to work on the collection of texts between the 1950s, 1960s and 1970s. As a result, between the 1950s and the 1980s corpus studies could be divided in four main categories. The first, “humanities in computing”, refers to the Jesuit priest Roberto Busa’s collection of the works of St Thomas Aquinas. This is a key moment in the history of corpus linguistics because those texts, which were first on cards, were transferred onto computers creating a 10,600,000-word corpus of medieval philosophy (McEnery and Wilson op cit: 20). The second category is Juilland’s corpus-based research also known as mechanolinguistics. Juilland began to produce machine-readable texts divided by genre, and thanks to his first concordance and frequency lists, he began to sketch an initial rudimental basis of corpus linguistics. He created the first comparable corpus of 500,000 words in four different languages: French, Spanish, Romanian and Chinese (*ibid*: 22). Juilland is also known for his interest in the dispersion of words in a text, meaning how words are distributed within a text. The third category arises from the study of English grammar. In the 1960s Quirk founded the Survey of English Usage (SEU) while at the same time Francis and Kučera were creating the Brown Corpus, the two corpora were then united in 1975 by Svartvik to construct the London-Lund corpus. SEU was also used to train academics in grammatical analysis and was inspirational to other linguists, such as Geoffrey Leech, who then founded the Lancaster corpus centre and the LOB corpus (a collaboration between Lancaster University, Oslo University and the Norwegian computing centre at Bergen), together with the British National Corpus (BNC). Today the Brown Corpus and the LOB corpus make up the so called “Brown Family” (Baker 2010: 59). The fourth category comprises the work carried out by neo-Firthians (McEnery and Wilson 1996: 23), who developed their ideas from the work of Firth. Firth showed how words in context could illuminate meanings that characterize a culture and its social contexts. Neo-Firthians such as Halliday, Hoey and Sinclair, continued to work on Firth’s idea of collocations. Sinclair began to build the Collins Birmingham University International Language Database (COBUILD) corpus in Birmingham in the early 1980s. These years were

fundamental to the creation of corpora and the use of computers, which, according to McEnery and Wilson (*ibidem*:22); became “the mainstay of English corpus linguistics in the 1970s”.

#### **2.4.2 Corpus Linguistics: an introduction**

Corpus linguistics can be defined as a group of methods for studying a language, dealing with “a set of machine-readable texts, which is deemed an appropriate basis on which to study a specific research question” (McEnery and Hardie 2011: 1). Machine-readable texts are the foundation providing answers our research questions, which is why we need to collect data accordingly. Given that the texts are machine-readable, researchers are able to deal with a large number of texts with the support of computer software that will help in their analysis. A corpus (a collection of texts, plural = *corpora*) can be in text form, spoken transcription or in spoken language recordings; videos have also recently started to be included in corpus studies (McEnery and Hardie 2011:2). Texts are saved in Unicode character codification (Unicode Consortium 2006), which “allows computers to reliably store, exchange and display textual material in nearly all of the current systems of the world, both current and extinct” (McEnery and Hardie 2011:3). Because of its approach to language through a collection and study of texts, corpus linguistics could also be regarded as the “study of language based on ‘real life’ language use” (McEnery and Wilson 1996:1).

McEnery and Hardie (2011) have classified some criteria to categorize and distinguish different studies and approaches within the field of corpus linguistics. These are mode of communication, corpus-based versus corpus-driven approaches, data collection regime, annotated corpus versus unannotated corpus, total accountability versus data selection and multilingual versus monolingual corpora.

Mode of communication deals with the type of corpus collected, whether it is written or spoken. How a researcher intends to study their data may be either “corpus based” or “corpus driven” (Tognini-Bonelli 2001). Corpus-based refers to a methodology that “avails itself of a corpus mainly to expound, test or exemplify theories and descriptions that were formulated before large corpora became available to inform language study” (Tognini-Bonelli 2001: 65) and it uses corpus data to validate, refute or refine a thesis or hypothesis (McEnery Hardie 2011: 6). A corpus-based approach is not confined to the field of corpus linguistics, but it can be used by other disciplines to prove a point while still delimitating other areas of linguistics, such as corpus-based semantics or non-corpus based semantics. A corpus-driven approach is “the commitment of a linguist to the integrity of the data as a whole and descriptions aim to be comprehensive with respect to corpus evidence” (Tognini-Bonelli *op.cit*: 84). In this case, “the numerical analysis of the language is aligned closely with the meaningful

analysis; lexis and grammar are hardly distinguished, surface and abstract categories are mixed without difficulty” (Sinclair 2004: 39-40).

Another way to classify corpus studies is what McEnery and Hardie call “data regime” (2011: 8): this regards corpus construction and would match the stated research questions. This follows two main approaches: monitor corpus (Sinclair 1991) and the balanced/sample corpus approach (Biber 1993, Leech 2007). A monitor corpus is something that has continued to expand through years from the day it was created, examples of this are the Bank of English (BoE), the Corpus of Contemporary American English (COCA) and the corpus of the web (McEnery and Hardie 2011:8). A sample corpus instead, is a “balanced and representative corpus within a particular sampling frame of a population”, where the population is “the notional frame within which language is being sampled” (*ibidem*). The principles of balancedness and representativeness are linked and connected to one another. A corpus is balanced when “the size of its sub-corpora is proportional to the relative frequency of occurrence of those genres in a language’s textual universe as a whole” (Leech 2007: 136). Newspaper collections for instance, can be considered balanced because they do not focus only on one topic. A corpus (or the combination of corpora) is representative when it “can stand proxy for the study of some entire language or variety of a language” (Leech 2007:135). This means that it has to be representative of the language spoken by a certain population, including variation in the lexicon and register used.

There are different kinds of Sample corpora. Snapshot corpora for example, “seek for balance and representativeness within a given sample frame” (McEnery and Hardie 2011:9) and can be compared to “to stop-motion photography” where “slow-moving changes become visible when a snapshot is taken at discontinuous intervals”. These can be extremely useful to make comparisons and explore diachronic change. Opportunistic corpora instead, have no pretext “to adhere to a rigorous sampling frame”, nor do they aspire to deal with issues of skew in a large body of data, such as monitor-corpora (McEnery and Hardie 2011: 10). They actually deal with data that represents no more nor less than what was collected for a specific task. The corpus is opportunistic in the sense that the data was collected in order to respond to a specific research question. Annotation is another key concept of the classification of data in corpus linguistics. A corpus is annotated when parts of speech are already encoded and categories are assigned to words in context (McEnery and Hardie 2011: 13). Total accountability and data selection are also important principles to consider when it comes to how to exploit our data. Total accountability is the unbiased way in which we approach our corpus, meaning without the influence of our initial hypothesis. If we apply this principle, we would expect results to be replicable, which is another key principle of research. Data selection deals with the selection of a specific example or a set of examples, depending on the stated research questions.

The last criterion is based on the number of languages in our corpora (McEnery and Hardie 2011: 18). These can be monolingual, if they contain one language including its varieties; or multilingual, if they include more than one language. One can also use the term “parallel corpus” if talking about source texts and their translation in parallel, or “comparable corpora” if they are built based on “the same proportion of texts, in the same genres in the same domain in the different languages in the same sampling period” (*ibidem*: 20).

Having defined a corpus and the different criteria that we consider when collecting data, we can now move on to the next section. This will deal with the collection and the analysis of data over a certain period.

### **2.4.3 Diachronicity and corpora**

One of the aims of this study is to analyse the change of the adjective *slow*, both in Italian and in English, since the beginning of the Slow Food Movement (SFM). This renders it necessary to explore, in a little more detail, what we mean by diachronicity. Working with diachronic corpora means dealing with a set of data over certain time-spans. To be more specific, not only does diachronicity deal with time, but it also focuses on the challenging aspect of language change. As change always happens for a reason, it is interesting to find hypotheses or real events that are related to variation (Baker 2010: 69). If we consider the adjective *slow* for instance, we can claim that it already existed before the SFM but with different connotations. Our initial hypothesis is that since *slow* had been used prior to the SFM as a loan word in the Italian press, its connotation has changed, and subsequently it has become part of everyday language and influenced the meaning in other languages as well. Some words do remain stable over time. This is a flipside of diachronicity, nevertheless it is still interesting to examine. Baker (2011) talks about lockwords, namely those words that do not change meaning over time, such as money and time. Even if these words seem to remain stable over time, it is still interesting to understand why change has not occurred.

Dealing with historical corpora or diachronicity, enables us to critically evaluate the quality and quantity of linguistic evidence (Brezina 2018: 221). When working on corpus-based historical linguistics we need to consider three important facts. The first is the diachronic representativeness of the corpus, meaning that it is designed to “show characteristics similar to those of the larger population” (*ibidem*). This implies that our corpus needs to include different registers and styles, trying to avoid biases as much as possible. The second point is the importance of alternative interpretations of the linguistic developments being studied. This refers to the fact that we need to consider alternative interpretations of the linguistic development that we aim to study: good practice tells us that we should separate data from its interpretation (222). The third point to consider is the

fluctuation of the meaning of linguistic forms, in other words how words can change in meaning over time. Representativeness, alternative interpretation and fluctuation of linguistic forms is what distinguishes “corpus linguistics from linguistically naïve quantitative methods of the ‘big data’ approaches such as culturomics” (Brezina 2018: 224). Culturomics is a general term, for a field of research that focuses on social changes, without delving too deeply in terms of linguistics. The point of using statistics and corpus linguistics is that we can not only visualize our data, but also use formulas, numbers and data to support our theory.

Even though the design and content of a corpus can vary, diachronic studies have mainly focused on written texts, since spoken language involves problems related to data collection, such as ethical considerations and authenticity (Baker 2010: 58). Although there is a general preference to examine written texts when it comes to diachronicity, Buchstaller (2011) carried out a longitudinal analysis of the quotation system in spoken English in the North East of England from the 1960s to the early 2000s, therefore spanning five decades using the DECTE corpus (Diachronic Electronic Corpus of Tyneside English). Extra-linguistic constraints, such as age, gender and class, were also considered in this study, allowing multinomial regression to pinpoint the “loci” of the major points where grammar governs the quotation system (Buchstaller 2011: 86). Gorjanc (2006) in another example, used a Slovenian corpus from the 1990s to find loan words or equivalents in Slovenian and Davies (2012) studied the semantic change of the word ‘gay’ in 1880 and in 1980. Collocates play a fundamental role in the interpretation of the semantics of a word, and when it comes to historic change, to quote Davies (2012:143), “a direct comparison of the collocates in two contrasting periods provides even clearer evidence for the shift in meaning and usage”.

One of the dilemmas of diachronicity is related to corpus sampling and how to minimize interferences from other factors while using the same model for all periods. How can we provide a fully representative account of language by changing the sampling model, for example, adding more categories if needed? One way to make our theories more reliable is to examine shorter time-spans, for instance a certain number of texts every five years (Baker, 2011: 80). Another dilemma is related to the dimension of the corpus used, as there seems to be a debate on whether it should be “small and tidy” or “large and messy” (Davies, 2012: 122). However, if we look at tokens (the individual occurrence of a linguistic unit in speech or writing) per decade in a small corpus it might not be statistically significant. One way to solve this problem is to group decades together (thirty or forty years) to analyse them; the only drawback would be less “granularity” in terms of knowing where the change has occurred (Davies 2012: 152). If we compare five, ten or twenty years together, it is possible to track all the changes in language in terms of analogies, grammaticalisation, and specific

functional and stylistic motivations. On the contrary, according to Davies, if we group thirty or forty years together, there would be less detail in tracking the changes that have occurred.

Once the time-spans are organized and the dilemmas regarding the sampling of the corpus are solved, it is possible to start working on data in more detail. One way to analyse diachronic change is by looking at the collected data, elaborating a hypothesis or making a correlation with social issues, while checking through a concordance analysis (Baker 2010:70).

To study and track the change of a word through time, by analysing the meaning of linguistic forms (in other words how words can change their meaning over time), we need to consider different levels of analysis. For example, when we are dealing with line graphs, we should bear in mind that “a change or fluctuation in historical data can appear more or less dramatic depending on the scale of the axes at the starting point of the graph” Brezina 2018: 225). This means that the same data can be visualized differently according to the scale that we decide to use on our axes. If we choose values that are close to one another, the fluctuation might seem less significant compared to using a scale with values that are significantly distant from one another. Fluctuation between values indicates a change in our data, which could highlight a percentage of increase or decrease (Brezina 2018: 230). This is a statistical measure that indicates “by how many percentage points the value of a particular linguistic variable increased or decreased between two time periods” (*ibid*). Thus, in this study, the percentage of increase/decrease of slow is calculated using the equation below (Equation 1):

$$\begin{aligned} & \% \text{ increase/decrease} \\ & = \frac{\text{relative frequency in corpus 2} - \text{relative frequency in corpus 1}}{\text{relative frequency in corpus 1}} \times 100 \end{aligned}$$

Equation 1: Brezina 2018: 230.

As we can see from the previous equation, the percentage of increase/decrease is calculated by accounting for the difference between the relative frequencies of the two corpora that we are studying, dividing it by the relative frequency of corpus one and multiplying everything by 100, which defines the percentage. Relative frequency is used to compare two or more corpora. It is calculated as it follows (Equation 2):

$$\text{relative frequency} = \frac{\text{absolute frequency}}{\text{number of tokens in corpus}} \times \text{basis for normalization}$$

Equation 2: Brezina 2018: 43

Absolute frequency instead, is the actual count of all occurrences of a particular word in a corpus (Brezina 2018: 43).

Diachronicity allows us to consider concordance lines together with historical and social factors to provide evidence supporting our theories, allowing us to carry out both a quantitative and qualitative analysis.

### **2.4.3 Collocations and Semantic Preference**

Words carry meaning with them, or as Sinclair (2004: 18) says an “aura of meaning” which is subliminal and becomes clear only when “we see a large number of instances all together”. While looking at data, one of the key concepts in corpus linguistics emerges in Firth’s famous quote “you shall know a word by the company it keeps” (Firth 1957: 179), which is what collocation is about. Collocation can be seen as the result of how a choice of a word conditions the choice of the next one and the next one again, making the item and ultimately the environment a non-separable event (Sinclair 2004: 19). To be more specific, collocation is “a lexical relationship between two or more words which have a tendency to co-occur within a few words of each other in the running text” (Stubbs 2002: 24). This implies dealing with meanings that surround and define a “node word” (Stubbs 2002: 29). A node-word is a word-form or lemma to be investigated, while a collocate is the word-form or lemma which co-occurs within a certain span to the left or to the right of the node in the corpus (*ibidem*). Positions in the span are marked as N-1, N-2, N-3 (one, two or three words to the left of the node) or N+1, N+2, N+3 (one, two, three words to the right of the node word) (*ibidem*), the window can of course vary to further distances from the node. After a broad definition of what we mean by collocation, it is now important to explain in detail the two main distinct approaches used to analyse them. The first is the “phraseological approach”, which mainly focuses on establishing a relationship between two or more words and the “degree of non-compositionality” of their meaning (Gablasova et al. 2017: 157). The second is the frequency-based approach which is based on the quantitative evidence of co-occurrence in corpora (*ibidem*: 158).

The phraseological approach is a qualitative one, meaning that it allows us to focus on the meaning of our collocations. Stubbs (2002) classifies the relationship between lexical units in the following ascending order of abstraction: collocation, colligation, semantic preference and semantic prosody. While collocation has already been explained as the relationship between lexical items, colligation is defined as the co-occurrence of lexical items with certain grammatical choices.

“Semantic preference” (Sinclair 2004), can also be seen as a way to analyse collocations. For example, Sinclair explores the collocations of the English expression “naked eye”, highlighting that although the word is classed in position N-2 and N-3, there is also a semantic preference quite likely to be connected to visibility. Stubbs (2002: 65) defines semantic preference as “the relation, not between individual words, but between a lemma or word-form and a set of semantically related words”. It is the area of interest and meaning linked to our node word. In many cases, the concordance line is not long enough, so we have to look at extended contexts, implying a looser regime of strict word counting, as our semantic preference can be found, according to Sinclair (2004: 33) “scattered even farther away from the expression”.

The fourth level of abstraction, semantic prosody, has in the words of Sinclair (*ibidem*: 34) a “leading role to play in the integration of an item and its surroundings”, as it expresses something close to the “function of a language”, its “functionality”. Semantic prosody is related to attitude and evaluation, used to express approval (good prosody) or disapproval (bad prosody) of the speaker towards the object of discourse (*ibidem*). While linking Hunston and Thompson’s (1999) study on evaluation to semantic prosody, Partington (2004) talks about an “unfavourable prosody”, a “favourable one” and a “neutral one” if semantic prosody has no particular colour. Discussing the relationship between semantic prosody and semantic preference, Partington (*ibidem*), provides two ways of seeing it. In one case, semantic prosody can be seen as a subcategory of semantic preference, for example a semantic preference of an item that co-occurs with items that can be good or bad, favourable, unfavourable (2004: 149). In the second case, semantic prosody is a further level of abstraction of an item, whereas semantic preference is more connected to collocations.

In contrast to a phraseological approach, a frequency-based approach is a quantitative method in collocation studies that traditionally focuses on the three criteria of distance, frequency and exclusivity (Brezina et al 2015). Distance indicates the span from our node word, which can vary depending on the desired goal. There is some consensus, but not complete agreement, that significant collocates can be found at 4:4, four to the left and four to the right from the node word (Stubbs 2002). Frequency is what is associated with a word, for example, the word ‘love’ is frequently associated with ‘in’, as in ‘in love’ (Brezina et al 2015: 140). Exclusivity is how two words appear solely in each-other’s company: it is the relationship based on how many times they are seen together compared to the number of times they are seen separately within a corpus, such as ‘zig-zag’, ‘okey dokey’, ‘annus mirabilis’ (Gablasova 2017 et al.: 160).

Gries (2013) uses three other criteria: directionality, dispersion and type-token distribution among collocates. Directionality focuses on the strength of words within a collocation, as “each of the two

words in a collocation involves a different degree of probability that it will occur with the other word in the pair” (Gablasova et al. 2017: 161). Dispersion of a feature on the other hand, is how “(un-) evenly this feature occurs across the corpus” and how it “can be used as a proxy measure of occurrence regularity”. Gablasova et al. (2017: 160) point out the need to use more appropriate measures to find collocations, by accounting for the “desired compactness” of words, meaning their proximity (*ibidem*: 157). This is achieved in three ways; by means of n-grams, collocation windows and collocation networks. N-grams (including clusters and colligations) look at the adjacent words of a node word. Collocation windows look at spans within words, “identifying looser associations” with the word of interest (Gablasova et al. *ibidem*: 158), while collocation networks combine different approaches and find connections between words and discourse.

#### **2.4.4 Corpus Linguistics and Statistics**

Why is statistics necessary? As Brezina (2018) points out, statistics and corpus linguistics have much in common. On the one hand, corpus linguistics can be seen as a quantitative methodology, where words are associated with numbers, reflecting the frequencies of the words and phrases of interest in our corpora (McEnery and Hardie 2011, Brezina 2018:3). On the other hand, statistics is a discipline that “helps us make sense of quantitative data [...] it is the science of collecting and interpreting data” (Brezina 2018: 3). As we can see, both disciplines work with the collection and the analysis of data together with the replicability of results. Dealing with statistics does not necessarily mean working with difficult or impossible mathematical equations. On the contrary, we can make use of statistical measures to summarize our results and to get a clear picture of our values. In the words of Brezina (2018:6) “Statistical measures” is a general term that indicates any statistical calculation that we will use”.

Before going into further detail however, I believe it is necessary to provide the reader with some terminology that will be useful for both the following chapters. When dealing with statistics, we should bear in mind that we are also working with a dataset. A dataset is a series of corpus-based findings that can be statistically analysed, in other words it is how we decide to put our data results in order. According to Brezina (2018:6), a dataset is a “systematic collection of results that can be stored in form of a table in a spreadsheet program (e.g., Excel, or Calc), each line representing an individual data point or case and each column representing a separate variable”. A variable is “something that can vary and take on different values” (*ibidem*), and it can be linguistic or explanatory. Linguistic variables capture frequencies of linguistic features in our corpora, while explanatory variables provide us with the context of our linguistic features of interest (such as gender, profession etc.) (*ibidem*). Another distinction among variables is whether they are nominal, ordinal

or scale. Nominal variables have no hierarchy (e.g., the category male or female); ordinal variables can still group cases and values together, but in a hierarchical way (e.g., the ranking of one's language level). Finally, scale variables deal with quantitative values of a particular feature (Brezina 2018: 7). They are continuous and can be either interval or ratio. Interval variables have an arbitrary zero point, while scale has a true zero point (Field, 2013). Our dataset will be the basis for all the statistical measures we intend to use.

The goal of the combination of statistics and corpus linguistics is not only to find statistically significant results, but correlations between their practical importance and their linguistic and social meaningfulness (Brezina 2018: 21). To reveal these correlations, it is necessary to plan the research design following different steps. The first step is an initial analysis of the corpus design: this will be very general and will include some information about the linguistic features and frequencies of our words of interest. The second step will focus on frequencies and features of individual text designs, in this specific context we will look at certain categories that I have created in my corpora. The last step focuses on the linguistic feature design, focusing on the linguistics features of our single observations (Brezina 2018: 21). If the corpus is well constructed, it will tell us something of the population, which, in this case, is language production (Brezina 2018: 15).

In Chapter 2, I have provided a background to the concept of slow to contextualize the wider field of slow museums. I have also provided overviews of the theoretical tools and methods that I will be applying to this study, namely appraisal theory, corpus linguistics and collocation analysis.

## Chapter 3: Methodology

### 3.1 Introduction

In this chapter, I will describe the methods and tools that I adopted. My research was carried out in three main areas of focus, each employing a different methodology: corpus linguistics, appraisal theory, and an online survey.

For the first part and primary research focus, I investigated how the English loanword *slow* was used in Italian before the beginning of the Slow Food Movement (SFM) in 1989 and how it has been used since. I also looked into whether or not this Movement may have influenced and changed the connotations of *slow* in English.

In the second step, I examined how Slow Art Day is promoted both on the official Slow Art Day blog and on the webpages of museums taking part in the event. I especially focused on the evaluative language used to promote the event on the Slow Art Day blog. I also looked at how the promotion of the event changed during the Covid-19 pandemic.

The third and final element of my research consisted of a short survey aimed at examining how the word *slow* is currently used and perceived by native speakers of Italian (i.e., in Italian usage) and English (i.e., in English usage) and how the Slow Art Day is perceived by both Italian and English speakers.

I used a combination of quantitative and qualitative methods to complete this project. First, I examined the term *slow* in a diachronic perspective using elements of corpus linguistics, while supporting results with statistical analyses (Brezina 2018). Second, to analyse the promotional language of the Slow Art Day blog and museum webpages, I combined corpus linguistics with Martin and White's (2005) appraisal theory with the support of UAM software tool and AntConc 3.5.8. Finally, though not less important, I carried out a web-based survey to collect data regarding the current perception of the term *slow* and on the reception of the Slow Art Day by Italian and English-speakers. I will now provide a detailed description of the methods adopted. Figure 4 below provides a schematic overview of the different methodologies adopted for each research question.

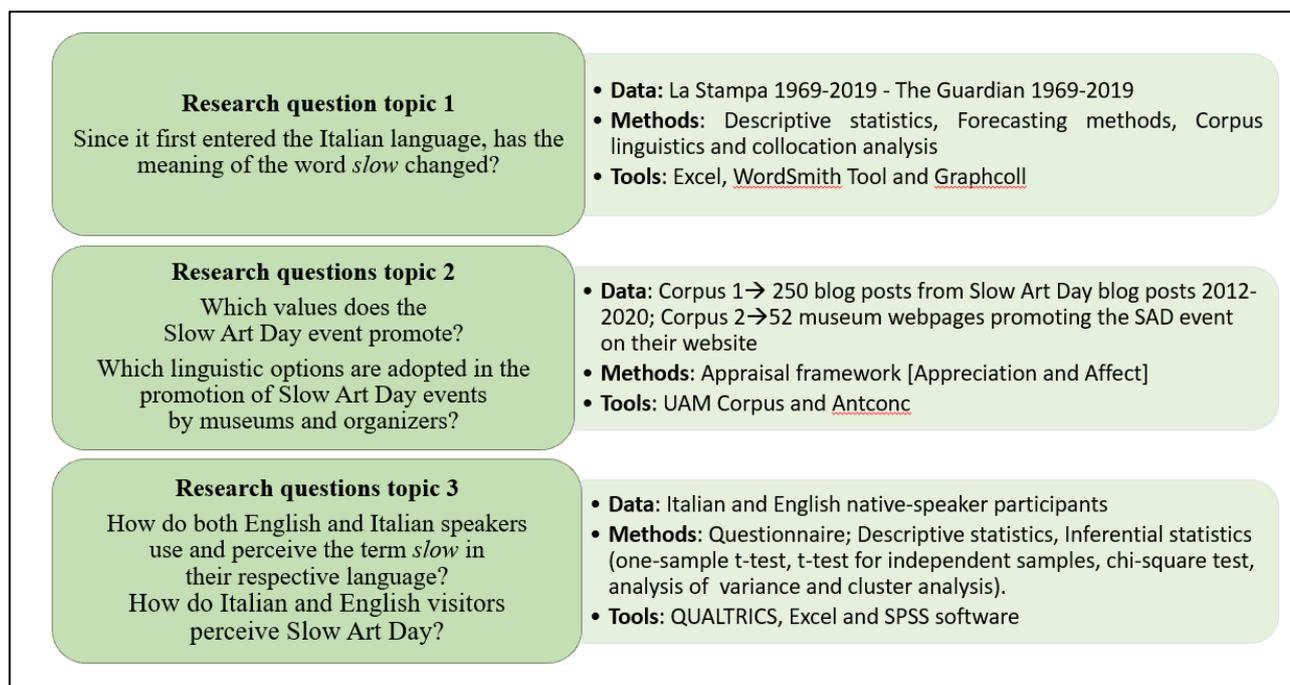


Figure 4: Schematic overview of the research questions and respective methodologies.

## 3.2 Methods and materials for the diachronic analysis of the term *slow*

In this section, I will describe the methods and tools that I adopted to investigate how the English loanword *slow* was used in Italian before the beginning of the Slow Food Movement in 1989 and how it has been used since. I was also curious to find out whether or not this movement influenced and changed the connotations of *slow* in English usage. I will begin with a description of the way I created and subsequently analysed my two corpora.

### 3.2.1 Collection and construction of the diachronic corpora

To carry out the diachronic analysis, I collected two robust corpora of the word *slow*: one in Italian and another in English. I would like to remind the reader that the aim of this part of my research was not to compare the two collected corpora, but to explore how *slow* has been used as a loanword in Italian and whether, after the arrival of the SFM, it changed connotations in English. Therefore, the criteria of collection for the two separate corpora are not exactly specular. Moreover, as the main aim of this dissertation is to focus on the implication of the new values of *slow* in contemporary society, my corpora serve to create a general basis as a foundation for the rest of this study.

For the creation of both corpora, I collected texts from the LexisNexis platform between February and April 2019. LexisNexis is a corporation that provides computer-assisted legal research: this means that it provides access to certain sources and databases and not only resources on law or legal

issues. In fact, Lexis Nexis provides access to the archives of different newspapers from most countries around the world. I decided to gather newspaper articles from *La Stampa*, representative of the Italian press; and from *The Guardian*, for the British press. Newspaper articles allowed me to carry out a diachronic analysis using archived materials. To carry out a diachronic analysis on these texts, all articles containing the word *slow* in Italian and English, were gathered every fifth year from 1969 to 2019. Texts could only be downloaded in RTF (Rich Text Format), DOCX (Microsoft Word Document) and PDF (Portable Document Format), which could not be read by the software program WordSmith tools (7.0 Scott). WordSmith provides information about the *number of texts*, or the number of articles collected in each corpus, *frequency*, or how many times a certain word appears in the texts, and *tokens*, which are the overall number of words in all texts containing our word of interest. However, this software is only able to read and code text files (txt) in Unicode Format (UTF-8). Consequently, once the documents had been downloaded in DOCX, I converted them into txt format using Lawrence Anthony's AntFile Converter, a special tool that converts files from DOCX and PDF to plain text for use in corpus tools, such as WordSmith and Antconc.

Once I had collected my corpora, I identified a number of recurring topics in the downloaded articles. These topics were Crime, Education, Environment, Entertainment, Food, Literature, Medicine, Politics & Economics, Society, Sports, Technology, Tourism and Weather. These thirteen topics became the domains under each of which I classified each single article. I placed the articles in a domain based on what seemed to be the core article topic. The domain of *Crime* included all articles that involved murder, harassment, rape, war crimes, prison, police, jail, petty crimes, justice and law enforcement; *Education* grouped texts concerning kindergartens, schools, students, universities, college, exams, university fees, learning, teaching, learning disabilities and cultural events concerning learning and education. *Environment* contained articles on climate change, environmental awareness (such as endangered species), recycling, environmental disasters, environmental events and demonstrations, nature, wildlife, gardening and flora and fauna. *Entertainment* is a vast domain that includes cinema, film and theatre reviews, different genres of music, opera, gossip and personal lives of famous people (actors, singers, politics, etc.), hobbies (such as knitting, crochet, etc.), television programs and radio podcasts. *Food* includes recipes, restaurants, diets, SFM and everything regarding any type of food or ingredient; *Literature* contains book reviews, literature fairs and events, opinions and suggestions on any kind of reading and literature blogs; *Medicine* includes diseases, pregnancies, vaccines, cures, medications, active ingredients, any type of surgery, health and mental health. *Politics & Economics* is probably one of the broadest domains that I created that includes a wide range of topics, from international affairs to local politics. I decided to group Politics and Economics together because it seemed that the keywords concerning the two fields were in many

cases inseparable. This domain includes texts regarding politics, politicians, international affairs, foreign policies, agreements, elections, war, economic crisis, stock index, taxes and money. *Society* includes articles about social and cultural events, social problems (such as obesity, depression, drugs – not from a medical point of view, but from a social perspective), youth, religion and charity. *Sports* contains articles regarding any kind of sports and games such as athletics, baseball, box, chess, cycling, cricket, Formula one, horse races, motor races and motor cross, football, soccer, swimming, and rugby. This domain also includes news on athletes, injuries during games, drugs in sports, tips on how to do workout at home and sports events such as Champions League, Olympics, or Winter Olympics. *Science and Technology* includes articles concerning IT (information technology), computers, phones, software, high technology tools and devices, scientific discoveries, nuclear weapons, space discoveries and Astronomy. In *Tourism* we can find tips on what to do when sightseeing in a new city, tourist attraction and suggestions on the best restaurants and places to visit; while *Weather* includes all the news on the weather forecasts.

I looked at the keywords that I found at the end of each article so that I could get a sense of its main topic, to classify each text into a single domain. Monothematic keywords made the articles quite easy to classify. For example, keywords such as *football*, *score*, *Arsenal*, *Champions League*, would have naturally fallen into the *Sports* domain. Classification, however, was not always that simple. Sometimes, keywords were ambiguous and misleading, making it easy for certain articles to fall into two or three different domains (e.g., *Britney Spears*, *charity*, *medicine*). When this happened, I adopted different solutions. In certain articles, each keyword was followed by a percentage, which gave information on the text topics (e.g., *Politics 79%*, *Environment 45%*, *China 32%*). In these cases, I used the highest percentage given to classify the text in the right domain. If the keywords were not followed by this percentage, I skimmed through the text to determine the topic of the article.

Texts were then encoded using the same principles so that they would be easy to recognize once uploaded into the database. I utilized this encoding: Year\_Newspaper\_Domain\_NumberOfText (e.g., 99\_Stampa\_Entertain\_4). To facilitate and speed up the encoding, I abbreviated the year format from four to two-digits (i.e., 2009 became 09), as well as the name of some of the domains and both names of the newspapers. Therefore, the newspaper *La Stampa* became *Stampa*, while *The Guardian* became *Guard*; and the domains were abbreviated as follows: *Education* became *EDU*; *Environment* was changed into *ENVR.*; *Entertainment* to *ENTERTAIN*; *Literature* to *LIT*; *Medicine* to *MED.*; *Politics & Economics*, to *P&E*; *Society* to *SOC*; *Science and Technology* to *S&T*; *Tourism* to *TOUR* and *Weather* to *WEATH*.

In the next two sections I will provide a more detailed account of the data collection process for each of the two corpora.

### **3.2.1.1 *La Stampa*: 1969—2019**

Initially, I set out to collect articles that spanned the twenty years before the beginning of the SFM to twenty years after, in other words from 1969 to 2009. However, in order to make this study more relevant and up-to-date, I decided to also include articles from the most recent ten year period, 2014-2019. For the Italian corpus, I chose to collect articles from *La Stampa*, as it is the only Italian newspaper that enabled me to collect data from 1969 onwards, while other newspapers, such as *La Repubblica*, only have more recent archives available. Articles from 1969 to 1984 were retrieved from *La Stampa*'s archive<sup>12</sup>, as these were not available on Lexis Nexis. The selection procedure was the same as those retrieved from Lexis Nexis: I downloaded all articles containing the word *slow* in texts that appeared in every fifth year (1969, 1974, 1979, 1984, etc.). This time, it was possible to download them directly in the txt format. As explained in the previous section, for 2019, articles were only collected between February and April, which means that for 2019, texts were only available for the first four months of the year.

### **3.2.1.2 *The Guardian*: 1969—2019**

The aim of the English corpus is to look at whether (and if so, how) the connotations of *slow* have changed in English since the SFM and/or if it has been associated with any kind of movements apart from food (e.g., medicine, housing, or museums). Unlike Italian, the adjective *slow* is a commonly used adjective in English, which is why it is not necessary to look closely at its use twenty years before the SFM. Clearly, in English, *slow* was already in use with the connotations and meanings that are normally associated with its dictionary entries (see Chapter 4). Nevertheless, I collected a random sample of eight texts from *The Guardian* Archive from 1969 to 1984 to get a general idea of the word's connotations and use before the start of the movement in Italy. In this case, as Lexis Nexis could only provide articles from 1985, I gathered texts from *the Guardian* Archive<sup>13</sup>, which is available online through a monthly subscription. I collected two texts per year following the same principle as the Italian corpus, namely every five years (1969, 1974, 1979, 1984 etc.). In order to select a random and unbiased set of texts, I filtered the list of articles that appeared for each year of interest and ordered them chronologically, after which I selected the first two articles that appeared. Articles from *The Guardian* Archive can only be downloaded as images (JPG format). This meant

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<sup>12</sup> Available at the following link: <http://www.archiviolastampa.it/>

<sup>13</sup> Available at the following link: <https://www.theguardian.com/gnm-archive>

that once the texts were downloaded, I had to transcribe them into NotePad manually and save them as .txt files and in UTF format.

*The Guardian* corpus includes texts from 1989 to 2019 that I collected through the Lexis Nexis newspaper database, following the same principles of collection and conversion that I adopted for my *La Stampa* corpus. Again, due to the data collection period, 2019 only includes articles up to April. What is interesting about this corpus however, is the introduction of a new domain, *Brexit*, which appears only in the year 2019. This refers to all those articles whose topic focus on the withdrawal of the United Kingdom from the European Union (EU).

### **3.2.2 Diachronicity and descriptive statistics**

For the first level of analysis of my diachronic corpus, I used descriptive statistics to look at the general diachronic trend of the identified domains and of the use of *slow* in both corpora of the two languages. As stated in the literature review, a study that involves time is called diachronic or longitudinal (Brezina 2018: 220). One of the aims of a diachronic corpus is to study the change in words over time. Although diachronicity has already been explored in literature review (see 2.4.3), this methodological section will provide the reader with more statistical information on calculations that are relevant in this study.

How can we study and track the change of a word through time? When analysing the meaning of linguistic forms (in other words, how words change in meaning over time), we need to consider different levels of analysis. For example, when we are dealing with line graphs, we have to bear in mind that “a change or fluctuation in historical data can appear more or less dramatic depending on the scale of the axes at the starting point of the graph” (Brezina 2018: 225). This means that the same data can be visualized differently according to the scale that we decide to use on our axes. If we choose values that are close to one another, the fluctuation might seem less significant compared to having chosen a scale with values that are significantly apart from one another. Fluctuation between values indicates a change in our data, which could highlight a percentage of increase or decrease (Brezina 2018: 230). This is a statistical measure that indicates “by how many percentage points the value of a particular linguistic variable increased or decreased between two time periods” (*ibid*). Thus, in this study, the percentage of increase/decrease of *slow* was calculated using the equations explained in section 2.4.3.

Furthermore, a trend of the words *slow* was calculated using a moving average. A moving average is a technique used especially in the business field to get an overall idea of the temporal evolution of a certain variable and is useful for forecasting long-term data such as the usage of *slow* in this study. The moving average is calculated taking the average of a given number of subsets of years from the

period of time analysed. In this study the moving average was calculated taking 2 year periods over a period of fifty years for the Italian sample and over thirty years for the English sample (see next section on the collection and construction of corpora) to make a forecast for one period. The moving average for each point was calculate as follows:

$$MA_n = \frac{\sum_{i=1}^t Fr_{(n-1)+1}}{n} \text{ with } n \leq t$$

where MA is the moving average,  $n$  is the total number of measurements observed to date,  $i$  is an index which ranges from 1 to time  $t$ ,  $Fr$  is the observed frequency of *slow* and  $Fr_i$  is the most recently observed measurement of *slow*. For example, because the Italian corpus data were collected every five years from 1969 to 2019, the moving averages for the 11 five year intervals were calculated as follows:

$$\begin{aligned} MA_2 &= (Fr_2+Fr_1)/2 \\ MA_3 &= (Fr_3+Fr_2)/2 \\ MA_4 &= (Fr_4+Fr_3)/2 \\ &\vdots \\ MA_{11} &= (Fr_{11}+Fr_{10})/2 \end{aligned}$$

There are also other methods that can be used to study the single distribution of linguistic variables in individual texts of the two corpora (i.e., bootstrapping test), but these methods were not applicable to the current study.

### 3.2.3 Collocation analysis and Graphcoll

Having explored the diachronic change of the frequency of *slow* and of the identified domains over the years, I examined associations around the meaning of the word *slow* through a collocation analysis, (see Chapter 2.4.3). To explore the meanings of *slow* in both Italian and in English, I adopted a combination of both quantitative and qualitative analysis. A quantitative analysis was adopted as a first stage of my investigation in order to identify frequencies of the collocates that would appear up to five positions to the left (L1, L2, L3, L4, L5) and five positions to the right (R1, R2, R3, R4, R5) of my node word. This allowed me to identify “repeated events” (Sinclair 2004: 28), hence excluding single occurrences of collocates that would be unremarkable for my study (Sinclair 2004: 29). I carried out a qualitative analysis of *slow* by identifying and classifying the semantic preferences (Sinclair 2004: 32) that are associated with my node of interest. Collocation analysis was then followed and completed by a visual representation of the collocates thanks to the GraphColl

(Graphical collocation) tool, which was developed at CASS<sup>14</sup> and Lancaster University in 2014-2015. This tool allowed me to visualize collocation networks and relationships between collocates and nodes in three dimensions:

1. strength of association;
2. frequency of the collocate;
3. position of the collocate in the text.

The strength of association of the node word and its collocates is given by how close the collocate is to the node: the further apart, the weaker their relationship; the closer the collocate is, the stronger the relationship. Frequency is given by the shade of colours of the collocate, the more intense the colour is, the more frequent the collocate is. Finally, the position of the collocates (whether they are on the left or on the right of the node) is indicated by their position on the graph (left, middle and right). The visual representation of a network is formed in the following way: once the central node (N1) is located, there will then be first order collocates (abbreviated from C1 to C5); any of these can create a new node (N2) with other collocates (C6-C8), and so on (Brezina 2018: 76). Collocates in fact, do “not occur in isolation, but are a part of a complex network of semantic relationships” (Brezina et al. 2015: 141). This software allowed me to investigate collocation networks and define statistics through a simple interface. Graphcoll constructs collocation networks with specific nodes of interest providing “empirical evidence about the connectedness” of the word forms (*ibidem*: 153). Such networks appear in the form of graphs that are presented as “detachable tabs” allowing multiple graphs to be generated and examined at once.

In order to understand how to read such graphs more easily, I will now provide further details. Each point in the graph is called a vertex and represents a word type in the corpus. Collocates are connected to node words through lines, also called edges, representing the strength of the collocation. This is given by the length of the lines: shorter lines indicate higher values of association measure and stronger collocational bonds, while longer lines indicate a weaker collocation relationship. The spatial arrangements are motivated by the display of the software and have no real implication in the analysis of the collocation relationship (Brezina et. 2015). Different colours in the graph indicate whether collocations have been computed or not: nodes-types, which have had a full collocation search computed for them, are coloured red, while the purple ones indicate that collocations have not been computed (*ibidem*: 151).

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<sup>14</sup> Corpus Approaches to Social Studies

As we can see, collocation graphs and networks can be useful summaries of complex meanings of words in texts and corpora (Brezina 2018: 79).

### 3.3 Slow Art Day: Materials and Methods

In this section, I will focus on quantitative and qualitative methods that I have used for the second focus of my study on the analysis of the promotion of Slow Art Day (hereafter referred to as SAD). I will start by outlining the process of data collection and the creation of the two corpora, followed by a description of the methodological approaches that were used to analyse them.

#### 3.3.1 The creation of the Slow Art Day Corpora

Between September and December 2020, I created two Slow Art Day corpora; the first corpus contains all the posts belonging to the SAD blog; while the second comprises the advertising and promotion of the SAD event on the official webpages of the museums that took part in the event. Once again, for both corpora, texts were saved in txt file and Unicode Transformation format (UTF-8) in order to be read with AntConc 3.5.8 and UAM Corpus Tool Software. Moreover, for both corpora, I adopted a diachronic approach, taking into account the year of publication of the post (for the blog) and of the event (for the museums).

##### 3.3.1.1 The Slow Art Day Blog corpus

For the SAD blog corpus, I collected 250 posts from between 2012 and 2020. Texts were encoded according to the year and month of publication, using the following denomination: Year\_SAD\_Blog\_MonthDay (e.g., 2014\_SAD\_Blog\_January14). Table 1 below shows the number of posts for each month and year from 2012 to 2020 and provides a general idea of how posts are distributed across time.

Table 1: Number of posts on the SAD blog.

<b>Year</b> <b>Month</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
January	-	9	2	1	-	1	-	-	8
February	1	3	2	-	2	1	1	-	1
March	2	2	5	-	6	2	7	1	3
April	13	6	16	3	8	7	6	14	3
May	3	2	2	-	-	5	-	-	8
June	1	4	2	-	-	1	-	9	3
July	-	-	-	-	-	-	-	-	2

August	5	1	-	-	-	-	-	5	2
September	3	1	-	-	1	1	2	2	3
October	5	2	-	-	-	-	-	4	4
November	4	1	-	-	-	-	-	3	7
December	4	3	-	-	-	-	-	4	3
<b>Total</b>	<b>41</b>	<b>34</b>	<b>29</b>	<b>4</b>	<b>17</b>	<b>18</b>	<b>16</b>	<b>42</b>	<b>47</b>

As we can see in Table 1, over this timespan, most posts were published during the month of April probably because of its proximity to the SAD event. While in 2012 and 2013 posts were published regularly, from 2014 to 2019 they seem to become more sporadic, only to suddenly increase again in 2020 which has a steady and constant number of posts. The regularity of postings in 2012 and 2013 is likely to be due to the newness of the blog that needed to be constantly updated. The decrease in the number of posts between 2014 and 2018 could have been caused by either a lack of volunteers taking part in the project, or because of the small number of museums hosting a SAD event. The steady increase in the number of posts in 2020 is likely to be linked to the outbreak of the Covid-19 pandemic, which led many museums and cultural institutions to engage with the public virtually, meaning that both museum curators and SAD volunteers were more engaged in online activities.

Table 2 mirrors Table 1 showing the number of tokens contained in the posts, which are again divided by month and year, reaching 51,660 tokens for the whole corpus. Similar to Table 1, Table 2 shows that 2012 and 2020 are the years that contain the highest number of tokens. Once more, this might coincide with the opening the blog (2012) and therefore more publicity might have been needed, and with the pandemic outbreak (2020) that forced people to stay at home and engage with online activities.

Table 2: SAD Blog: number of tokens per month.

<b>Year Month</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
January	-	4435	163	259	-	117	-	-	1513
February	514	1170	780	-	534	161	54	-	334
March	824	446	732	-	1465	289	1144	81	628
April	2630	2603	2222	851	1036	1503	904	2179	580
May	570	513	862	-	-	1570	-	-	2838
June	386	996	199	-	-	403	-	1603	1502
July	-	-	-	-	-	-	-	-	659
August	1042	321	-	-	-	-	-	728	1117
September	915	228	-	-	74	158	235	332	1722

October	523	972	-	-	-	-	-	811	1621
November	2350	919	-	-	-	-	-	567	2031
December	1087	185	-	-	-	-	-	898	816
<b>Total</b>	<b>10823</b>	<b>2561</b>	<b>4959</b>	<b>1110</b>	<b>3109</b>	<b>4201</b>	<b>2337</b>	<b>7199</b>	<b>15361</b>

### 3.3.1.2 The Slow Art Day museum corpus

The second corpus that I collected contains the advertising of SAD on the official webpages of selected museums. The texts were selected from museums in English-speaking countries that took part in the SAD initiative and advertised it on their webpages. The corpus accounts for a total of 29 museums in Australia, Canada, the UK, and the USA. Table 3 shows the location, country, and year in which the SAD event was promoted on each museum website.

Table 3: Museums contained in the SAD museum corpus.

<b>Museum</b>	<b>Location</b>	<b>Country</b>	<b>Year</b>
Bendigo Art Gallery <sup>15</sup>	Bendigo	Australia	2020
QUT Art Museum <sup>16</sup>	Brisbane	Australia	2019
National Portrait Gallery <sup>17</sup>	Canberra	Australia	2018
TarraWarra Museum of Art <sup>18</sup>	Healesville	Australia	2020
Australian Centre for Contemporary Art <sup>19</sup>	Melbourne	Australia	2019
Newcastle Art Gallery <sup>20</sup>	Newcastle	Australia	2018
Queensland Art Gallery <sup>21</sup>	South Brisbane	Australia	2019
McMaster Museum's Art's Gallery <sup>22</sup>	Hamilton	Canada	2013, 2014, 2015, 2016, 2017, 2018, 2020
Orillia Museum of Art & History <sup>23</sup>	Orillia	Canada	2017, 2019

<sup>15</sup> Event available at: <https://www.bendigoregion.com.au/bendigo-art-gallery/bag-events/slow-art> (Last accessed: 10.02.2021)

<sup>16</sup> Event available at: <https://www.artmuseum.qut.edu.au/whats-on/2019/events/slow-art-day> (Last Accessed: 10.02.2021)

<sup>17</sup> Event available at: <https://portrait.gov.au/calendar/slow-art-day-2019/1915> (Last Accessed: 10.02.2021)

<sup>18</sup> Museum website available at: <https://www.twma.com.au/> (Last Accessed: 11.02.2021)

<sup>19</sup> Event available at: <https://acca.melbourne/program/slow-art-day-at-acca> (Last Accessed 14.02.2021)

<sup>20</sup> Event available at: <https://www.nag.org.au/what-s-on/what-s-on/archives/2018/slow-art-day> (Last Accessed: 02.03.2021)

<sup>21</sup> Event available at: <https://www.qagoma.qld.gov.au/whats-on/brisbane-qagoma-events-calendar/events/apt9-slow-art-day-meditation-and-talk> (Last Accessed 15.03.2021)

<sup>22</sup> Museum website available at: <https://museum.mcmaster.ca/> (Last Accessed: 10.03.2021).

<sup>23</sup> Museum website available at: <https://www.orilliamuseum.org/> (Last Accessed: 10.03.2021).

Art Gallery of Ontario <sup>24</sup>	Toronto	Canada	2020
Gardiner Museum <sup>25</sup>	Toronto	Canada	2020
Birmingham Museum of Art <sup>26</sup>	Birmingham	UK	2018, 2020
ArtBLAB – One Project <sup>27</sup>	London	UK	2020
The Photographers’ Gallery <sup>28</sup>	London	UK	2018, 2019
Tate Modern Gallery <sup>29</sup>	London	UK	2019
The Ashmolean Museum <sup>30</sup>	Oxford	UK	2018
Asheville Art Museum <sup>31</sup>	Asheville	USA	2017, 2020
Crystal Bridges Museum of American Art <sup>32</sup>	Bentonville	USA	2014, 2018, 2019, 2020
Institute of Contemporary Art <sup>33</sup>	Boston	USA	2018, 2020
Museum of Contemporary Art <sup>34</sup>	Chicago	USA	2020
Cincinnati Art Museum <sup>35</sup>	Cincinnati	USA	2015, 2020
Frost Art Museum <sup>36</sup>	Miami	USA	2018, 2019
New Orleans Museum of Art <sup>37</sup>	New Orleans	USA	2018, 2019
Katonah Museum of Art <sup>38</sup>	New York	USA	2020
Norton Simon Museum <sup>39</sup>	Pasadena	USA	2018, 2019
Saint Louis Art Museum <sup>40</sup>	Saint Louis	USA	2019
ArtemisSF <sup>41</sup>	San Francisco	USA	2020

<sup>24</sup> Museum website available at: <https://ago.ca/events/slow-art-day#:~:text=One%20day%20each%20year%20%E2%80%93%20April.and%20the%20art%20of%20seeing>. (Last Accessed: 22.02.2021).

<sup>25</sup> Event available at: <https://www.gardinermuseum.on.ca/event/slow-art-day-2020/> (Last Accessed: 22.02.2021)

<sup>26</sup> Museum website available at: <https://www.artsbma.org/> (Last Accessed: 22.02.2021).

<sup>27</sup> Available at: <https://www.artblab.london/> (Last Accessed: 22.02.2021)

<sup>28</sup> Available at: <https://thephotographersgallery.org.uk/> (Last Accessed: 22.02.2021).

<sup>29</sup> Event available at: [https://www.tate.org.uk/whats-on/tate-modern/workshop/slow-art-day#:~:text=Slow%20Art%20Day%20is%20a.an%20expert%20\(or%20expertise\)](https://www.tate.org.uk/whats-on/tate-modern/workshop/slow-art-day#:~:text=Slow%20Art%20Day%20is%20a.an%20expert%20(or%20expertise)). (Last Accessed: 22.02.2021)

<sup>30</sup> Museum Website available at: <https://www.ashmolean.org/> (Last Accessed: 22.02.2021).

<sup>31</sup> Museum Website available at: <https://www.ashevilleart.org/> (Last Accessed: 22.02.2021).

<sup>32</sup> Museum Website available at: <https://crystalbridges.org/> (Last Accessed: 22.02.2021).

<sup>33</sup> Museum Website available at: <https://www.icaboston.org/> (Last Accessed: 22.02.2021).

<sup>34</sup> Museum Website available at: <https://mcachicago.org/> (Last Accessed: 22.02.2021)

<sup>35</sup> Museum Website available at: <https://www.cincinnatiartmuseum.org/> (Last Accessed: 22.02.2021).

<sup>36</sup> Museum Website available at: <https://frost.fiu.edu/> (Last Accessed: 22.02.2021).

<sup>37</sup> Museum Website available at: <https://noma.org/> (Last Accessed: 22.02.2021).

<sup>38</sup> Museum Website available at: <http://www.katonahmuseum.org/> (Last Accessed: 22.02.2021).

<sup>39</sup> Museum Website available at: <https://www.nortonsimon.org/> (Last Accessed: 23.02.2021).

<sup>40</sup> Museum Website available at: <https://www.slam.org/> (Last Accessed: 23.02.2021).

<sup>41</sup> Available at: <https://artemissf.com/> (Last Accessed: 22.02.2021).

Frye Art Museum <sup>42</sup>	Seattle	USA	2020
National Museum of Women in the Arts <sup>43</sup>	Washington DC	USA	2019, 2020

Table 4 and Table 5 also mirror one another: Table 4 lists the number of museums per country that advertised the SAD venue on their official website between 2013 and 2020. Once again, it emerges that the number of museums that took part in the SAD event increased in 2020. This increase might be again linked to a surge in on-line activities during the Covid-19 outbreak. Table 5 shows the number of tokens included in museum webpages regarding the promotion of the SAD. In my analysis of this corpus, I examined the promotion of the SAD event from 2013 to 2019 as a single block, separating the inspection of 2020 as a special case study because of the Covid-19 outbreak.

Table 4: Number of texts presenting Slow Art Day on museum websites

<b>Country</b> <b>Year</b>	Australia	Canada	U.K.	USA
2013	-	2	-	-
2014	-	2	-	1
2015	-	1	-	1
2016	-	1	-	-
2017	-	1	-	1
2018	1	1	2	5
2019	4	1	2	7
2020	3	3	2	11

Table 5: Number of tokens in museum SAD website texts.

<b>Country</b> <b>Year</b>	Australia	Canada	U.K.	USA
2013	-	682	-	-
2014	-	417	-	474
2015	-	143	-	426
2016	-	250	-	-
2017	-	211	-	465
2018	136	429	114	958
2019	501	143	278	1783

<sup>42</sup> Museum Website available at: <https://fryemuseum.org/> (Last Accessed: 22.02.2021).

<sup>43</sup> Museum Website available at: <https://nmwa.org/> (Last Accessed: 22.02.2021).

2020	1066	732	617	5425
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### 3.3.2 The creation of Semantic Categories in the SAD blog

To analyse the representation of the Slow Art Day in both collected corpora, I divided my analysis in two stages. First, I generated a wordlist and identified nouns that best represented the promotion of the event. A collocation analysis (see section 2.4.3) of such nouns allowed me to create a set of semantic dimensions that best reflect the representation of the SAD. In the second stage of my analysis, I focused on the use of appraisal in both the blog and the museum webpages, to explore the evaluative lexicon used to promote the SAD. The methodology of the second section will be explained in section 3.3.3.

Starting from the wordlist that was generated by AntConc 3.5.8 software, I grouped items into three main categories that could best represent the promotion of the SAD: Arts, Occasion and People (Table 6).

Table 6: Categories of the most frequent items belonging to the SAD blog.

<b>Arts</b>	<b>Occasion</b>	<b>People</b>
<i>Art</i> (2145)	<i>Day</i> (1204)	<i>You</i> (381)
<i>Museum</i> (445)	<i>Event</i> (228)	<i>Participants</i> (214)
<i>Gallery</i> (219)	<i>Experience</i> (193)	<i>People</i> (174)
		<i>Hosts</i> (96)
		<i>Visitors</i> (87)
		<i>Artists</i> (84)

In the category of Arts, I observed the collocations of the words *art*, *museum*, and *gallery*; the category of Occasion, I examined the words *day*, *event*, and *experience*; while for the last group, People, I examined the collocations of the items *you*, *participants*, *people*, *visitors*, *artists*, and *hosts*.

Examining the collocations of each of these nouns, I next identified six key semantic dimensions that were recurring in all elements belonging to each one of the three macro-categories Arts, Occasion, and People. These are not linked to the semantic preferences of each individual word form, but rather to the semantic preferences that characterize the representation of the slow art day event as a whole, as seen through the word forms initially identified as characterizing the event, its object and its participants.

The dimensions that I identified are the following:

- **Dimension 1: Economics:** focuses on the fact that SAD is a non-profit organization, relying on the support of volunteers (Examples 1—3).
  - (1) Slow Art Day is an all-volunteer, self-organized, annual global *event* that aims to transform the art viewing experience
  - (2) We, the volunteer team who runs the *event*, have much to be thankful for.
  - (3) (...) and are quite avantgarde, subcultural, non-profit art event.
- **Dimension 2: Education:** this includes elements regarding empowerment and learning through SAD activities (examples 4—6).
  - (4) They have also learned how the *art* of slow looking can reveal the smallest details and “nuances” that seem invisible at first, then almost magically appear the longer you look.
  - (5) Slow Art Day was created to empower museum *visitors* to change their experience themselves and help them how to look at and love art.
  - (6) Not only we want people to come to our programs, we also want them to be more active *participants* and to encourage conversation.
- **Dimension 3: Inclusiveness:** includes elements of co-working, collaboration, and accessibility (examples 7—10). It also comprises terms connected to internationality (i.e., if the event is reachable and accessible to everyone).
  - (7) Slow *Art Day* is an accessible and affordable activity that mirrors the ‘fair go’, non-elitist attitude of many aspects of Australian culture and life, i.e., that everyone should have access to the same opportunities and experience.
  - (8) We invite *artists* all over the world to open their studio for Slow Art Day (...).
  - (9) Drink and debriefing with the group in order to share our feelings of this *Slow Art Day* experience.
  - (10) (...) it also created a deep sense of community.
- **Dimension 4: Innovation:** focuses on the originality and the uniqueness of the event (examples 11—13).
  - (11) If you’re in the area, stop for a unique experience.
  - (12) In a webinar, Sara spoke about how engaging all senses helps participants to engage with *art* in a new way, and how it brings pleasant and unexpected element to the *visitor’s experience*.
  - (13) We pleased that the Schneider Art Museum’s spring show offered the opportunity to challenge *participants* in a new way.
- **Dimension 5: Time:** focuses on elements of taking time to relax and engage with art and the activities of SAD (examples 14—16).

- (14) Looking slowly and taking time to move in and around this artwork completely changed my perception (...).
- (15) (...) which shows the Ur Mara's slow and long day fill with *art* (...).
- (16) *Slow Art Day* and the value of spending time looking at pictures.
- **Dimension 6: Wellbeing:** is related to the positive effects that SAD has on participants, i.e., mindfulness, relaxation, etc. (examples 17—19).
 

(17) We look forward to seeing what mindful and immersive experiences the Yorkshire sculpture park programs for *Slow Art Day* 2020.

(18) *Slow Art Day* is an invitation to relax and appreciate life, isn't it?

(19) Read on to find out Carol's approach for an inspiring yet meditative *Slow Art Day* this year.

Table 7 shows how collocates were recategorized into the six dimensions. The collocates comprehend all the verbs, adjectives and nouns that collocated with each one of the words of interest illustrated in Table 6.

Table 7: Linguistic features characterizing the dimensions of the SAD blog.

Dimensions	Linguistic Features
Economics	<i>Non-profit; free; affordable; all volunteers</i>
Education	<i>learn/think/conversation about art; how to look at art; value of art; art and education</i>
Inclusiveness	<i>Engagement; empower/empowerment; include; global event; around the world; accessible</i>
Innovation	<i>Uniqueness; unique; rare; really look at/enjoy; challenging</i>
Time	<i>Slow/long/full day; value of spending time; slowly enjoy/look/experience/take part/spend time</i>
Wellbeing	<i>Enjoy; love; passion for; meditation; wellness; feel more relaxed;</i>

	<i>spiritual/rare/sublime event; mindful; wonderful</i>
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In the second stage of my analysis (see below), I annotated texts by tagging the segments referring to the identified semantic dimensions with the UAM Corpus Tool, which is a software package that allows researchers to annotate their corpus according to the characteristics of interest. It should be pointed out that some dimensions might overlap given the ambiguity of their content and therefore were tagged twice. For example, in some cases education overlapped with innovation (example 20) or with wellbeing (21).

(20) This April start discussion around alternative ways of education and *art* experience.

(21) I feel as if [looking slowly] sharpens perceptions because there is a very deep meditative quality to it.

### 3.3.3 The UAM Corpus Tool

Both corpora were qualitatively and quantitatively analysed with UAM Corpus Tool software. As well as providing me with statistics and comparative elements from the data, this software allowed me to annotate sentences and clauses in the two corpora. More specifically, I annotated my corpus at both a macro and microlevel of analysis.

At a macrolevel, I annotated all segments in the texts that contained the elements described in the six dimensions according to the dominant semantic dimensions representing the SAD. I created an annotation scheme using the UAM CorpusTool, a graphical scheme editor allowing for cross-classification as well as sub-specification of features. This allowed me to annotate and recognize the different chunks of texts that were to be analysed. Figure 5 illustrates the annotation scheme for the Dimensions, which were divided into the six sub-specifications of Education, Inclusiveness, Innovation, Economics, Time and Wellbeing.

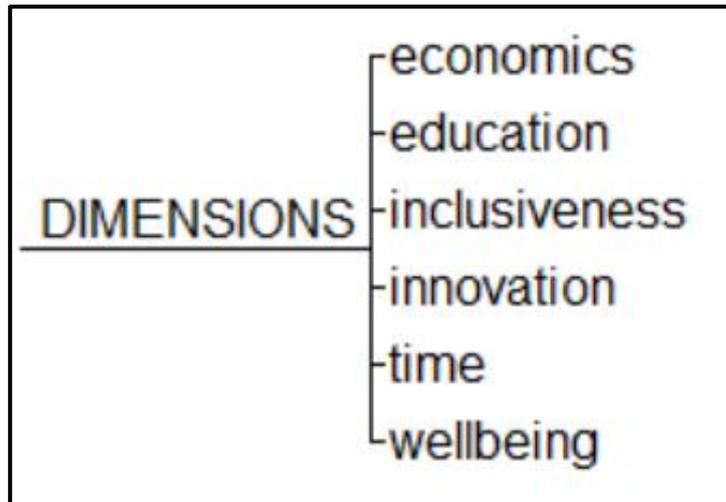


Figure 5: Dimension Annotation Scheme.

For the SAD blog corpus, texts were also annotated according to the year and month of posting, while for the SAD museums corpus, they were only annotated for the year. Figure 6 below shows an example of annotated segments in a paragraph of one of the posts from the SAD blog corpus.

DIMENSIONS analysis for: APRIL 2012/SAD\_Blog\_2012\_April26.txt

Coding View Edit Options Help << < > >> Delete

1  
 Our sponsor and partner, ikon TV, has created a 4 minute “virtual Slow Art Day” video that they are showing as part of their Slow Art Day programming in Germany and the Middle East. Watch their “Virtual Slow Art Day” video here (note: there is \*no\* sound intentionally) And here’s Ikono TV’s description of their video and their commitment to Slow Art Day: “Let’s take a closer look – like all art, we can understand it better when we look more closely.” This love for detail and contemplative, decelerated experience of art is something we – ikono – stand for. Just like the Slow Art Day initiative, ikono invites people to experience art as a pure visual experience at home thanks to its two TV channels broadcasting now in 25 countries, spreading therefore the Slow Art Day mission to the largest possible audience – even outside of a

Selected | Gloss

dimensions  
time

Comment:

Figure 6: Example of an annotated paragraph in UAM Corpus Tool.

At a micro-level of analysis, I annotated the speaker's/writer's evaluation, perception, and descriptions of the specific SAD event using Martin and White's (2005) annotation scheme already embedded in the UAM CorpusTool, which was described in detail in section 2.3.1.1 of the Literature Review. This allowed me to analyse the evaluative lexicon used to promote the SAD event, as well as identify values linked to *slow* within the SAD context.

This three level-annotation of the texts (dimensions, year, and appraisal) provided the basis of my cross-sectional analysis looking at the specific evaluation of SAD within each of the specific dimensions, as well as analysing possible change(s) in promotion, over the years.

Specific focus was then given to the promotional language of SAD in 2020, as the Covid-19 pandemic challenged museums to organize their events and exhibitions online. For the analysis on promotional language from 2020, I identified keywords which were generated automatically by using the Keyword List<sup>44</sup> tool preference on Antconc. The keyword list was obtained by comparing the 2020 sub-corpus using the 2013-2019 slow museums corpus as a reference corpus. The most frequent items were taken as a starting point to carry out both a collocational and phraseological analysis to identify patterns and strategies in the promotion of SAD in 2020.

### **3.3.3.1 The UAM Attitude Annotation scheme**

Lexical items were annotated and analysed following two of the three categories of Attitude: Affect and Appreciation. The category of Affect was then divided into Un/happiness; Dis/satisfaction; In/security and Dis/inclination; while Appreciation was divided into Reaction, Composition and Valuation. Each one of these sub-classifications was split into a further ramification of either positive or negative. Figure 7 shows the annotation graph scheme of the Appraisal subcategory of Attitude on the UAM Corpus Tool.

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<sup>44</sup> Keyword List tool shows “which words are unusually frequent (or infrequent) in the corpus in comparison with the words in a reference corpus. This allows you to identify characteristic words as part of a genre or ESP study.” (Anthony 2017).

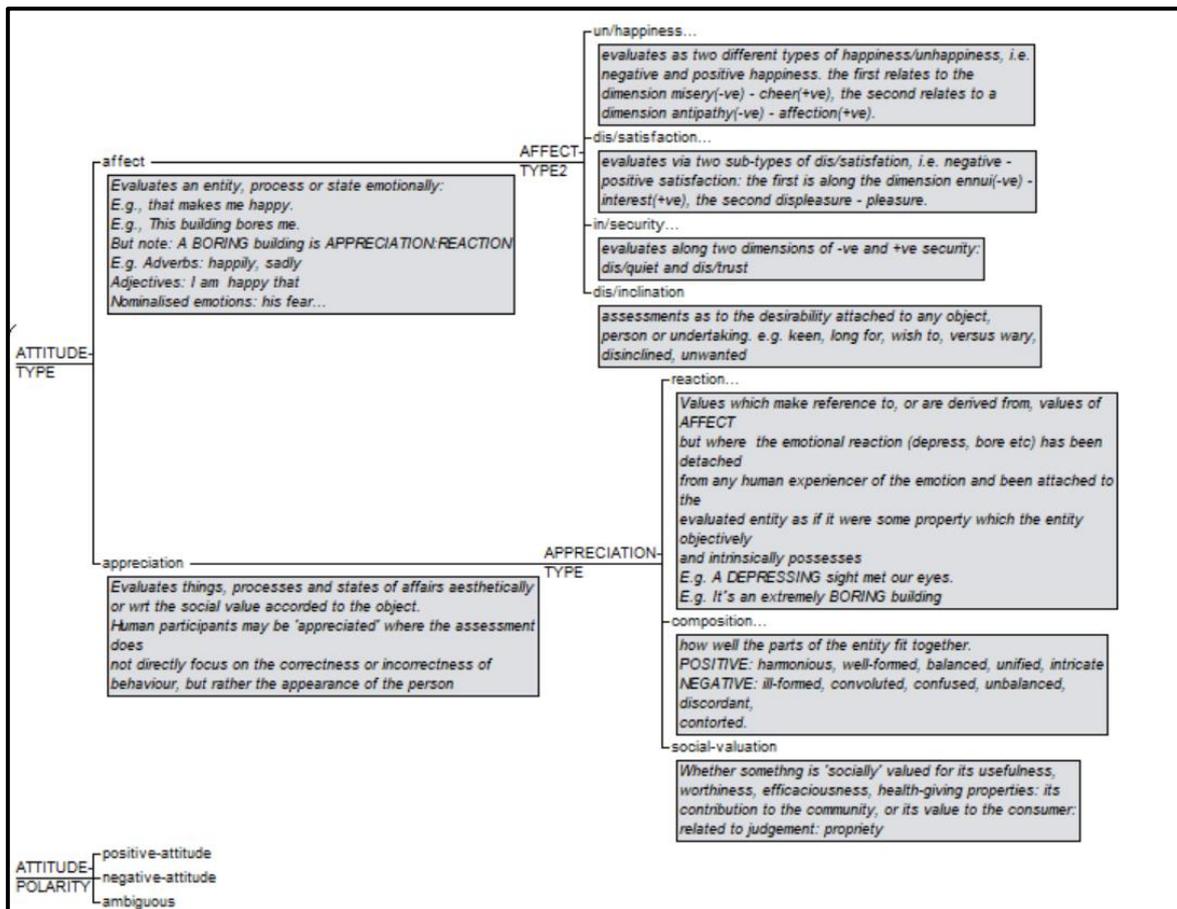


Figure 7: Attitude Annotation Scheme.

I decided to focus on the categories of Affect to evaluate emotional states and Appreciation to evaluate things, processes and states of affairs linked to the aesthetics or social values of the product. The category of Judgement was not included in this analysis as it is related to the moral evaluation of people's behaviour. The built-in UAM CorpusTool annotation scheme provides the user with specific questions that are useful in classifying a lexical item. I will now describe the annotation scheme in more detail.<sup>45</sup> This will be followed by a visual example of an annotated paragraph from the SAD blog (Fig. 8).

### **Appreciation:**

**Reaction:** Values that refer to, or are derived from, values of AFFECT but where the emotional reaction (depress, bore etc.) has been detached from any human experience of the emotion and is attached to the evaluated entity as if it were some kind of property which the entity objectively and intrinsically possesses.

- **Impact:** how does it strike me? What initial reaction does it trigger? It includes the perceptual aspects or aesthetics of the item.

<sup>45</sup> Available from UAM Corpus Tool 3.3v.

- **Quality:** Do I like it? How do I react emotionally towards it? What are my affectual responses?

**Composition:** This assesses how well the parts of the entity fit together. This can be positive (e.g., harmonious, well-formed, balanced, unified, and intricate) or negative (ill-formed, convoluted, confused, unbalanced, discordant, and contorted).

- **Complexity:** was it hard or easy to follow? Was it simple, pure, elegant, clear, precise, lucid, coherent, or was it extravagant, Byzantine, woolly, arcane, simplistic, etc.?
- **Balance:** did it hang together? Was it harmonious, organized, well-proportioned, logical, or unbalanced, lop-sided, irregular, flawed, discordant, shapeless?

**Social Valuation:** This assesses whether something is 'socially' valued for its usefulness, worthiness, efficaciousness, health-giving properties (related to its contribution to the community), or its value to the consumer (related to judgement or propriety).

**Affect:**

**Un/Happiness:** This evaluates two different types of happiness/unhappiness (e.g., negative and positive happiness). The first relates to the dimension misery – cheer, the second relates to a dimension antipathy- affection.

- **Misery:** e.g., down, sad, miserable (as behaviour: whimper, cry, wail) etc.
- **Cheer:** e.g., cheerful, buoyant, jubilant (as behaviour: chuckle, laugh, rejoice) etc.
- **Antipathy:** e.g., dislike, hate, abhor (as behaviour: rubbish, abuse, revile) etc.
- **Affection:** e.g., fond, loving, adoring (as behaviour: shake hands, embrace, hug) etc.

**Dis/satisfaction:** evaluates via two sub-types of dis/satisfaction (i.e., negative - positive satisfaction). The first is along the dimension ennui(-ve) - interest(+ve), the second displeasure - pleasure.

- **ennui:** e.g., flat, stale, jaded (as behaviour: fidget, yawn, tune out)
- **interest:** e.g., involved, absorbed, engrossed (for behaviour: attentive, fixated, eyes glued)
- **displeasure:** e.g., cross, angry, furious (caution, scold, castigate)
- **pleasure:** e.g., satisfied, pleased, chuffed (pat on the back, compliment, reward), etc.

**In/security:** it evaluates along two dimensions of security: dis/quiet and dis/trust:

- **disquiet:** e.g., uneasy, anxious, freaked out (restless, sweating, shaking)
- **quiet:** e.g., together, confident, assured, laid back, etc.
- **distrust:** e.g., taken aback, astonished, suspicious
- **trust:** e.g., comfortable (with), assured, confident (in) (delegate, commit, entrust), etc.

**Dis/inclination:** assessments as to the desirability attached to any object, person or undertaking (e.g., keen, long for, wish to, versus wary, disinclined, or unwanted).

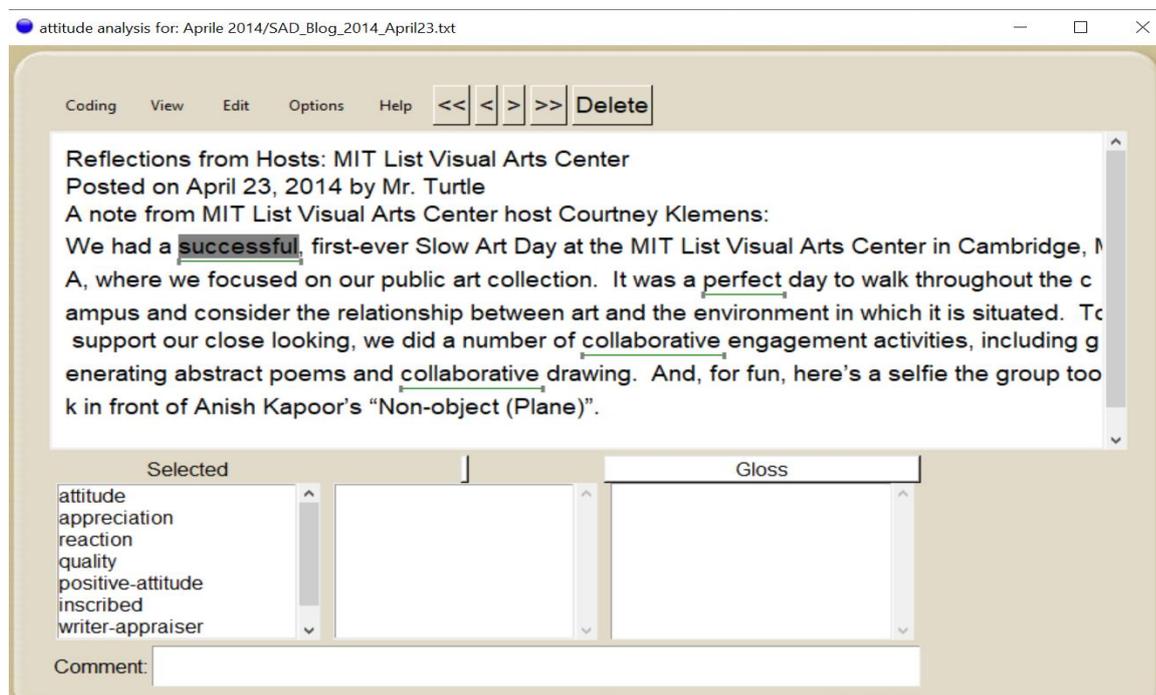


Figure 8: Example of an annotated paragraph of Attitude in the SAD Blog-UAM Corpus Tool.

### 3.4 The slow survey

To explore how native speakers of Italian and of English use and perceive the term *slow* in different domains and to study the reception of a SAD event in Italian and English-speaking communities, I developed two short questionnaires that I administered using the QUALTRICS platform. QUALTRICS is an American experience management company which allows users to create online questionnaires ([www.qualtrics.com](http://www.qualtrics.com)). The choice of the online questionnaire was motivated by the fact that such a data collection method offers many advantages in terms of speed and flexibility (Malhotra et al. 2017). Moreover, because of the global pandemic that unfortunately coincided with the final year of my PhD, it would have been impossible to administer the questionnaires face to face or by other techniques also considering issues related to time and money constraints.

The questionnaire aimed at complementing the diachronic analysis answering the following research questions:

1. To what extent are Italian speakers familiar with the use of the word *slow*?
2. Do native speakers of Italian and of perceive the use of this adjective more positively or more negatively in the different domains identified with the diachronic analysis?
3. Are there differences among individuals using this adjective in a more positive or negative way?

4. How frequently do Italian speakers use *slow* in different contexts of daily life?
5. How frequently do English speakers use this adjective in a more positive way?
6. Are there groups of people who use the term *slow* more frequently than others? If so, who are these individuals?
7. Comparing the results of the two surveys can we say that the use of *slow* in Italian has influenced its use in English?
8. What do people think about Slow Art Day? And are they willing to take part in a Slow Art Day?

### 3.4.1 The online questionnaire and sampling

Both online questionnaires developed for this study are divided into four sections. The aim of the first section was to gather information about whether participants perceived the connotation of the word *slow* negatively or positively in the same domains that were identified for the diachronic analysis, namely entertainment, food, medicine, politics and economics, sport, society and tourism. The ‘slow connotation’ was measured using a 4-point scale: very negative (-2), negative (-1), positive (+1) and very positive (+2). This measurement scale also offered the possibility of an “I don’t know” option as some respondents might lack knowledge about the direction of the use of *slow* in several domains in either language. Figure 9 illustrates a screenshot of the QUALTRICS platform where respondents indicated perceptions to this set of statements.

The word <i>slow</i> is used in several domains. We would like to know whether you perceive it negatively or positively when using or hearing the word <i>slow</i> in different domains.					
	Extremely negative	Negative	Positive	Extremely Positive	I don't know
Entertainment	<input type="radio"/>				
Medicine	<input type="radio"/>				
Sports	<input type="radio"/>				
Food	<input type="radio"/>				
Society	<input type="radio"/>				
Politics and Economics	<input type="radio"/>				
Tourism	<input type="radio"/>				

Figure 9: Screenshot of choices available to native speakers of English participants.

The first section also contained a set of items aimed at collecting information about the frequency of the use of *slow*. Italian respondents were asked to indicate with what frequency they had heard or used the (loanword) word *slow* in different contexts or events, while English speaking participants were asked to indicate the frequency with which they had used *slow* in a positive sense. These

differences were vital, as I had to take into account the differences of the use of *slow* in the two samples of respondents. Again, in Italian *slow* is an English loanword, while in English *slow* is a common adjective that usually carries a negative connotation. Thus, my intention is to see whether the positive connotations that Italians had towards *slow* might have influenced English usage. Respondents that were native speakers of Italian and of English were each invited to rate the frequency of use of *slow* on the following 5-point scale: Never (0), Rarely (1), Sometimes (2), Often (3) and Always (4). Italian respondents were asked to rate the frequency of eleven items related to the wellbeing of people, rediscovery of local traditions, doing something original or different, enjoyment of life without stress, change in lifestyle, actions to protect the environment, or to promote local goods, for example. However, native speakers of English were only asked to rate eight items, as negative statements related to economics, technology, sport and judgement about people were excluded. This was once more because of my interest in studying the positive frequency use of *slow* in English. All the items in this section were distributed haphazardly using the randomization function of QUALTRICS. In this way, respondents did not receive the items in the same order, and I reduced the possibility of bias in the survey caused by halo effects. The halo effect can be observed when respondents answer the same sequence in the same way because information contained in the previous item influences the answer of the next item (Balzer & Sulsky, 1992). Furthermore, both questionnaires opened with a filter question aimed at selecting the right people for the survey. Italian participants were admitted to the survey only if they had heard the word *slow* used in Italian, while care was taken to ensure that the English sample consisted exclusively of native speakers. These filter-questions were developed using the display logic function of QUALTRICS and thus respondents who did not satisfy the requirement were automatically excluded from the survey. Finally, because the first section complements the diachronic analysis, its results will be included in Chapter Four which explores the use of the word *slow* both in written and spoken language.

The second section collected information about participants' habits when visiting museums and the third section opinions about Slow Art. In the second section respondents provided information in relation to their visits to museums such as frequency and time spent visiting museums, their motivations, facilities used and purchasing habits. The third section opened with an explanation of Slow Art Day, useful especially for those who were not aware of this concept (Figure 10).

**Please, read carefully the information below regarding the Slow Art Day**

Studies have revealed that on average people spend 8.7 seconds in front of a work of art. This has led museum curators to create a Slow Art Day, in other words an entire day dedicated to making time to learn more about art. As a matter of fact, the main mission of the Slow Art Day is to help people to discover and embrace for themselves the joy of looking and loving art. The Slow Art Day is a global event that takes place once a year in many museums around the world. The day dedicated to Slow art is usually organized in two phases:

- 1. Participants are asked to look at five works of art for ten minutes each. They may be asked to look at details, take notes or draw what they see.**



- 2. Participants will meet and talk about their experience. Sometimes, discussions may be monitored by museum curators, other times they simply consist of a flow of spontaneous thoughts. In some cases, artists may be invited as special guests to take part to the discussion,**



Figure 10: A QUALTRICS screenshot illustrating the concept of Slow Art Day.

After having prompted respondents about the concept of Slow Art, they were asked to report their opinions on 10 items regarding positive aspects of Slow Art Day. These aspects included enjoyment of the originality of the event in terms of experience and chance to talk to experts, educational and learning effects, but also negative features like lack of freedom and higher price than conventional exhibitions (see Appendix 1 and 2). These items were measured on the following five-point Likert scale: “strongly disagree” (-2), “disagree” (-1), “neither disagree, nor agree” (0), “agree” (+1) and “strongly agree” (+2). The third section ended asking participants to state whether they would like to visit a Slow Art museum if this were available to them within the following 12 months. The latter was measured on the following rating item scale: “I will definitely be visiting a slow art museum within the next 12 months”(1), “I will probably be visiting a slow art museum within the next 12 months” (2), “I will probably not be visiting a slow art museum within the next 12 months” (3), “I will definitely not be visiting a slow art museum within the next 12 months” (4).

The aim of the fourth and last section of the questionnaire was to collect information about the socio-demographic and financial characteristics of respondents such as gender, age, education, geographic area (for Italians), and country (for native-speakers of English). Finally, all questions in the survey included forced answers, in order to prevent respondents from skipping questions. Thus, in the event

respondents skipped a question, QUALTRICS reminded them to complete the questionnaire before submitting it. All answers were anonymous and on average the questionnaire took about four minutes to be completed. The completed versions of the English and Italian questionnaire can be found in Appendix 1 and 2.

Both surveys were piloted to eliminate bugs and were administered between the end of 2020 and the beginning of 2021. The snowball sample technique is a non-probabilistic sampling method which does not have any guarantee of being representative of the target population because oversampling of a particular network of peers can lead to bias. However, considering that money and time were two big constraints, this technique allowed me to gather data in a cost-effective and rapid way without the planning effort that is normally required to start a primary data collection process (Malhotra et al. 2017). To generate the sample, I first identified a set of potential respondents in the various geographic areas of Italy (i.e., North, Centre, South and the Islands) and for English speaking countries (UK, North America, Australia and New Zealand), and they were contacted via email and WhatsApp. Respondents were sent the link necessary to complete the online questionnaire and were encouraged to invite other people to complete the survey either via Web or via mobile, by forwarding the questionnaire and asking their contacts to do likewise. A snowball effect was thus quickly and easily achieved.

### **3.4.2 Statistical analysis**

Data analysis was conducted using IBM-SPSS27 statistical software, using both descriptive and inferential statistical techniques. Initially, data were explored using descriptive statistics such as frequencies, means, ranges, standard deviations and graphical representations. I also used inferential statistical techniques to estimate the confidence interval of the mean and to explore mean differences related to the perceived connotations of the word slow in the various domains. When using statistical measures of inferential statistics in fact, we are looking for enough evidence that reflects the population and that indicates our initial hypothesis is not determined by chance. In this case, we implement certain statistical tests, which are performed to infer the characteristics of the population (Field, 2018). Each statistical test calculates particular statistics (e.g., the *t*-statistics for *t*-tests, *F*-statistics for the analysis of variance) against which researchers make decisions to infer elements about a particular population, from the characteristics of the sample. These decisions are made observing the *p*-value, which is a number that describes how likely it is that the hypotheses were true. Thus, *p*-values are used in hypothesis testing to help decide whether to reject the null hypothesis. This works in four steps:

- 1) We formulate our hypothesis of research or  $H_1$ ;

- 2) We formulate a null hypothesis or  $H_0$ , which is the opposite of  $H_1$ ;
- 3) We test our null hypothesis with a statistical test;
- 4) The results of our statistical test will give us two important values: the test statistics and the  $p$ -value. If the  $p$ -value is smaller than 0.05 we reject the null hypothesis, confirming our research hypothesis. If it is higher than 0.05, it means that we do not have enough evidence in our sample to reject our null hypothesis. The smaller the  $p$ -value, the stronger the evidence that we can reject the null hypothesis.

For example, to answer research questions one, two and three (see section 3.5.1), I created error bars for the confidence interval of the mean, I performed a single-sample t-test, created an index of perceived connotation of the word *slow* and explored mean differences across different groups of participants using analysis of variance (ANOVA). These techniques are well known in the social sciences and their statistical description goes beyond the scope of this study as their explanation can be found in many statistical textbooks (see for example Agresti and Franklin, 2018; Field 2018).

The test variables for the single sample t-test were the negative or positive means that respondents assigned to the items of the various domains. These variable means were compared against a test value of zero, which is the hypothesized value of the mean in the population against which it can be inferred whether the mean of a particular domain is significantly positive or negative. As a result, for each domain I state the following null hypothesis ( $H_0$ ) and alternative hypothesis ( $H_1$ ):

- $H_0: = \mu = \mu_0$  i.e. the population mean of the perceived connotation of *slow* is equal to zero;
- $H_1: = \mu \neq \mu_0$  i.e. the population mean of the perceived connotation of *slow* is not equal to zero.

Furthermore, for each domain the value of  $t$  was calculated using the formula:  $t = (\bar{x} - \mu_0) / S_{\bar{x}}$ , where:

- $\mu_0$  is the test value of the proposed constant for the population mean (i.e., zero);
- $\bar{x}$  is the sample mean for the connotation of *slow*;
- $n$  is the sample size (i.e., number of respondents that could rate *slow*);
- $s$  is the sample standard deviation;
- $S_{\bar{x}}$  is the estimated standard error of the mean ( $s$  divided by the square root of  $n$ ).

Figure 11 illustrates how this test was performed using IBM-SPSS 27.

The slow perceived connotation index (SPCI) was obtained summing only the scores of respondents who could rate this adjective in all seven domains investigated. This index was created as follows:

$$SPCI = \sum_{i=1}^n SPC_i$$

where  $i$  is an index ranging from 1 to  $n$  domains, and SPC is the slow perceived connotation score. Before summing the scores that each participant provided for the seven domains a test of reliability was performed to see whether respondents were scoring consistently on the items measuring the perceived use of slow. There are three ways of estimating reliability (Norusis, 2006):

- internal consistency, or scale reliability, which is the degree to which items on the same test measure the same thing;
- test-retest reliability, which is the degree to which a test yields similar results on several administrations or with parallel tests;
- inter-rater reliability, which is the degree to which multiple respondents assign the same score.

In this study, reliability was assessed using the Cronbach's alpha statistics, which indicates how much correlation is expected between the SPCI and all other item scores observed for the seven domains. The value of Cronbach's alpha ranges from 0 to 1 and values of 0.6 or above indicate that the index or scale is reliable. On other words, the higher the score the better the index.

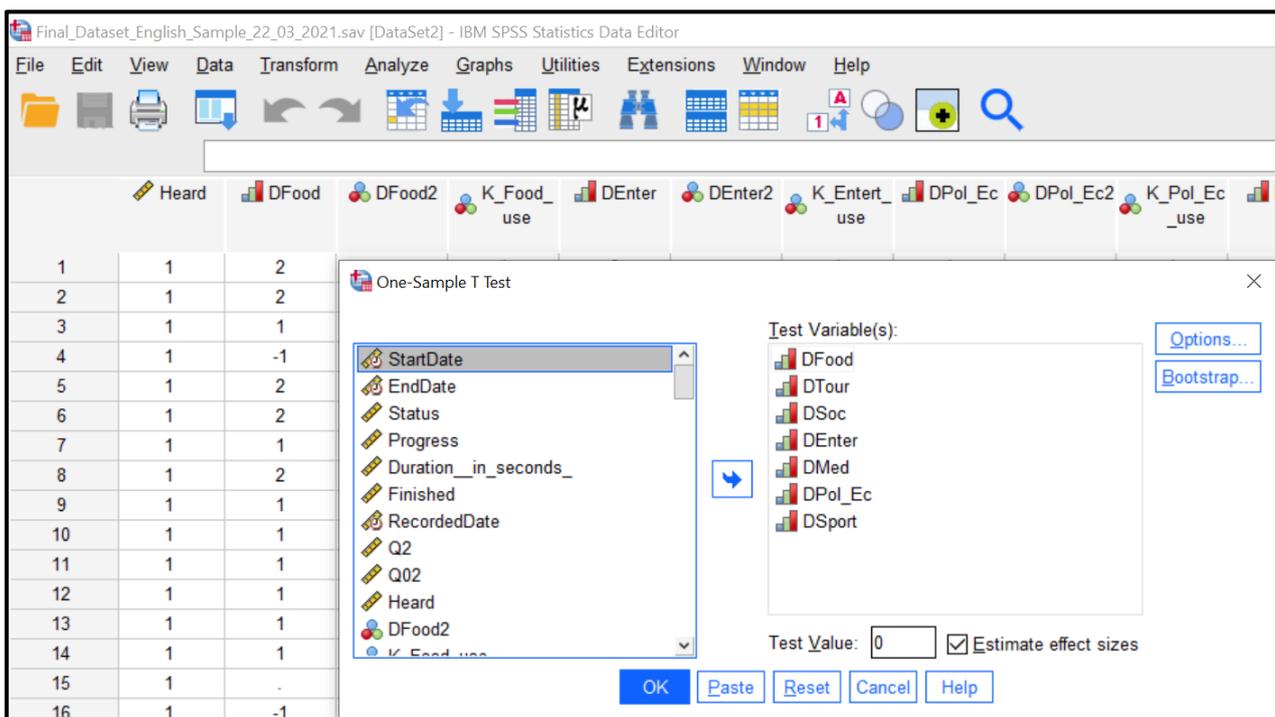


Figure 11: One sample t-test performed using IBM-SPSS 27.

The SPCI was used in subsequent analysis (ANOVA) as a dependent variable to explore the mean differences across groups of participants having different socio-demographic characteristics (independent variables or factors). ANOVA is a parametric statistical test that compares the means of two or more independent groups in order to verify whether there is statistical evidence that the associated population means are significantly different (Field, 2018). For example, performing two-

way ANOVA to explore differences between gender and age the following null and research hypotheses were tested:

- $H_{0Gender}$ : The means of males and females are equal.
- $H_{1Gender}$ : The means males and females are different.
- $H_{0Age}$ : The means of the age groups are equal.
- $H_{1Age}$ : The means of the age groups are different.
- $H_{0Gender*Age}$ : There is no interaction between gender and age.
- $H_{1Gender*Age}$ : There is interaction between gender and age.

Thus, two-way ANOVA tests two main effects (one for gender and one for age) and one interaction effect (gender\*age). The main effect involves the independent variables (gender and age) one at a time and thus it is similar to the one-way analysis of variance. The interaction effect is the effect that one factor has on the other factor. For each hypothesis stated above, there is an  $F$ -test or  $F$ -statistics which informs researchers if the means are from the same population or different populations. The higher the value of the  $F$ -statistics, the higher the significance of the ANOVA test.

Finally, to analyse the frequency of *slow* in Italian and English, I performed a cluster analysis to identify groups of respondents who use this adjective more or less frequently. Cluster analysis is a very popular multivariate statistical technique used in many scientific fields. It allows researchers to identify groups of people or objects that have something in common. Thus, researchers use this technique as an intermediate statistical technique that can organize and sort a large number of individuals into meaningful groups of people whose characteristics can be explored in subsequent statistical analyses. Cluster analysis is a well-known multivariate statistical technique and thus also in this case its statistical description goes beyond the scope of this study as an explanation can be found in many statistical textbooks (see for example Malhotra et al. 2017; Norušis 2006). In this study, I performed a hierarchical cluster analysis using the Ward linkage procedure of clustering on the frequency items that participants had to rate for the use of *slow* in different contexts of their daily life. The cluster solutions were identified looking at the “agglomeration schedule” and the dendrogram.

## **Chapter Four: A Diachronic and perceived analysis of *slow* in English and Italian**

## 4.1 Introduction

The aim of this study is first to investigate how the English loan word *slow* has been, and is, used in Italian, examining its use both before and after the foundation of the Slow Food Movement in 1989 and whether this may have influenced and changed its connotations in English usage. Second, my study also examines how the term *slow* is currently used and perceived in Italian by Italians and how it is perceived by native speakers of English. Could it be that Italian usage of *slow* has brought about a change in the language from which the term originated? This chapter will explore the results of my investigation on the diachronic change of the word *slow* in both Italian and English. Results will be first discussed in general, through descriptions of graphs that show the trend of *slow* both in Italian and in English. Then, they will be analysed in more detail with the use of collocation analysis in a diachronic perspective, focussing on the use of *slow* in different domains.

Results of a diachronic analysis were used to develop a survey exploring how *slow* is currently used in the two spoken languages and the second part of this chapter will explore findings of the first part of the questionnaire I administered (see also Chapter 5), analysing perceptions of the word *slow* in native speakers of English and of Italian.

## 4.2 Results and Discussions

In this Section, I will discuss the results of my analysis using the methods described in Chapter 3. First, I will present a quantitative analysis of my data by tracing the general trend of the word *slow* from a diachronic perspective. This exploration looks at the general frequencies of the word *slow*, in both corpora. Bar graphs and line graphs will visualize the trend of our node word in terms of hits and percentages. The value of dispersion was also analysed and compared between both corpora. My analysis will also examine domains identified in both corpora, where I present data using pie charts providing a visual representation of similarities and differences between the two datasets. Second, I will conclude my discussion with a qualitative analysis of the most frequent domains that together make up 90% of each corpus. Each of these domains was examined first in the Italian corpus and then in the English corpus.

My qualitative analysis was achieved in three different stages. In the first stage I identified semantic preferences (Sinclair 2004) of *slow* within each specific domain. Then, I computed the collocation networks of my node word using GraphColl Tool. I created graphs for the first and last year available within each specific domain to provide a preliminary visual representation of changes, if there were any, of the connotations of *slow* over time. The final step of my analysis consists of a collocation

analysis of *slow* using WordSmith Software. In this case, I looked for new values of *slow* that might have developed since the SFM.

#### 4.2.1 Evolution of the frequency of the word *slow* in Italy and in the UK from 1969 to 2019

In the first stage of my investigation, I shall present and discuss the diachronic change in terms of frequency of the word *slow*, both in Italian and in English. Table 8 shows the evolution of the number of texts containing the word *slow*, its frequency and the overall tokens for each year of collection. As previously stated, the English sample only contains articles from 1989 to 2019 for two main reasons. First, because the word *slow* was already commonly used in English; and second, because the aim of this corpus is to look at how the Italian SFM (which began in 1989) and its new connotations of *slow* have influenced its meaning in English.

As we can see in Table 8, the number of texts in the Italian corpus is much lower than in the English one. Focussing on the Italian corpus, we can observe an increase of the use of *slow* since 1989, which coincides with the beginning of the SFM. In fact, it seems that the advent of the SFM caused an increase in the number of texts containing the word *slow* from fewer than ten occurrences per year between 1969 and 1984, to forty-two occurrences in 1989. There seems to be a sudden decrease of the use of *slow* in 1994, occurring in only ten texts, ten hits and an overall of 6670 tokens. Between 2004 and 2014, the term appeared in at least six-hundred texts with more or less a thousand hits of *slow* that were published in *La Stampa*, showing a more frequent use of this loan word in Italian.

Table 8: Comparison of frequencies, number of texts and tokens between the two samples.

Samples Year	Italian Sample			English sample		
	Frequency	Number of Texts	Tokens	Frequency	Number of Texts	Tokens
1969	3	2	6802	-	-	-
1974	3	3	10491	-	-	-
1979	5	4	11453	-	-	-
1984	6	6	6282	-	-	-
1989	102	42	39893	1370	1200	1058358
1994	10	10	6670	1586	1436	1331861
1999	104	46	28647	1564	1403	1361748
2004	334	171	103015	2252	1819	1717893
2009	332	205	99277	3945	3494	3038745
2014	398	241	112968	3207	2943	3553826
2019	67	42	21729	1466	1338	2412419

As expected, in the English corpus the number of texts containing *slow* is quite high, with an average of 1340 texts and 1500 hits per year between 1989 and 1999. The highest peak is reached in 2009 with 3494 texts and 3945 hits of our word of interest. Due to the period of collection of the two samples, 2019 shows a decrease in the number of texts in both corpora – with 42 texts and displaying

67 hits of *slow* in the Italian corpus, and 338 texts with 1466 hits in the English one. As *slow* is a common adjective in English and it is frequently used in everyday conversation, we should not be surprised by the high number of texts containing this word in this corpus. However, it seems that the ratio between texts and frequencies is similar in both corpora: the word *slow* tends to appear between once and twice in each text.

We can now take this table a step further and visualise the dataset from a different angle and perspective, taking into account other factors, such as dispersion and hits of our word of interest per 1000 words. Both the line graph (Figure 12) and the bar chart (Figure 13), give us an idea of the general usage trend of the word *slow* in Italian over the last fifty years. Figure 12 shows the hits for the adjective *slow* per one thousand words, while Figure 13 illustrates the percentage change of its frequency taking into account two consecutive periods.

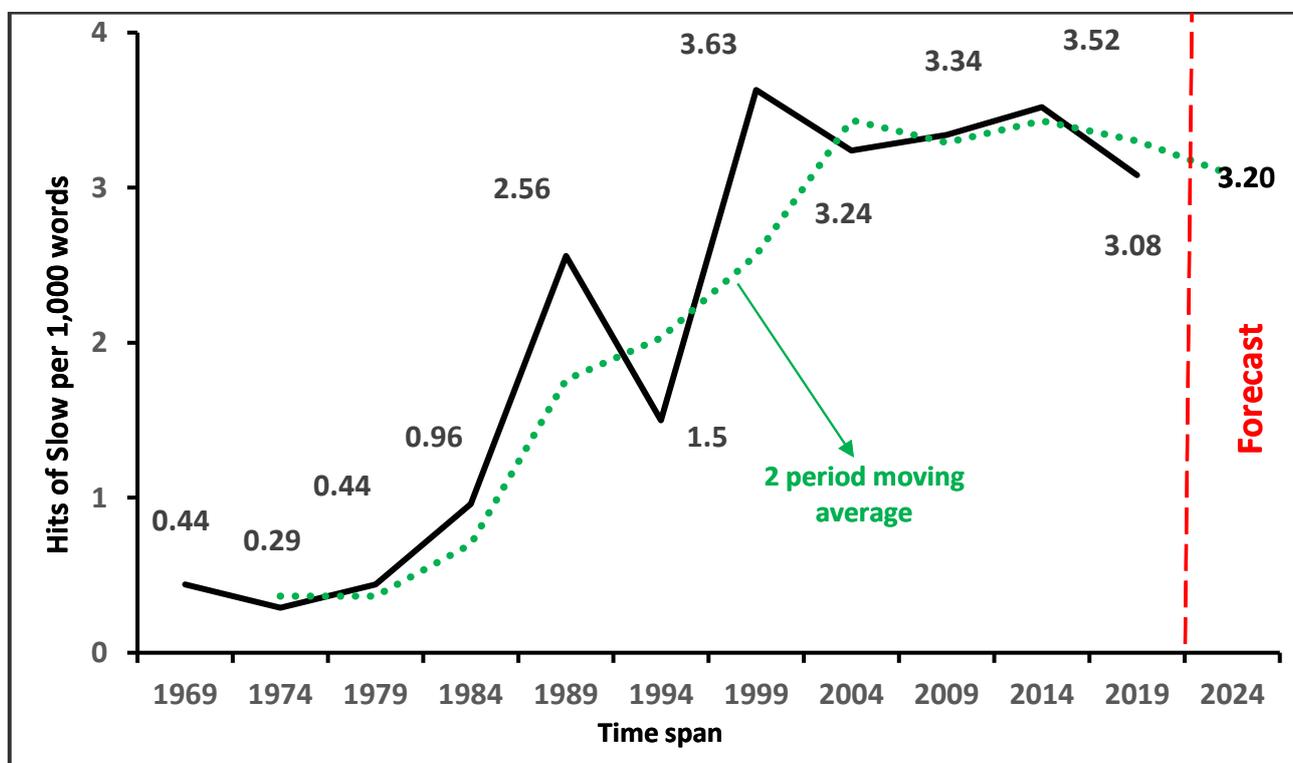


Figure 12: Evolution of the use of *slow* in Italian from 1969 to 2024.

As we can see in Figure 12, the adjective *slow* was rarely used in Italian before 1989. The line graph in Figure 12 shows that the number of hits for *slow* before 1989 are very low, swinging between 0,44 and 0,96 hits per 1000 words. In 1989, we witness a sudden increase in the frequency of the adjective *slow* with 2.56 hits per 1000 words, which could be due to the arrival of the Slow Food Movement. This is also visible in the bar chart in Figure 13, where we can confirm that the use of *slow* reaches a sudden peak in 1989 with a 167% increase from 1984. As we can see in Figure 12, despite a drop in

1994, the use of *slow* seems to remain more or less stable between 2004 and 2019. This might mean that the use of *slow* has become steady in everyday use over the last twenty years. This is confirmed both in Figure 13 where the percentage change of the last twenty years oscillates between -13% and +5%, and the green dotted line (moving average) in Figure 12 which flattens out during the same period. The moving average, which was obtained by averaging the hits for *slow* between two adjacent periods, has been calculated to fit a trend line to forecast the use of *slow* until 2024. Results of this forecasting technique show that by 2024 the use of *slow* in Italy should be around 3.20 per 1,000 words. It is likely that the 2024 value underestimates the use of this adjective in Italian because governmental restrictions during the pandemic such as closing places of businesses or travel restrictions might have pushed policy makers, economists and executives to use *slow* to indicate the negative impact on economies.

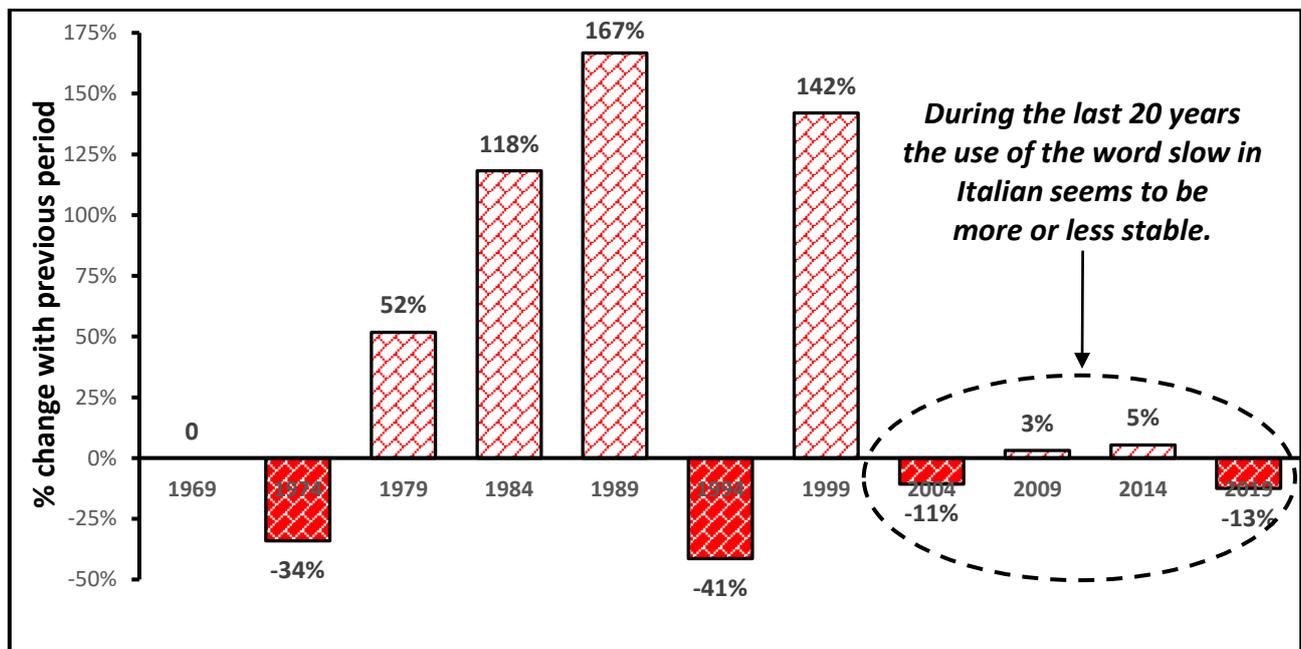


Figure 13: Percentual changes of the use of *slow* between 1969 and 2019.

Figure 14 and Figure 15, show the general trend of the word *slow* in *The Guardian* from 1989 to 2019, with a forecast for 2024.

As we can see from Figure 14, the use of *slow* between 1989 and 2009 seems stable, oscillating between 1.29 and 1.3 hits per 1000 words. However, while the Italian case study reaches a plateau in the use of the word for the last twenty years, we cannot say the same for the English case study. As we can see, the use of *slow* decreases from 2009 to 2019, dropping from 1.3 to 0.61 hits per 1000 words. This is also visible in the bar chart in Figure 15, where in 2014 and 2019 the percentage drops

to -30% and -31%. The bar graph seems to indicate that the use of *slow* was not frequently used in English: from 1989 to 2009, with a frequency of use oscillating between -8% and -1%, despite a sudden increase of 14% in 2004. The light green dotted line in Figure 14, which indicates the two-period moving average, is additional confirmation. From this, it is possible to see how smoothly *slow* moves from 1989 to 2009 and once it reaches a peak around 2009, it seems to decrease until 2019. Forecast results show that the use of *slow* will continue to decrease to 2024, with an average of 0.6 hits per one thousand words.

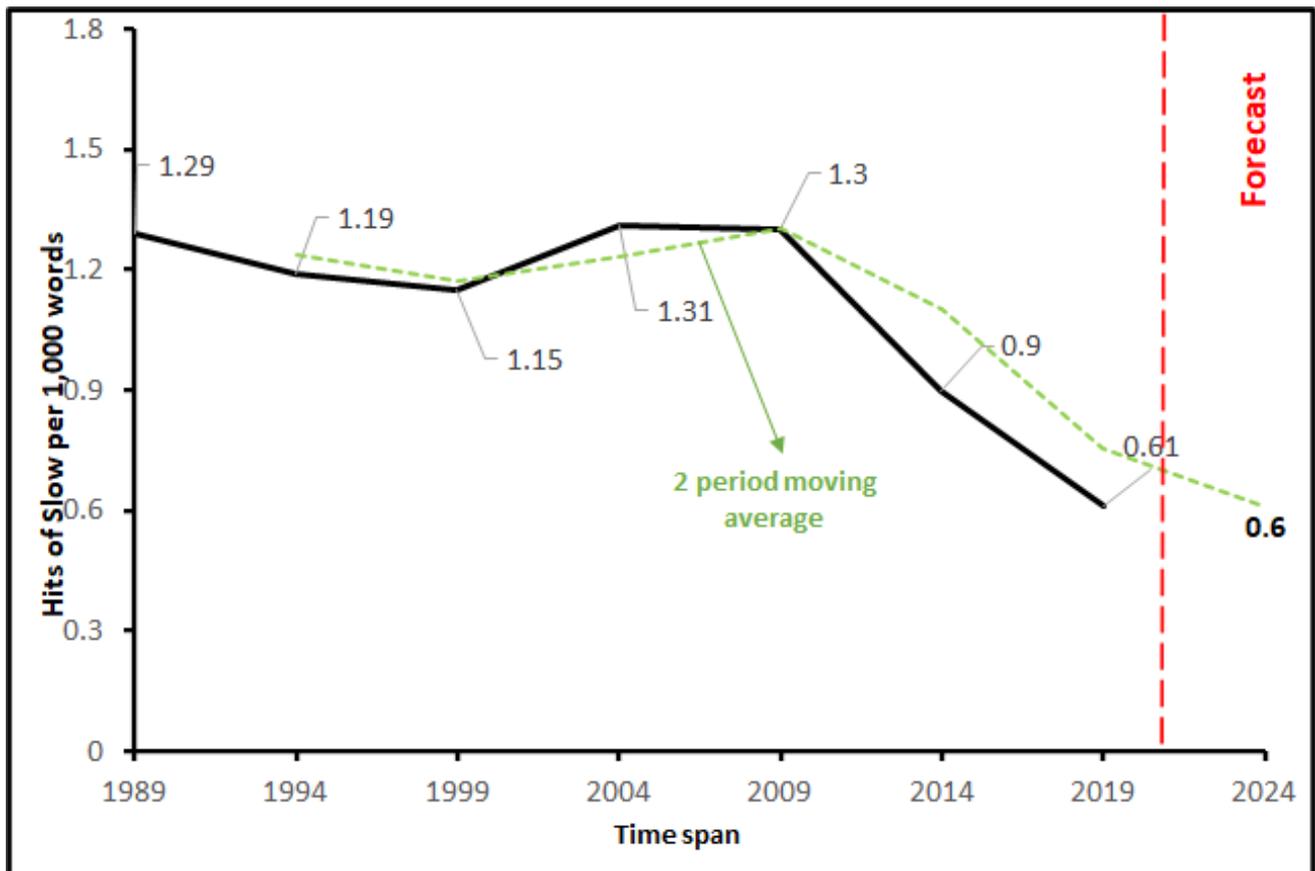


Figure 14: Evolution of the use of *slow* in the English language from 1989 to 2024.

Figure 16 shows the level of dispersion of *slow* in both corpora. The blue line represents the level of dispersion in the Italian corpus from 1969 to 2019, while the orange line shows the level of dispersion in the English corpus from 1989 to 2019. As we can see from the graph, the dispersion of *slow* in the English texts is quite stable, oscillating between 0.87 and 0.93. The dispersion of *slow* in Italian on the other hand, is irregular, oscillating between 0.3 and 0.86, indicating a high level of what Katz (1996) labels “burstiness”.

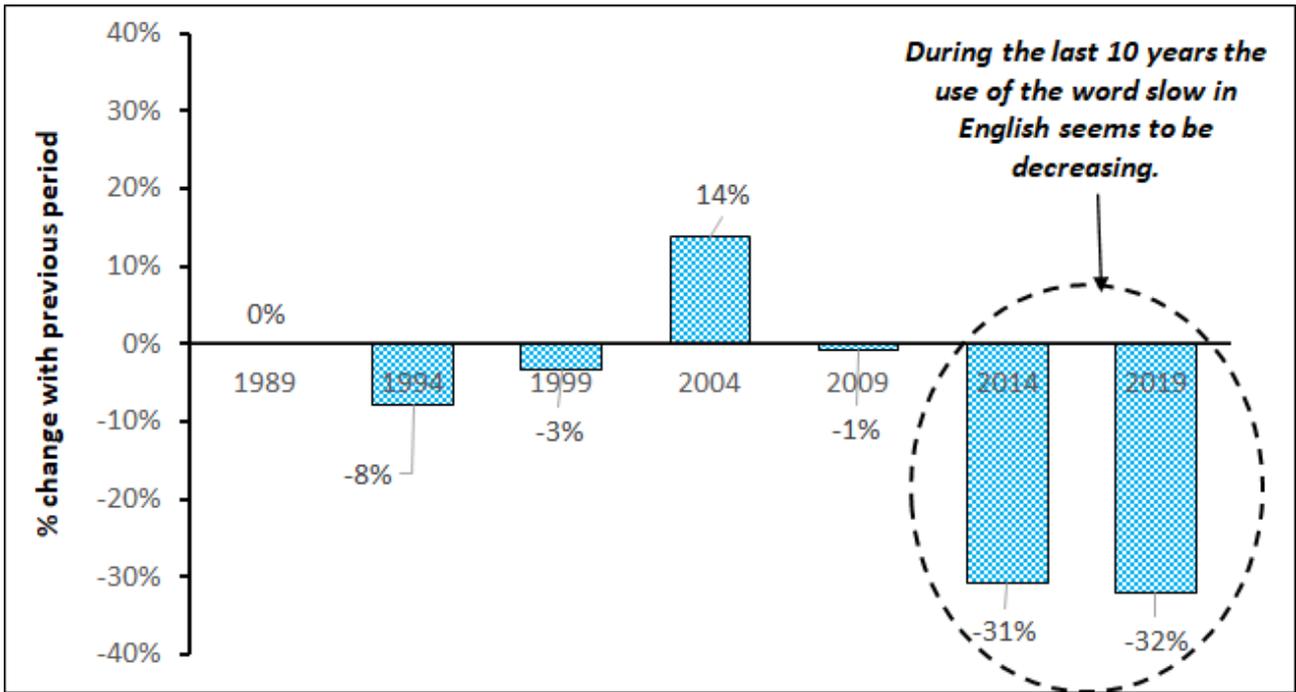


Figure 15: Percentual changes of the use of *slow* in the UK between 1989 and 2019.

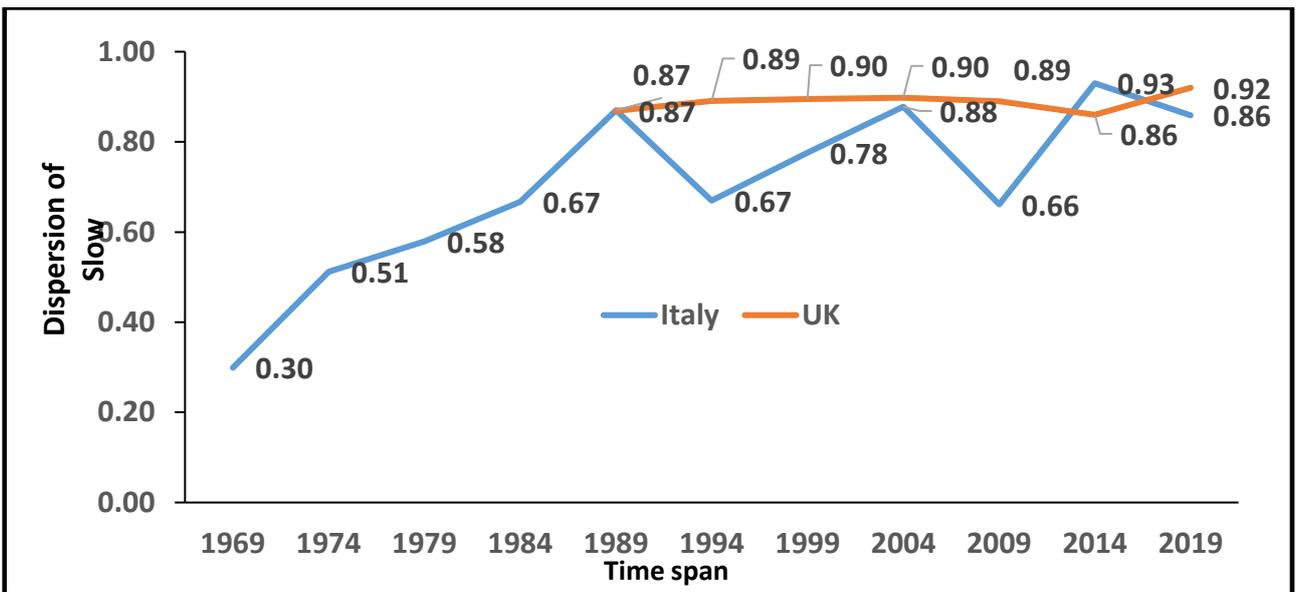


Figure 16: Comparison of the dispersion of *slow* between Italy and the UK from 1969 to 2019. Having explored the general trend of *slow* over the years, I will now change track slightly and focus on the domains in which the term occurs.

#### 4.2.2 The domains in which *slow* occurs

In this second stage of my analysis, I will first explore the general distribution of the domains over the fifty years that we are considering; this will be followed by a more specific insight on the

development of *slow* within the most frequent domains in each language. The pie charts (Figure 17 and Figure 18) show the domains and percentages where *slow* has appeared over the recent years.

Figure 17 shows the distribution of the word *slow* across the different domains of the 772 articles that I collected from *La Stampa* from 1969 to 1989. From the pie chart it is clear that the majority of the articles fall under the Food domain (68%), followed by Entertainment (12%), Politics and Economics (5%) and Society (5%). The remaining 10% of the articles are distributed across Sports (3%), Environment (2%) and Other (5%). This last domain embodies and encompasses Education (2%), Literature (2%), Science and Technology (1%) and Medicine (0.52%).

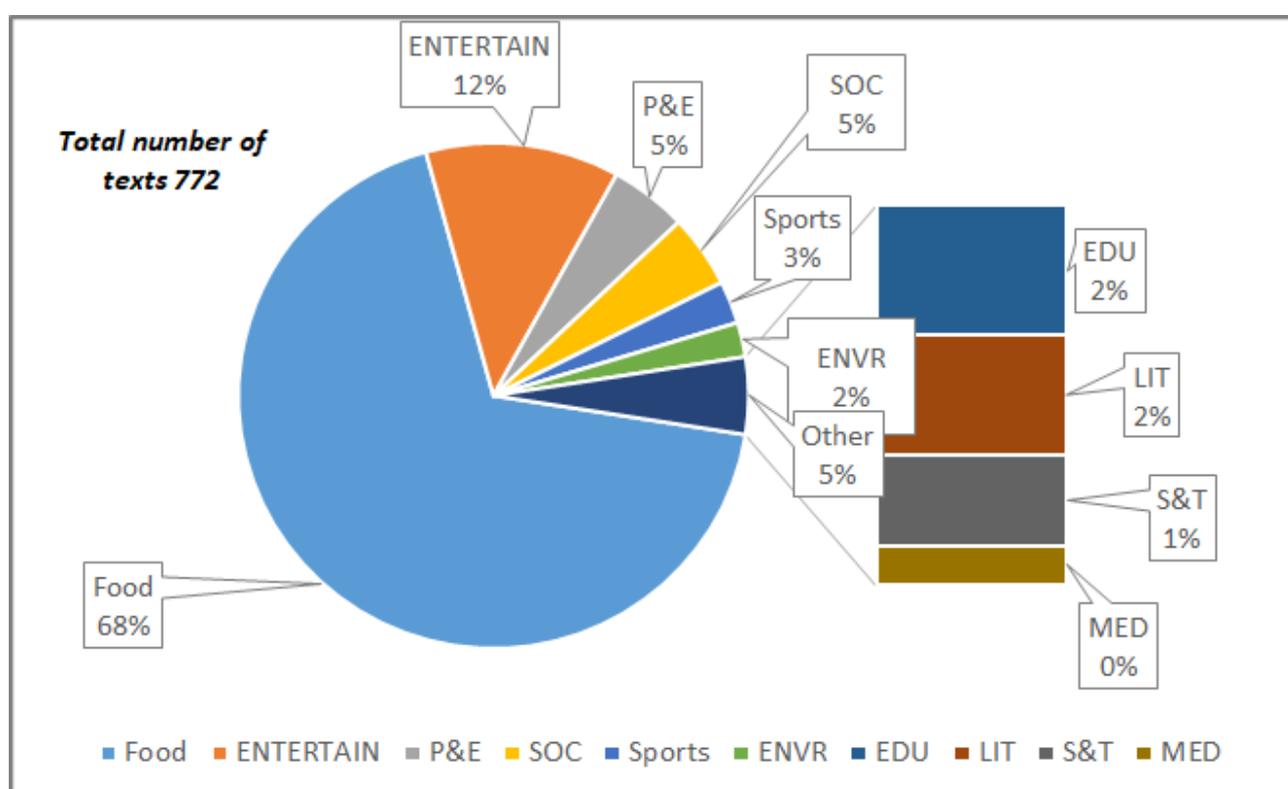


Figure 17: Distribution of the domains in *La Stampa*.

Figure 18 shows the distribution of *slow* in the different domains of the 13649 texts collected from *The Guardian* from 1989 to 2019. From the pie chart, we can see that almost three quarters of the articles fall under Politics and Economics (25%), Entertainment (24%) and Sports (20%). This is followed by Society (11%), Environment (4%), Science & Technology (4%) and Medicine (2%). The remaining 10% are distributed between Food, Education and Other, which is embodied and encompassed by Crime (2%), Literature (2%), Weather (1%), Brexit (1%) and Tourism (0.4%). From

both charts, it seems that the primary domains appearing in both corpora are Society, Entertainment, Politics & Economics, Sports and Environment.

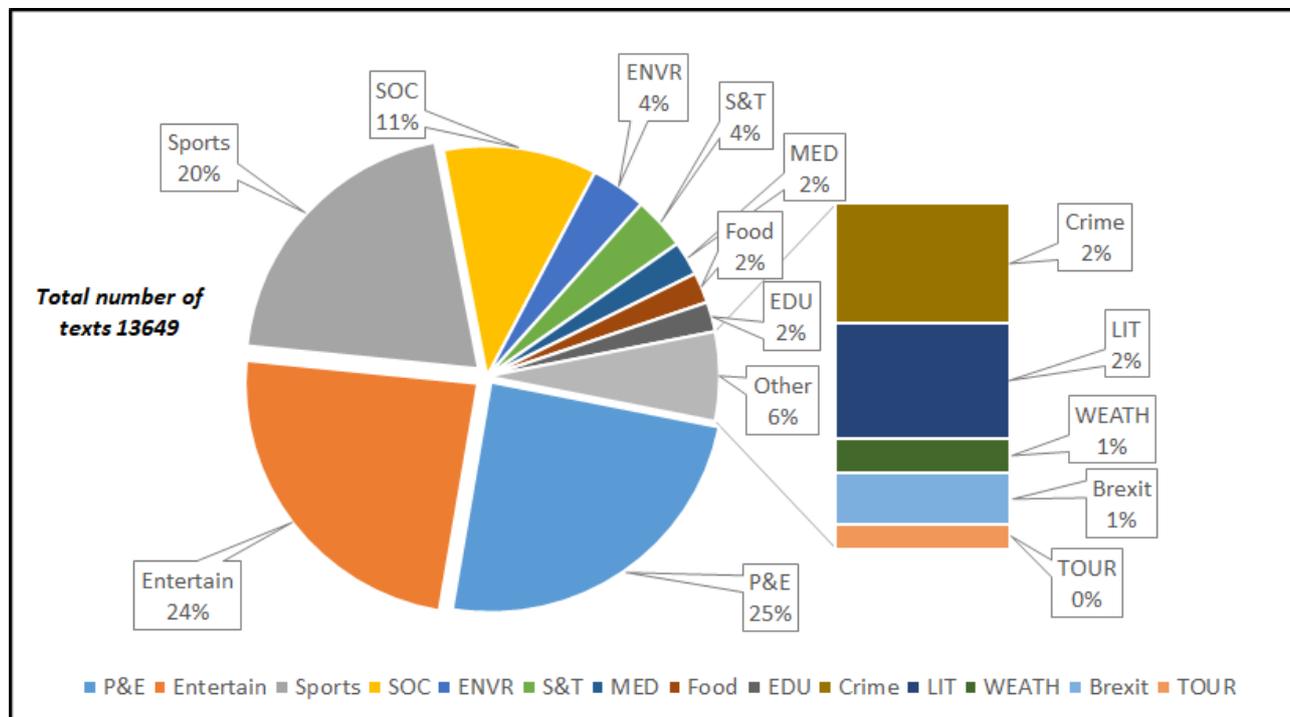


Figure 18: Distribution of the domains in *The Guardian*.

#### 4.2.2.1 Changes of *slow* in domains in the *La Stampa* corpus

The following two tables (Table 9 and Table 10) display diachronic change, by showing the number of hits for *slow* per 1000 words for each year. Table 9 shows us the diachronic change of *slow* in *La Stampa* from 1969 to 2019. I have selected those domains that together make up 90% of all the articles: Food, Entertainment, Politics & Economics, and Society. The Food domain starts to appear in *La Stampa* in 1989, which coincides with the beginning of the SFM. Then, there seems to be a decrease in this domain in 1994, where the dataset shows 1.66 hits per 1000 words. Other than that, the situation seems to remain stable between 2004 and 2019, where the hits per 1000 words oscillate between 3.37 and 4.42.

The Entertainment domain appears throughout all the years in *La Stampa*, reaching its first peak in 1979 with 4.81 hits per 1000 words. Between 1989 and 2019 the situation is quite stable, oscillating between 1.53 and 2.53 hits per 1000 words; while in 2009, *slow* reaches 2.53 hits per 1000 words. Between 1969 and 1999, *slow* is rarely used in Politics and Economics, with the exception of 1969

(0.6 hits) and 1989 (1.39 hits). The term *slow* is used the most in this domain between 1999 and 2014, with two peaks: in 1999 with 4.15 hits per 1000 words and in 2009 with 4.62.

The final domain that I will consider is Society. From 1969 to 1999, the use of *slow* is not exactly constant. In the first thirty years it appears only in 1979 (0.36 hits) and in 1989 (5.45 hits). Once again, the reason for such a high number of hits in 1989, might be related to the origin of the SFM. Society articles start to appear again in 2004, oscillating between 1.69 and 2.2 hits until 2019, with the exception of 2009, which rises sharply to peak at 4.5 hits per 1000 words.

Table 9: Diachronic analysis by selected domains of *La Stampa* from 1969 to 2019.

<b>Domains</b>	<b>Food</b>	<b>Entertainment</b>	<b>P&amp;E</b>	<b>Society</b>
<b>Years</b>				
1969	0	0.29	0.6	0
1974	0	0.29	0	0
1979	0	4.94	0	0
1984	0	0.96	0	0
1989	4.7	1.53	1.39	5.45
1994	1.66	1.67	0	0
1999	3.87	2.43	4.15	0
2004	3.9	1.9	1.77	1.69
2009	3.37	2.9	4.62	4.5
2014	4.42	2.2	1.44	2.2
2019	3.74	2.53	0	2.21

#### 4.2.2.2 Changes in *slow* in domains in *The Guardian* corpus

Table 10 illustrates the hits for *slow* in the widest domains in *The Guardian*. Once again, I will consider those domains that make up 90% of the corpus: Politics & Economics, Entertainment, Sports, Society, Environment, Science & Technology and Medicine, where Politics & Economics and Entertainment represent 49% of the corpus. Within these domains, hits for *slow* are quite stable, oscillating between 0.7 and 1.54 hits per 1000 words throughout all the years.

Hits for *slow* in the Sports domain (11% of the corpus) oscillate between 1.33 and 1.64 hits from 1989 to 2009. There seems to be a decrease in this domain in the last ten years, where hits drop to 0.56 and 0.78 per 1000 words.

Society, Environment, Science & Technology and Medicine, which make up for the remaining 30% of the majority of the corpus, show a similar trend. From 1989 to 2009, hits oscillate from 1.02 and 1.68 hits per 1000 words, whereas in the last ten years there seems to be a drop in these domains, oscillating between 0.73 and 1.06.

Table10: Diachronicity and domains of the selected domains of *The Guardian* from 1989 to 2019.

<b>Domains</b> <b>Years</b>	<b>P&amp;E</b>	<b>ENTERTAIN</b>	<b>Sports</b>	<b>SOC</b>	<b>ENVR</b>	<b>S&amp;T</b>	<b>MED</b>
<b>1989</b>	1.34	1.25	1.64	1.02	1.43	1.25	1.55
<b>1994</b>	1.20	1.03	1.6	0.96	1.04	1.29	1.09
<b>1999</b>	1.14	1.05	1.41	1.01	1.2	1.36	1.21
<b>2004</b>	1.32	1.54	1.33	1.01	1.38	1.4	1.13
<b>2009</b>	1.27	1.23	1.41	1.36	1.32	1.68	1.12
<b>2014</b>	0.84	1.09	0.78	0.88	0.98	0.76	1.06
<b>2019</b>	0.70	0.84	0.56	0.99	0.9	0.73	1.06

#### 4.2.3 Collocation and network mapping of the word *slow* in Italy and in the UK

After analysing the general trend of *slow* both in Italy and in the UK, and examining the domains where it is more common, it is now time to analyse the collocations and the semantic preferences of *slow* closely within the most popular domains in *La Stampa* and *The Guardian*. More specifically, I will analyse the use of *slow* within the domains of Food, Entertainment, Politics & Economics and Society, which together make up ninety percent of all *La Stampa* articles. Each of these domains will be also explored in *The Guardian*'s newspaper, allowing for a specular analysis of the collocations.

Collocation and concordance were analysed using the Wordsmith software concordance interface, which allows users to visualize hits, collocate list, concordance patterns and positions of the collocates with respect to a node word (L5-R5 — see Section 4.2.2). First, I identified semantic preferences, then I used the *GraphColl* software to visualize the connectivity between individual collocates, alias the collocation network. The collocation tab in the software was arranged to have a window span of five collocates on both sides of the central node. The graphs were arranged according to the parameter of frequency of the collocates.

Collocates were analysed diachronically, taking into account every fifteen years. However, not all domains contained *La Stampa* articles for each year considered (see Table 9), hence in some cases, I examined collocates every ten years. This choice allows for easier and more effective reading and enables us to track the significant connotation changes in our word of interest. The appendix provides information on changes for every year in the dataset.

### 4.2.3.1 *Food* in Italy and in the UK

#### a) The Domain of *Food* in the *La Stampa* corpus

We have already established that the Food domain appears for the first time in 1989 together with the beginning of the SFM and it is the largest domain where *slow* occurs in *La Stampa*. For this domain, I have reported the semantic changes of the word *slow* every fifteen years, which means years 1989, 2004 and 2019. However, before going into detail with the collocation analysis, I shall report the general semantic preferences (Sinclair 2004) of *slow* within the entire Food domain, from 1989 to 2019. In this case, *slow* always referred to the SFM, which is why I have grouped collocates of my word of interest into four semantic categories linked to this specific movement. These are: Ethics, Food, Movement, and Time.

##### 1) Ethics

Ethics includes all those associations of *slow* with wellbeing, environment, and sustainability (examples 22-23).

(22) Premio *Slow Food* per la biodiversità (...) [Slow Food prize for biodiversity]

(23) (...) prodotti eccellenti che sintetizzano al meglio la filosofia del “buono, pulito e giusto” [...excellent products that best summarize the “good, clean and fair” philosophy]

##### 2) Food

Food includes everything connected to food, to cooking and to the act and the pleasure of eating (examples 24-25).

(24) Dall'Arci Gola nasce il movimento dello «*Slow food*», il piacere del «mangiare piano». [Slow food, alias the pleasure of “eating slow”, derives from Arci Gola association.]

(25) Iniziamo proprio a tavola con lo “*Slow-Food*”, contro l'appiattimento del “*Fast-Food*”, riscopriamo la ricchezza e gli aromi delle cucine locali». [“Slow Food” begins at table where, contrasting the flattening of taste of “Fast-Food”, we rediscover the richness and the aromas of local cuisines.]

##### 3) Movement

Movement includes all those collocates that are related to important locations of the Slow Food event (i.e., *Lingotto*, *Salone del Gusto*, *Presidio*), terms that are related to the nature of the movement (i.e., *associazione*, *movimento*, *internazionale*, *italiano*), names and information of the founders (i.e., Carlo Petrini, president), and projects that derived from the SFM (i.e., *editorial*, *Gambero Rosso*, *guida*...).

(26) Salone del Gusto ha messo insieme oltre duemila enoappassionati che hanno assaggiato i vini selezionati da «*Slow wine*», la guida che meglio interpreta il territorio

enologico italiano. [Salone del Gusto has put together more than two-thousand wine experts who have tasted the wines selected by “slow wine”, which is the best wine-book representing the enological territory of Italy].

- (27) Nasce a Torino la partnership tra Aste Bolaffi e *Slow Food Editore*, la casa editrice dell'associazione no-profit Slow Food. [The partnership between Aste Bolaffi and Slow Food Editore, the publisher of the non-profit association Slow Food, takes place in Turin.]

#### 4) Time

Time includes word forms associated with *slow* that refer to taking time and to the philosophy of slowing down (examples 28-29).

- (28) Non solo: l'Arci Gola presenta la sua ultima, curiosa e provocatoria, iniziativa battezzata «*slow food*», ovvero il mangiar lento che si contrappone al «*fast food*» e a quanto la sua frenesia falsamente «moderna» simboleggia. [And that's not all: Arci Gola presents its latest, interesting and challenging initiative called “slow food”, alias slow eating, as opposed to 'fast food' and to what its supposedly “modern” frenzy symbolises.]

- (29) «Dopodiché — conclude Petrini — in modo slow, molto lentamente, se son rose fioriranno». [“After which — Petrini concluded — in a slow way, very slowly, time will tell.]

The lists below groups together all the collocates of slow for each semantic category:

- Ethics: *ambiente, biodiversità, collaborazione, filosofia, locale, sostiene, stagione, tutelato*.
- Food: *alimentazione, cheese, gastronomia, gusto, mangiare, osteria, tavola*.
- Movement: *Arcigola, Carlo [Petrini], consigli, editoria, gambero [rosso], internazionale, italiano, libro, Lingotto, manifesto, movimento, [Carlo] Petrini, presidente, [gambero] rosso, stampa, Terra madre, università, salone [del gusto], guida, presidio, associazioni*.
- Time: *calma, frenesia, lentamente, lento*.

Before exploring the collocations for each year in more detail, I have provided a visual representation of the semantic change of the word *slow* in the first and last years that I took into account. Figure 19 and Figure 20 are a visual representation of the collocation networks of *slow* in 1989 and 2019. I have chosen to visually represent only two of the years to show the changes and evolution of the semantic preferences of *slow* in this domain from its first use to usage in the present day.

At a first glance we see that Figure 20 is much more branched out than Figure 19. This already gives us an idea that its use and meanings have developed and expanded over the years. The first level of collocates branching out from *slow*, is found in *food* and *movimento*. In the 2019 collocation network



*manifesto* ('manifesto'), *internazionale* ('international'), or with the field of eating in general, with words such as *mangiare* ('to eat') and *tavola* ('table'). We can also find collocates which refer to qualities linked to the movement such as *lento* ('slow'), *calma* ('calm'), *lentamente* ('slowly'), *frenesia* ('frenzy'). When looking closely at the concordance pattern list we see that the most common words are *movimento* in position L3 or L2 and *mangiare* ('to eat') at R4. At this stage, it is evident that texts concerning *slow* are mainly linked to the movement (SFM) and to the field of eating, where we find cultural elements such as *la tavola*. In Italian, *stare a tavola* does not only mean, literally to 'sit at table' but the table is also seen as a social place where family, friends and colleagues take time to sit, eat, enjoy food and discuss important and unimportant issues. In fact, according to Korsmeyer (1999: 186) in Italy "eating is an extended event", or as Bosio expounds (2013:1) the temporal dimension of eating allows the appetite to be satisfied to develop a narrative text within the act of consumption.

In 2004, the collocates of *slow* are similar to those found in previous years, meaning that we still have elements related to the movement and to food (such as *Petrini, Carlo, president, fondatore, movimento, gastronomia* and *alimentazione*). Among these, we have new collocates that fall in the same semantic preference, such as *Terra Madre Salone del Gusto*, which was founded in 2004. This is a project initiated by SFM that aims at promoting food and protecting small-scale producers while still giving them visibility. It is a network that involves farmers, fishermen and academics from Europe, Asia, Africa and Latin America.<sup>46</sup> Among the collocates we also have cultural elements such as *Italiano* ('Italian') and *Piemonte*, where the SFM began.

What is interesting about 2004 is that among the collocates we find new elements connected to *slow*, such as *biodiversità* ('biodiversity') – which appears six times and *filosofia* ('philosophy'), that occurs four times. The element of biodiversity should not really be surprising if we think of all the recent awareness that has arisen with climate change and preservation of the environment. Slow Food is being associated with values that have to do with sustainability, and not just food. It is not by chance that the word *filosofia* starts to appear among the collocates. The SFM is no longer a political and social movement, but it begins turning into a philosophy, a different way of approaching not only food, but also life. When looking closely at the collocations of philosophy in the text we see sentences like "*filosofia dello slow food*" and "*filosofia dello slow*" meaning 'the slow food philosophy' and 'the philosophy of slow', as if the concept were in juxtaposition to the fast world in which we live.

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<sup>46</sup> Information retrievable at the Terra Madre Salone del Gusto website:  
<https://www.terramadre.info/en/organization/who-we-are/> (Last retrieved 30<sup>th</sup> of September 2020).

Once again, if we have a look at the concordance of *slow* in 2004, we find *Petrini* in position L3, in L2 *Presidente, fondatore, italiano, gastronomia, regione*, and in L1 *Presidi, movimento, Fondazione, terra madre, lingotto*. Positioned on the right side of *slow* instead, we find *Presidio* at R1, *Petrini* at R2 and *biodiversità* and *scienze* at R3. Finally, in 2019 the main collocates of *slow* are *presidio* (7 times), *presidi* (4 times) and *gusto* (3 times). Looking at the concordance pattern list, we see that *presidio* and *presidi* are mainly in position L1, while *manifesto* happens in L2.

#### **b) The Domain of Food in the *The Guardian* corpus**

With regard to the *Food* domain in the UK, the main semantic preference that I found is cooking. The main use of *slow* in this domain is about recipes, refers to a particular way of cooking dishes and it can be associated with a tool (*slow* + tool, e.g., *slow oven*), with a cooking technique (*slow*+ technique, e.g., *slow steam*) or with a product (*slow*+ product, e.g., *slow lamb*) (Examples 30-32).

- (30) *Slow-roasted* roots turn brown, and become caramelized and sweet.
- (31) Marinate the lamb in advance: on the day, it will take care of itself in a *slow oven*.
- (32) Simple preparation, long *slow cooking*, eloquent aromas, a whole grand meal in a single dish.

The list below shows the collocates that are included in this semantic category.

- **Cooking:** *boil, braised, cook, cooked, exotic, flavor, food, fried, lamb, oven, pork, roast, recipe, simmer, spices, steam*

Collocation networks below (Figure 21 and Figure 22), provide a visual representation of *slow* within this domain in 1989 and 2009. As we can see, neither of the two years seems to have clear references to the SFM. In 1989, it seems that articles concerning food are mainly related to industry and production as *slow* is not directly linked to *food*.



collocates as the resulting graph would have been far too overcrowded to analyze; the next collocation analysis will explore this in further detail.

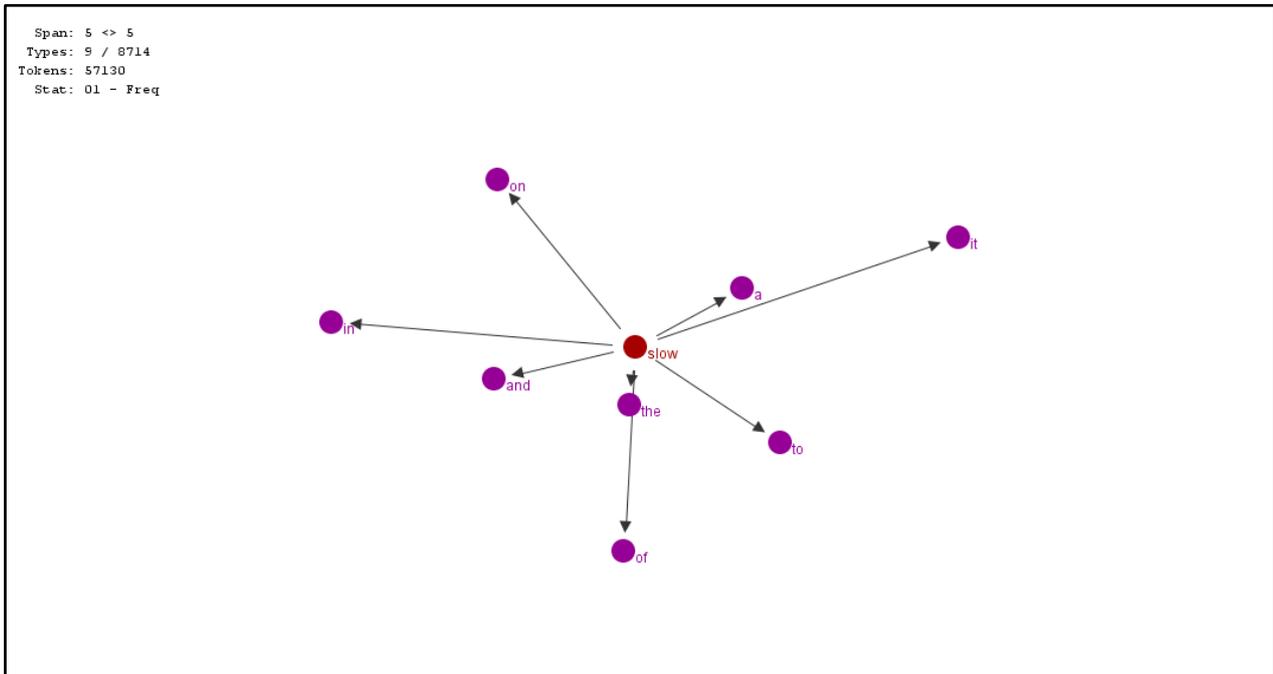


Figure 23: collocation network of *slow* in *The Guardian* – Food domain – year 2019.

When looking at the specific collocates over the years, we still notice a change in the use of the term. To begin, the year 1989 holds a total of seven texts in the *Food* domain and none of them refer to the SFM. There are seven entries of *slow*, referring mainly to food, hunger and situations of starvation in Mozambique. Other entries refer to mad cow disease, a neurological disorder in cattle that can be passed to human beings, an outbreak began in the UK at the end of the 1980s. Other uses of *slow* in 1989 in *The Guardian* refer to poor service at hotels and restaurants with expression such as ‘slow at recognizing customers’ needs’, or to food safety such as ‘slow microbial infection’. In 1989, *slow* is still used with its negative connotations, which refer to sluggishness or non promptness in response to something. In the year 2004, we have 31 texts in Food mainly referring to recipes and to the SFM. The main collocates of *slow* for that year are: *food* (8 hits), *lamb* (5 hits), *roast* (4 hits) and *braised* (3 hits).

In 2019, as data was collected only until April, for a total of 34 texts. Collocates are always related to the field of cooking, such as *cooked* (18 hits), *lamb* (17 hits), *recipe* (4), *exotic* (4), *cook* (3) and *spices* (3). These collocations do not present any significant changes from the previous five years. Figure 24 below, shows the collocations of *slow* in context. Results confirm that the term is mainly used when describing a cooking technique (e.g., *slow-braised*, *slow cooked*, *slow oven*).

1	GeÅşidi. Asphalted but badly potholed, it was a <b>slow, blind</b> climb. Later, I found it listed on a
2	, a touch of old or stale beer will transform a <b>slow-braised</b> dish, stew or hotpot, adding notes of
3	- it doesn't feel quite right. If, however, you had a <b>slow-cooked</b> sauce using similar ingredients but
4	in advance: on the day, it will take care of itself in a <b>slow oven</b> . All you'll be left to do is throw together
5	down to medium- low and drizzle in the oil in a <b>slow, steady</b> stream, until fully incorporated and
6	and running. There is pork belly braised long <b>and slow in</b> soy, on a bed of Chinese cabbage to make
7	tomatoes and a litre of water or stock. Low <b>and slow, the</b> soup needs two hours, and in the last 15
8	is both comforting and celebratory. Cook it low <b>and slow to</b> ensure the smoothest texture. Prep 20
9	traditionally over the fire, of course. But, as with <b>any slow-cooked</b> dishes, it's easier to keep the
10	modern recipes use it. That's a shame, <b>because slow cooking</b> like this is the best way to appreciate
11	instead. Where supermarkets might have <b>been slow to</b> act TRJFP has gone door to door to collect
12	becomes annoyingly chewy; belly is a cut <b>better slow cooked</b> . To my surprise, however, the spare
13	versions rather than wholegrain, because fibre <b>can slow down</b> the digestion of carbs in some
14	yoghurt and turmeric lamb; Fragrant, <b>exotic slow-cooked</b> spiced lamb with crispy onion rice: it's
15	yoghurt and turmeric lamb; Fragrant, <b>exotic slow-cooked</b> spiced lamb with crispy onion rice: it's
16	yoghurt and turmeric lamb;Fragrant, <b>exotic slow-cooked</b> spice,0 Meera Sodha's recipe for
17	yoghurt and turmeric lamb;Fragrant, <b>exotic slow-cooked</b> spice.txt=@Thomasina Miers' recipe
18	rounded ... not so heavy on the palate", added <b>extra slow-cooked</b> onions for sweetness and finished off
19	goes far beyond flaky pastry - you could also <b>find slow-cooked</b> Welsh lamb, Cornish sardines, crab
20	and soft. Page 2 of 2 Thomasina Miers' recipe <b>for slow-cooked</b> yoghurt and turmeric lamb; Fragrant,
21	spice.txt=@Thomasina Miers' recipe <b>for slow-cooked</b> yoghurt and turmeric lamb;Fragrant,

Figure 1 Concordances of *slow* within the 2019 Food domain - *The Guardian*.

Importantly, there is no reference within this domain to other movements that might have developed from the SFM. However, as we can see from the collocates illustrated in Figure 25, a small number of articles refer to Slow Food as an association and movement. Most articles regarding this topic, seem to have the informative purpose of explaining and presenting the movement to readers. In fact, even if its meaning should be intuitive to native speakers, it appears that it still needs further explanation. Could this mean that *slow* is being used in an unexpected way? In Fig.25, line 10, we see that the explanation of the movement starts by giving a definition of its name (as its name implies...) and, and even so, it is defined by juxtaposition of what it is not: ‘a kind of Anti-McDonalds’ This might mean that new values associated to *slow* move away from its primary semantic connotations related to time. In line 8, SFM is defined as a ‘crusade’, a battle against consumerism and fast-food chains. Although values are not explicit, one could interpret that SFM sets out to present itself as a philosophy, with principles and ethics worth fighting for. The latter is also confirmed by adjectives emerging in line 6, namely ‘radical and conservative’, which stand between tradition and the future, the old and the new. Both adjectives carry a strong connotation and could perfectly suit the whole metaphor of the crusade. Concordance lines 11, 12, 13, and 14 provide a definition of the organization in a broad sense, while concordance line 7 leaves some doubt about the potentially bourgeois aura that the SFM might carry with the definition ‘whether the world can

still afford his slow food movement'. This is likely because organic food tends to be quite expensive, and something that not everyone can afford.

1	Slow food: Have we lost our appetite? Guardian.
2	we are hoping will come out of Terra Madre," said a Slow Food spokeswoman, Alessandra Abbona.
3	. Thousands of emails were dispatched, and Slow Food tapped into the representation abroad of
4	which is held every two years and organised by Slow Food. It takes place in the Lingotto, which was
5	them a lesson. Learning how to make and eat slow food is to develop a capacity for delayed
6	gastronomic movements (Camra, for example), Slow Food is at once radical and conservative,
7	Carlo Petrini whether the world can still afford his Slow Food movement Body Six thousand people
8	be enormously helpful." Petrini, who began his slow food crusade in the mid-1980s after rallying
9	Carlo Petrini whether the world can still afford his Slow Food movement Body Six thousand people
10	or so miles outside of the city. As its name implies, Slow Food is a kind of anti-McDonald's. Started by a
11	or human rights campaigners have been invited. Slow Food was set up in 1986 by Carlo Petrini to
12	- the first of its kind - has been organised by Italy's Slow Food movement, which was set up to support
13	- the first of its kind - has been organised by Italy's Slow Food movement, which was set up to support
14	of Helvetic fare launched the Swiss branch of Slow Food, a society which aims to do for local
15	the blog. As the sainted Carlo Petrini, founder of Slow Food, pointed out, there are only two activities
16	, but in the age of the internet anything is possible. Slow Food has already had experience of how a lit
17	CHEESED-OFF GOURMETS AIM TO PUT SLOW FOOD ON ALPINE MENU The Guardian
18	of a McDonald's in the Piazza di Spagna in Rome, Slow Food has itself grown into something of an
19	behind Terra Madre departs from the fact that Slow Food and other similar organisations are
20	times, how does he answer the critics who say that slow food is little more than a self-congratulatory,

Figure 25: Concordances of *Slow Food* within the Food domain - *The Guardian*.

#### 4.2.3.2 Entertainment in Italy and in the UK

Since articles are available for each year in the Entertainment domain and for both newspapers, I carried out the collocation analysis of *slow* examining every ten years, meaning for 1989, 1999, 2009 and 2019. Once again, I will first present the Italian case study, and subsequently the English one. These will be analysed separately in terms of semantic preferences, collocation networks and collocation analysis.

##### a) The Domain of Entertainment in the *La Stampa* corpus

Starting with *La Stampa*, I noticed three semantic primary preferences of Dance, Sustainability, and Wellbeing. Dance groups together collocates related to music and dancing styles (example 33), while Wellbeing groups word forms linked to positive feelings that derive from any slow activity (e.g., *slow life*, *slow date*) (example 34). Within the domain of Sustainability instead, I grouped all collocates regarding environmental-awareness (example 35).

- (33) Ricopre tutti i generi musicali dell'epoca, dal fox trot allo *slow*, dalla mazurca allo swing, dal valzer al tango, alla carioca. [Covering all musical genres of the time, from fox trot to slow, from mazurka to swing, from waltz to tango, to the carioca.]

- (34) La risposta «*slow* e green», come ha spiegato con voce la funzionaria dell'assessorato Stella Bertarione, a chi teme freddo, abissi e ghiacci. [The "slow and green" solution, as council member Stella Bertarione argued, for those who fear cold, abysses and ice.]
- (35) La cura della barba altrui come atto filosofico, come spazio terapeutico *slow* in cui amarsi e rispettarsi. [The care for other people's beard as a philosophical act, as a slow therapeutic space in which to love and respect each other.]

Below, I report collocates for each semantic category:

- Dance: *bolero, bossanova, danzando, eleganti, rumba, sambe, spettacoli*,
- Sustainability: *green, eco, territorio, verde*
- Wellbeing: *amarsi, collaborazione, filosofico, rispettarsi, terapeutico*

The semantic preference related to *dance* should not be surprising. In fact, from 1969 to 1989, in Italian, *slow* referred mainly to musical rhythms and to a particular type of ballroom dance, slow dance or in Italian the so-called *ballo slow* ('slow dance'). There is no Italian translation next to the loan word, taking for granted that the audience is familiar with the specific dance style/music genre.

On the other hand, in the semantic preference of sustainability, words emerge such as *eco* (as in 'ecological'), *territorio* ('territory') and *green*, meaning something eco-friendly and sustainable. It seems then, that the word *slow* is related to concepts connected to environmental issues and awareness. Furthermore, in the semantic preference of wellbeing, we see that *slow* is associated with verbs such as *amarsi* ('to love one another') and *rispettarsi* ('to respect one another'). Other words within the sphere of wellbeing are *collaborazione* ('collaboration'), *filosofico* ('philosophical') and *terapeutico* ('therapeutic'). In fact, collaboration intended as co-working, may have a positive effect on us, as well as following a certain philosophical lifestyle. 'Therapeutic' brings the idea of healing, of recovering from something, it refers to something soothing and calming, which has positive effects.

Figure 26 and Figure 27 present a visual representation of collocations and collocation networks of the word *slow* within this domain. Figure 26 shows collocations for 1969-1984, just before the advent of SFM, while Figure 27 shows collocations for 2019. I decided to group years 1969-1984 together for two main reasons. First, because before 1989 all articles within this domain were connected to the field of dance (Figure 26); and second, because by grouping them all together we can account for a

total of 11 articles, which provide a clearer picture of its use, rather than one single article belonging to the year 1969.

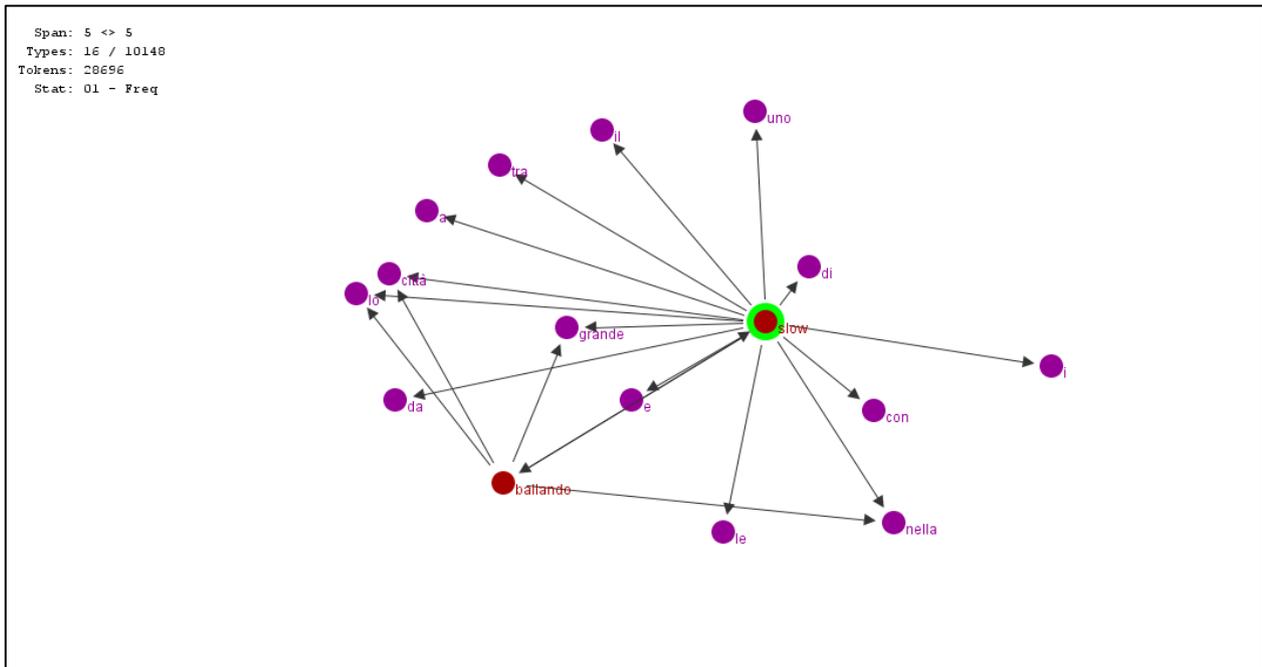


Figure 262: Collocation network of *slow* in *La Stampa*– Entertainment domain – years 1969–1984.

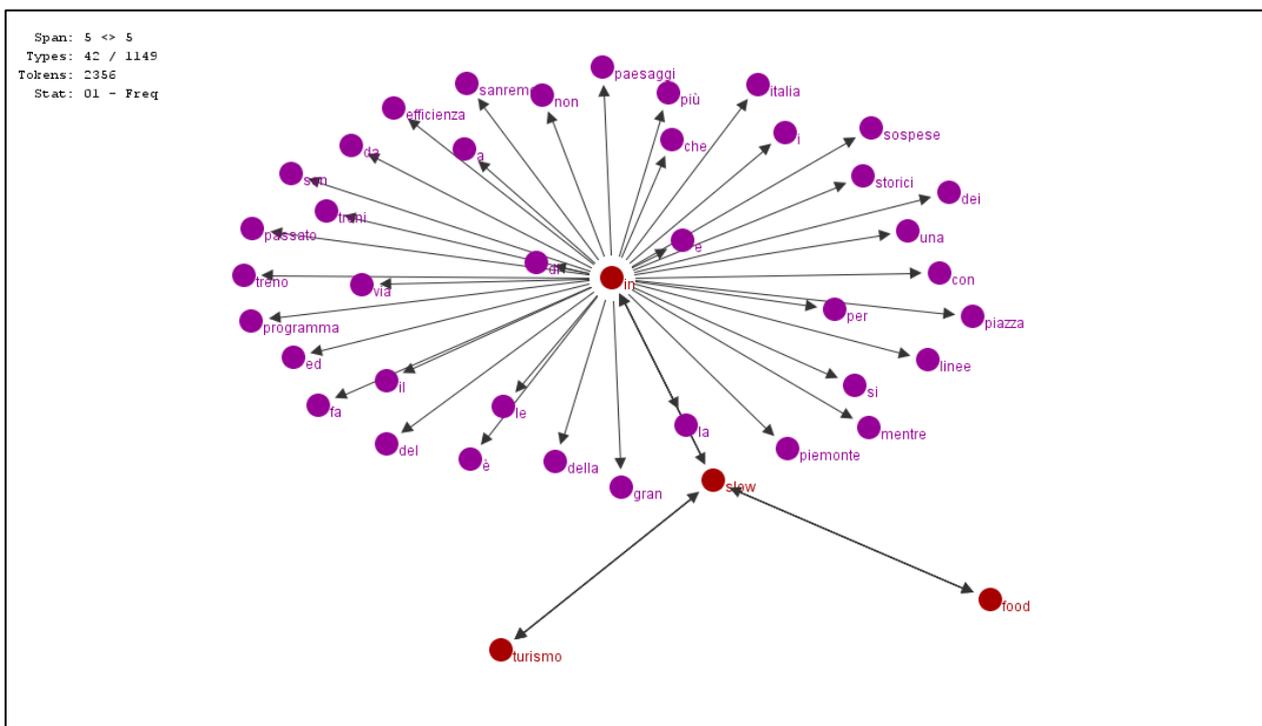


Figure 27: Collocation network of *slow* in *La Stampa*– Entertainment domain – year 2019.

As we can see in Figure 26, before 1989 *slow* was strongly interlinked with the verb *ballando* (dancing) and, as explained above, it was linked to the different types of slow ballroom-style dances that were common in Italy at the time. Fifty years later, in 2019, within the entertainment domain, *slow* is no longer related to dance, but to the semantic field of food and tourism. Therefore, we are witnessing not only a change in the semantic preference of *slow*, but also a change in people's habits. Entertainment is no longer linked to gatherings where people meet to dance and party, but rather to social and/or personal activities, where people can spend time together in a valuable social event. Slow tourism is actually a new approach to holidays, where people prefer to invest their savings in high quality activities, while supporting local tourism.

Looking closely at the collocation analysis of the selected years considered, we can see that in 1989 the main collocate of *slow* is *valzer* (3 hits), in English, waltz. Once again, in 1989 the term is still related to the semantic preference of dancing. Ten years later, in 1999, collocates of *slow* are *arcigola* (1 hit), *food* (1 hit), *collaborazione* (1 hit), *degustazioni* (1 hit), *enogastronomici* (food and wine) (1 hit), and *movement* (1 hit). By 1999, *slow* is related to the SFM; and entertainment events containing our word of interest are mainly linked to Petrinì's movement. The value of *collaborazione*, in English 'collaboration', which is mentioned among the collocates, refers to the teamwork and the partnership involved in the SFM, so it cannot yet be considered as a general value of slowness. In 2009, collocates are *food* (9 hits), *gusto* (1 hit), *Carlo* (1 hit), *hand* (1 hit), *qualità* (2 hits), *Petrini* (1 hit) *ristorante* (1 hit). Again, collocates are related to the SFM. The only reference to something else rather than food is "slowhand"<sup>47</sup>, which is the nickname given to the well-known guitarist, Eric Clapton.

By 2019, collocates of *slow* become *cucina*, *Eataly*, *food*, *turismo* and *territorio*. As I collected articles only until April 2019, there are only four texts for this year in the corpus. However, as noted in the graph network (Figure 27), *slow* is mainly related to food and to tourism. Food is linked to cuisine (*cucina*), and to Eataly, which is a recent Italian food chain that supports local products and commerce, whereas tourism is linked mainly to the promotion of a local area (*territorio*).

To conclude the Italian analysis of the Entertainment domain, I would like to highlight the fact that there are only two total references to other movements that developed from the SFM, in other words to Slow Tourism and Slow Date. Slow Tourism is also linked to elements of sustainability such as the environment (e.g., *slow* and *green*), while Slow Date refers to an initiative by Mirabilandia an Italian amusement park: Slow Date, which promoted a sort of blind date with a potential partner on

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<sup>47</sup> Slowhand is also the name of the fifth album by Eric Clapton that came out in 1977.

the park's Ferris wheel. What is interesting, though, is that the modifier *slow* was not translated into Italian in either of the two cases, meaning that it might somehow be rooted within the Italian language.

### **b) The Domain of *Entertainment in The Guardian* corpus**

Concerning the use of 'slow' in *The Guardian's* Entertainment domain, I identified four semantic preferences of Music, Dancing Rhythm, Art, and Travel.

#### 1. Music

The semantic preference of music comprises elements regarding rhythm, which refers to all music genres (e.g., *ballads, airs, or rhapsody*), styles (e.g., *bluesy, or groovy*), parts of composition (i.e., *finale*), and musicians (e.g., *trio, quartet, or Beethoven*) which are associated to the slow movement(s) (examples 36—37). Even if the phrase 'slow movements' might seem connected to well-established cultural movements linked to the SFM, it actually refers to the second part of a multi-movement musical piece and more specifically it corresponds to the second movement in classical music compositions that are a slower part that usually follows the first faster movement, such a sonata for example.

36. This misjudgment also affects the scherzo, which suffers from a perversely slow trio, and the variations, which get bogged down in excessively languorous, dreamy speeds.

37. The Concertante is at least more concise, with a scrumptious tune for its central slow movement, but it never quite suggests real character or definition.

The semantic preference of Music also includes elements referring to feelings that may be evoked when listening to music and, more specifically in this case, to slow movements or to slow music. Among these collocations there are no clear indicators of specific connotations of *slow*, as it is a relatively flexible adjective in English, and its meaning varies according to the context. In fact, slow music can evoke sensations that go from meditative and harmonic, to frenetic and evolutionary, or even to spooky and ghostly. Again, semantic preferences here demonstrate that such adjectives in English can be used quite versatilely (examples 38—39).

38. As the piece progresses, the oboe's song becomes the thematic basis of both an exquisite slow section and a graceful scherzo as nostalgic memories begin to tug.

39. He created a dynamism that carried through the whole piece and shaped the scherzo's tunes with an acerbic bite, before the melancholic slow movement and the brassy counterpoint in the finale.

## 2. Dancing

The semantic preference of Dancing (40-41) contains all collocates related to dancing moves (i.e., *serpentine, wiggle*), and rhythms (i.e., *soft, sweet*). Again, here connotations of *slow* can be positive, when referring to soft and sweet moves, reminding us of romance, or they can refer to something negative and boring (i.e., *crap ballads*).

40. Erection Section is London's only night dedicated to crap ballads and *slow dancing*, all presented with a hefty dollop of irony of course.
41. Where others windmill their arms or jam their guitars into their groins, Keith performs a serpentine *slow-motion* ballet around his instrument.

## 3. Art

Collocations within the semantic category of Art are mainly related to the production or work in the Arts such as theatre and painting (42-44). Again, *slow* is variable and it can be associated to either positive connotations (e.g., *epic, or magic*) or negative (e.g., *long, or heavy*) connotations.

(42) Architecture is a painfully *slow* art.

(43) (...) he scoffs over one garish installation, arguing instead for "*slow-art*" in a fast-food world.

(44) The *slow* magic in question is that of contemporary painting.

## 4. Travel

The semantic preference of Travel mainly counts means of transport (i.e., *boat, and train*), which can either be associated to the new form of tourism, namely *slow travel* or to the sluggishness of a particular means of transport. *Slow* again, is quite versatile according to the context. What is interesting here is that when it is associated to the *Slow Travel* movement, *slow* holds positive connotations, no longer related to either time nor rhythm, which will be explored further on in this section.

Below I report collocates related to each of the semantic preferences that have been presented.

- Music: *evolution, evolutionary, exquisite, frenetic, ghostly, harmonic, hot, lonely, lovely, lugubriously, majestic, meditation, meditative, melodic, nostalgic, parodies, poetry, quiet, restlessly, rumbustiousness, seductively, spooky, strength, tender, vivid, adagio, airs, arpeggio, ballad, Beethoven, blues, bluesy, concerto, country, dark-climaxes, echo, final, finale, funky, gospely, groove, groovy, handclap, in-ritardo, jazz improvisations, lacy, long,*





*movements*. Despite the collocations being much more frequent than those in previous years, they are still in line with the general semantic preferences already discussed. Therefore, because of the polyvalence of *slow* and because of the similarity with collocates that emerged in previous years, it would be pointless to look at collocations in detail for this year. However, as 2009 seems to show some cases of the influence of the SFM in other cultural movements, I decided to focus on the cultural movements to look at collocations of *slow* within these new contexts and I found that there are indeed some references to cultural movements that had developed from the SFM.

1	to poetry. To read poetry now is to be part of a <b>Slow Language Movement</b> . Poetry demands that
2	work or play. PISCES 20 FEB-20 MAR Talk about a <b>go-slow week</b> . If the simple act of getting from A to
3	. So I cheat and call Parsonage Farm <b>from Go Slow England</b> , Alastair Sawday's celebration of
4	. Altogether now: iUndertaker, undertaker, <b>please go slow Ni</b> The Mercy Seat Nick Cave and the Bad
5	then that the hotel is listed in Alastair <b>Sawday's Eat Slow Britain</b> guide . . . bridge-house.co.uk,
6	has become the norm. But later this month, <b>the Go Slow movement</b> arrives here from Italy to
7	. It was my editor. "Can you write a piece about <b>the Go Slow movement</b> today? You need to stop
8	G2: Life at a snail's pace: <b>The Go Slow movement</b> is coming to the UK, but hitting
9	: the blasted soundscape of the start of <b>the slow second movement</b> , <b>the</b> exploded, eruptive
10	. We learn of the gangster's last pleasure and <b>the Slow Food movement</b> , <b>the</b> Mediterranean diet, the
11	of our own food culture and remember that <b>the Slow Food Movement</b> was set up to resist the
12	traditions remain enviable. Italy is the home of <b>the Slow Food Movement</b> <b>which</b> , according to its
13	hip, young Kurds who seem to be members of <b>the slow food movement</b> <b>without</b> even realising it -
14	apply to them. I do think there has been a <b>very slow creeping movement</b> to adjust things. But I

Figure 30: Concordances of *Slow*\*movement- Screenshot from Wordsmith.

The concordance lines in Figure 30, show three movements linked to the SFM: the *Slow Language movement*, the *Go Slow movement*, and *Eat Slow*. References to the *Slow Food Movement* in lines 10-11-12-13 are different parts of the same texts to which the other movements belong, showing a link with the original Italian movement. In the first concordance, a line that refers to the *Slow Language movement*, we find a reference to poetry. Opening the article it refers to, we get more information about the concordance line of interest. In this case, the article is about the centrality and the need of poetry within the fast life in which we are living. By skimming through the text, we see words like *quiet*, *calm* and *comprehension* associated to the movement. *Slow* is then associated to something meditative. *Eat slow* refers to a cooking guidebook written by Alastair Sawday, who then wrote the book *Go Slow England* (also cited in concordance lines 3-6-7-8), a guide on slow activities to do in the UK. Again, the movement's link with Italy is clearly pointed out by clauses such as "arrives here from Italy" (line 6), or in a more general way with "coming to the UK" (line 8) without specifying the country of provenance. References to time are visible in line 8 with "life at a snail's pace", again referring to Petrini's movement whose official symbol is a snail, and in line 7 "you need to stop", claiming the need of slowing down in this fast world we are living in.

Travel: Green: Watt ever floats your **boat**: **Slow travel** just got slower - and quieter. Dixe Wills Place to Stay guides and the successful new "**slow travel**" series, was last weekend named . It's surely time to promote the therapeutic value of **slow travel**. **There** is, of course, a certain irony here:

Figure 31: Concordances of Slow Travel in 2009 Entertainment Domain- The Guardian.

made a fuss of these caves. A friend and I took a **slow train**, **changed** at a country halt to a slower rides through moonlit snow - Jenny Diski takes a **slow boat** **through** the fjords into the Arctic Circle  
 Travel: **Adventure**: **Slow boat** to Timbuku: Once a byword for the ends might make of it. Dylan still sings songs **from** **Slow Train** **Coming** to this day and he's both never back in an evening, whereas the novels **implied** **slow train** **journeys** from stations with steam  
 Christian, recording the **gospel-influenced** **Slow Train** **Coming**. Dylan biographer, Scott (Luis Llosa, 1997) 11pm, Five It's an **interminably** **slow boat** **trip** up the Amazon, and the story's hard the show, while giving us some golden oldies **like** **Slow Boat** to China, speaks to the hip-hop on and producing Bob Dylan's first platinum **record**, **Slow Train** **Coming**, and countless more besides. It on and producing Bob Dylan's first platinum **record**, **Slow Train** **Coming**, and countless more besides. It : "Don't want to go to London? Then take **the** **slow train**." **Terence** Adams Birmingham paeans to the railways, Flanders and Swann's **The** **Slow Train**.) **The** festival, which had been founded been up since 6am and endured a **tortuously** **slow train** **journey** into the wilds of Kent. However,

Figure 323: Concordances of *Slow* + means of transport in 2009 Entertainment Domain - *The Guardian*.

Figure 31 above shows concordances for *Slow Travel*, another movement connected to the SFM and linked to tourism. It primarily refers to a new form of travel and of tourism, by taking time to understand and getting to know the culture and the place one is visiting. What emerges is the use of the adjective ‘therapeutic’ in the third line, also associated to the word ‘value’. In this case, *slow* is part of a bigger project, one linked to the SFM with shared values and principles. By clicking on Slow Travel articles, I was able to view my collocations in their wider context. I noticed that they were also associated to means of transport (e.g., *slow train*, *slow bike*, or *slow walking*) as a metonymy of slow travel. Therefore, I started a new concordance search by looking for *slow* followed any means of transport (e.g., *slow car/slow or train/slow boat*). Results are shown in Figure 32. The combination *slow*+means of transport can have different meanings according to the context. It can in fact sometimes refer to a means of transport that involves taking time to reach a destination, like for example in the last concordance line where it refers to “a tortuously slow train journey”. In other cases, it can refer to a different type of tourist experience, such as in the third concordance line, where the word *adventure* is associated with *slow boat* that in this case, becomes a simile of *slow travel*.

For 2019, I remained in line with the type of analysis carried out for 2009. This is because, once again, collocates of *slow* mainly regard the field of music and of the arts, which have been thoroughly analyzed both with the semantic preferences and with the collocation networks graphs. When looking at the concordance lines of *slow* within the year 2019, I noticed some uses that were again related to

a sort of movement. Therefore, the analysis for this year takes into account collocations of *slow* in terms of cultural movements. From Figure 33 below, we can see the use of *Slow Walk*, *Slow Radio* and *Slow Cinema*. In 2019, there is no reference or link to the SFM. Could the new values of *slow* have already been assimilated within the various cultural movements?

1	among retired players, and the NFL's historic slow-walk on the issue) and the league's owners'
2	the BBC released a host of new episodes in its Slow Radio audio strand. First broadcast on Radio
3	. â€œ Anne Teresa De Keersmaeker's Slow Walk in Paris. The Austrian artist Willi
4	choreographer Anne Teresa De Keersmaeker's Slow Walk is a mindful flashmob that has taken
5	out antidepressants. We need more of that: more slow radio and more colouring-in." The label YBA
6	end of the spectrum. Often bracketed under the "slow cinema" movement, he is a master of the

Figure 33: Concordances of *Slow* - 2019 – Entertainment.

With a closer look at the concordances in Figure 33, *slow-walk* in line 1 is actually referring to a metaphorical journey in history. However, in lines 3 and 4 *Slow Walk* refers to a flash-mob created by choreographer Anne Teresa De Keersmaeker in Paris. This performance brought together different artists and dancers, who performed a dance in slow motion through the streets of the Paris, as a protest against frenetic Parisian life. Again, what we notice in line 4 is the use of *mindful*, associated both to *slow* and to *flashmob*. The link with the SFM is not direct; however, we can see the same line and trend of protesting against something that is fast and frenetic. The purpose and sources that originated a need of a new movement are the same, but applied to two different fields. Moreover, with the use of *mindful*, we also see the link with *therapeutic*, used in 2009 when referring to *slow travel*. *Slow Radio*<sup>48</sup> refers to meditative podcasts that broadcast natural sounds such of those of nature or of animals. Again, this is a movement created to contrast the fast consumption of music. From the concordance lines, in line 5, we have our word of interest associated with words such as *anti-depressant* and *colouring-in*. Both *Slow Radio* and *Slow Walk* seem to be associated with issues related to wellbeing. In the first case, with *Slow Radio*, it is something that was born with the intention of giving meditation and space for inner peace, while *Slow Walk* is more of a protest in order to slow down to potentially carry out a lifestyle of wellbeing.

#### 4.2.3.3 Politics & Economics in Italy and in the UK

##### a) The Domain of *Politics & Economics* in *La Stampa* corpus

Concerning the Politics & Economics (hereafter P&E) domain in *La Stampa*, I identified one main semantic preference of Finance (examples 45—47). This semantic preference mainly groups together

<sup>48</sup> Available at: <https://www.bbc.co.uk/programmes/p05k5bq0>

collocates related to the semantic field of money (i.e., money, economy, investments) and business (e.g., company, or growth).

- 45) L'economia globale non è «all'italiana», meglio *Slow Economy*, chilometro 0 nel lavoro e nella vita. [Global economy is not "Italian style", Slow Economy is better, km 0 in work and life]
- 46) Descritta con le parole incoraggianti della nuova ecologia, *slow growth* si può tradurre così: Andiamo avanti piano e con buon senso. [In line with the encouraging description of the new ecology, slow growth can be intended as: Let's move forward slowly and with common sense.]
- 47) È *slow money* il nuovo credo del business. [Slow money is the new business *credo*.]

The collocates related to Finance are the following:

Finance: *growth*, *money*, *investe* ('invests'), *economy*, *consumismo* ('consumerism'), *company*, *business*, *imprese* ('companies');

The two collocation-network graphs (Figure 34 and Figure 35) are a visual representation of collocations of *slow* both in 1989 and in 2014. As there are no articles regarding P&E for the year 2019, I have considered only years 1989 and 2014 in order to gain a broad idea of possible diachronic change in the meaning of our node word. Figure 34, which provides a close up of the year 1989, shows a strong link between *growth* and *slow*. Collocates of both new nodes seem to be intertwined with one another such as for example *ecologia* ('ecology') and *ecologici* ('ecologic'). I will explore this in more detail in the collocation analysis below. Figure 35 shows the collocations of *slow* for the year 2014. In this case, *slow* is strongly linked to the SFM, as the name of *Petrini* and the word 'food' are both visible in the graph, with elements of finance such as *imprese* (companies), *economy*, *incasso* (income), *client* (clients) and *consumismo* (consumerism). In this case, there seems to be an explicit connection to the SFM and the field of economics, which I will explore in further detail through a collocation analysis on the collocates of *slow*.



loan word was necessary because not all readers would have been familiar with the term used in the field of economics.

Figure 36 shows collocates of *slow* for 1989. As we can see from the screenshot of the Wordsmith concordance tab, *slow* seems to be mainly used in two cases: namely *slow growth* and *slow down*.

1	Domenica 5 Febbraio 1989 "LA STAMPA' AMERICA: «SLOW GROWTH», INQUIETANTE FENOMENO
2	cadere all'infuori dai giardinetti ecologici della slow growth e c'è sempre qualcuno pronto a
3	spinto fuori dalla zona sicura» e, se la morsa della slow growth continua, non sarà ammesso in
4	del realismo gorbacioviano, eseguita sui ritmi dello slow-sorriso da Shevardnadze, un ministro degli
5	con le parole incoraggianti della nuova ecologia, slow growth si può tradurre così: 'Andiamo avanti
6	avanti piano e con buon senso». Vista sul posto, la slow growth è la benedizione di alcuni e la
7	seguiva la sigla LST. marinai traducevano in Large Slow Targets, Obbiettivi grossi e lenti. Le unità
8	piloti delle altre linee aeree. I piloti hanno attuato lo 'Slow down; hanno rallentato il lavoro nel rispetto più
9	anche i piloti di altre linee, che per ora praticano lo «slow down», il rallentamento del lavoro.
10	l'intera America. Altre astensioni dal lavoro o «slow down», rallentamenti, tra cui il cosiddetto
11	di questa storia sono slow growth e I.C.O. Slow growth è allo stesso tempo una moda, una
12	3 LUGLIO 1989 Gorbaciov e il Medio Oriente Quello slow-sorriso Il duro ma preoccupato discorso di
13	Singer. Le due parole chiave di questa storia sono slow growth e I.C.O. Slow growth è allo stesso
14	finalmente parte, assumendo però il ritmo di uno slow. L'incaricato, infatti, dopo aver dedicato il

Figure 36: Concordances of *Slow*, 1989, P&E, *La Stampa*.

*Slow growth* refers to a particular economic phenomenon that occurred in the USA during those years, with an aim to slow down the construction of new houses in residential areas in certain cities, to both reduce crime in the suburbs and to have more resources for the population. In concordance lines 2 and 5, (Fig.36) we see that the movement was linked to environmental issues such as ecology (*giardinetti ecologici* in line 2, literally ‘ecological gardens’; and *nuova ecologia* in line 5, literally ‘new ecology’). *Slow down* (lines 8-9-10-13) instead, mainly refers to a historical moment in which pilots working for Eastern airlines went on strike after the company declared bankruptcy. *Slow down* is always followed by its translation *rallentamento*, meaning that the English loan word might still not have been well-known or assimilated into the Italian language. Line 14 shows the use of *slow* in the metaphorical field of dance: *il ritmo di uno slow* (literally, ‘the rhythm of a slow dance’), referring to the pace of Italy when overcoming an economic crisis during the Craxi government. This time there is no translation because, as already explored in the discussion of the Entertainment domain, the word *slow* in the context of dancing had by then already been assimilated into Italian.

Articles in 1999 are mainly about the Slow Food Movements and how it was supported economically both at a European and global level. Again, as suggested by the semantic preference of Finance, *slow* is associated with other English loan words such as trading and marketing. Another term associated with *slow* in this year is *credibilità* (in English, ‘credibility’). This is related to SFM products, hence once again to values of quality. Figure 37 below shows collocates of *slow* for the year 2009.

1	racconta l'epica avventura, presa a simbolo dello slow contro il fast food, della cucina mediterranea
2	style a lungo predicato dagli ecologisti, dai fan dello slow food e della frugalità a tutto tondo, non è più
3	di oggi il nuovo mantra la lentezza. Dall'idea di Slow Food, che non poteva che essere concepita da
4	, capace di creare un fenomeno come il Salone di Slow Food e Terra Madre. C'è il cliente del ceto
5	ha scritto di recente "Domande sulla natura di Slow Money", un libro-bibbia in cui ha esposto i
6	in un'intervista a Time Woody Tasch, profeta di Slow Money. Da dove viene il denaro e dove deve
7	slow money il nuovo credo del business Usa Dopo slow food ora si investe con lentezza La Stampa 18
8	E' slow money il nuovo credo del business Usa Dopo
9	della conservazione e del recupero. Il credo in Slow Money ha 5 comandamenti: dobbiamo
10	di comprare direttamente alla fattoria. "Chi investe Slow Money deve ridefinire il concetto di guadagno",
11	in alto fra i primi 10. Dove subito sotto appare la Slow economy di Rampini: dopo aver esplorato
12	in classifica al McDonald's si preferisce l'osteria Slow Book. Letture da masticare con impetuosa
13	. Si raccolgono le firme a favore della "multa slow". O, per dirla in toni molto meno simpatici,
14	generale contro il logorio dei tempi moderni, ed ora Slow Money, programma che non poteva che
15	che nascere in America, dove il denaro è pane. "Slow Food ha aiutato a far crescere la
16	AI PUNTI Luciano Genta Scorre slow l'economy come la Senna La Stampa 21

Figure 37: Concordances of *slow* for the year 2009, *La Stampa*.

What emerges here is the presence of *Slow Money*<sup>49</sup>, a new movement linked to Slow Food. This movement was founded by the American Woody Tasch to promote a type of economy that would respect the order and time of nature and not use money as a “synthetic fertilizer” (Petrini in Tasch 2008: XI). In concordance lines 5, 8, 9, and 14 collocates are strongly related to the semantic field of finance, with words such as *business* and *guadagno* (‘income’). Just as the SFM began in juxtaposition to the opening of the first McDonald’s in Italy, Slow Money was born in order to place itself against the US economy. In fact, in line 15 the nature of the juxtaposition of the movement emerges in how it places itself in a context where money is bread (*dove il denaro è pane*, starts in line 6 and then continues in line 15). What is interesting about these collocations is the use of religious metaphors when describing the movement. In fact, we have ‘prophet’ (*profeta* – line 6), when referring to Tasch, ‘the new credo’ (*il nuovo credo* -line 5) and ‘five commandments’ (*i cinque comandamenti* - line 9) when referring to Slow Money. Values of *slow* in this case, seem to be promoted and encouraged not only as a philosophy and a lifestyle to follow, but more like a religion. In the last line, there is a reference to *Slow economy*, which, when opening the file with the view option, we can see is related to a sustainable type of economy.

#### b) The Domain of Politics & Economics in The Guardian corpus

P&E in *The Guardian* shows a semantic preference in the use of *slow* that is very similar to that of *La Stampa* in Finance (examples 48-49). Again, this semantic preference groups collocates related to the field of economy and specifically to banks, money (*capital, cost*), economic situations (*economic, financial, process*), growth rates (*progress, rates, recession*).

<sup>49</sup> Website of Slow Money available at: <https://slowmoney.org/>



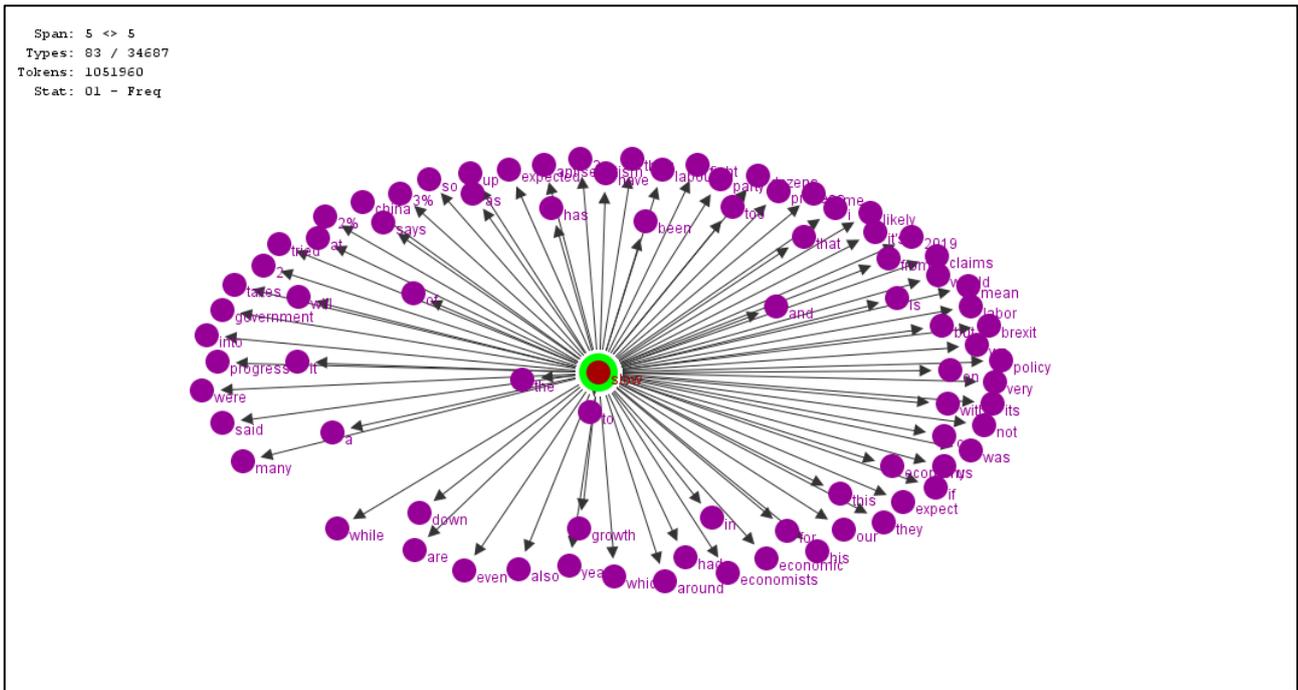


Figure 39: Collocation network of *slow* within the P&E domain in 2019 -*The Guardian*.

Collocation networks in Figure 38 and Figure 38 may confirm what I have just stated: *slow* is used in different ways and, particularly in this case, it is related to the semantic field of finance. From both graphs, we notice words such as *growth*, *rates*, *progress*, and *market*. The only main difference is the appearance of collocations with the word *Brexit* in 2019.

2	point of view. The world economy is predicted to <b>slow</b> - <b>Brexit</b> , China, emerging markets and the US
3	votes' plan but edges closer to ruling out... "A <b>slow Brexit</b> , which extends article 50 beyond 22 May
4	May has urged MPs not to condemn Britain to a " <b>slow Brexit</b> " this week, as she conceded she did
5	criticism of a Norway-style deal, which she called a " <b>slow Brexit</b> ". Page 2 of 3 PM concedes lack of

Figure 40: Concordances of *Slow Brexit* within P&E domain – year 2019.

In Figure 40, in concordance lines 3, 4 and 5 *slow Brexit* seems to refer to the process the former Prime Minister Theresa May used to approach the Brexit deal expressing her strong desire to negotiate and ambitious free trade with the EU. It seems, in this case, that *slow* is equal to “one step at the time and carefully”. There is no particular linguistic link with the SFM, nor to its values, rather it seems to be used with its semantic connotations of time.

In fact, there is no evidence of any new movement related or linked to the SFM, nor to any of the new potential values of *slow*. However, as *slow growth* seemed to be an element in common with the Italian corpus, I decided to check whether there were any similarities or differences with what had been previously analysed.

1	. Its gloomy forecasts for Britain - which include <b>slow growth</b> for the next two years and no
2	to introduce net tax cuts to offset the impact of this <b>slow growth</b> of public spending by boosting private
3	banks by debtor countries as a cause of their <b>slow growth</b> , amounted to Dollars 1.2billion in the
4	of 1989. In accordance with past relationships, the <b>slow growth</b> rate of output would have been
5	goes on imports, and directly add to inflation. But <b>slow growth</b> also involves risks. If the markets
6	of between 1 and 5 per cent, and that the current <b>slow growth</b> of M0 would bring it within target before
7	partly reflects the costs pressure, as well as the <b>slow growth</b> in sales. As for the car sales, it may be
8	umbrella of Corporation Tax, it is hoped the present <b>slow growth</b> in ESOPs through share trusts will be
9	even at the risk of a prolonged period of painfully <b>slow growth</b> or a recession. However, his
10	surplus is one of the main reasons for this year's <b>slow growth</b> . Economists expect growth to be no
11	and plant machinery has been so low that even with <b>slow growth</b> and rising unemployment, the signs
12	risks will be compounded by politics. Relatively <b>slow growth</b> is needed because the only other way
13	Dewhurst, explains that sales showed a relatively <b>slow growth</b> rate of 8.9 per cent so the group had to
14	, actually implies very little growth through the year. <b>Slow growth</b> also contributes to a slight fall in the
15	landing' for the UK economy. While this might mean <b>slow growth</b> of around 2 per cent for the next two or
16	a danger. The more likely outcome is two years of <b>slow growth</b> as inflation is squeezed from the
17	pursuit of monetary rigour even at the cost of <b>slow growth</b> has ensured that it is one of the most
18	appraisal states. 'At this stage we would expect very <b>slow growth</b> to continue in 1990 as well.' As as
19	interests and threatening to produce 'stagflation', <b>slow growth</b> but high inflation. In his speech today,
20	. The political danger is that stagflation - <b>slow growth</b> , high inflation - will drag on. A sudden

Figure 41: Collocations of slow growth - 1989 -P&E *The Guardian*.

1	and culture; lower energy consumption <b>and slow growth</b> ; <b>give</b> government help to homeowners
2	to pick up in 2010, rising unemployment <b>and slow growth</b> in household incomes is set to act as
3	of millions of dollars in annual aid until 2023, <b>and slow growth</b> with economic activity consisting
4	by 2016 in consumers' bills, before falling <b>back</b> . <b>Slow growth</b> The recession continues. Low gas
5	service. Although it has <b>experienced slow growth</b> since launch almost three years ago -
6	that would be illegal for Mexico under <b>Nafta</b> . <b>Slow growth</b> means limited job creation, all the
7	but outstrips Tesco: Chief executive <b>predicts slow growth</b> in economy: Sainsbury's shares are
8	newspaper boardrooms looking anxiously at <b>the slow growth</b> of income online. Charlie Beckett is
9	in exports, poor demand at home would continue <b>to slow growth</b> . "The fact that manufacturers are
10	said: "The economy will be on a fragile path of <b>very slow growth</b> , <b>as</b> we continue to feel the lasting
11	said: "The economy will be on a fragile path of <b>very slow growth</b> , <b>as</b> we continue to feel the lasting
12	. This would have been undesirable, since it <b>would slow growth</b> <b>and</b> raise unemployment, but it still

Figure 42: Concordances of 'slow growth' - 2009 -P&E *The Guardian*.

Figure 41 shows the collocations of *slow growth* in 1989. It seems that our word of interest is mainly followed by word forms referring to economic processes (e.g., *rates*, *inflation*, or *stagflations*), meaning that slow is used with connotations related to time (i.e., any economic process that requires time to develop). Figure 42 shows collocations of slow growth for the year 2009. Only the first collocation line refers to *US slow growth* in the same way as reported in the Italian newspaper. In this case, collocates are related to the environment such as lower energy consumption, and to other positive values such as education, culture, and help. However, despite one case in the whole corpus

referring to Slow Food (Figure 43), there seems to be no references to other movements that could have developed from the SFM, such as Slow Money.

1	Does slow food have to go on the back burner during a
2	foods such as those labelled organic, fairtrade or slow food. Some will decide that these can now be
3	a meal of it If you're in the capital, head down to the Slow Food Market at the Southbank Centre to enjoy
4	. When I recently interviewed the founder of the Slow Food movement, Carlo Petrini, he was broadly
5	Petrini, he was broadly upbeat about how well the slow food producers around the world will cope

Figure 434: Concordances of Slow Food – 2009 – P&E - The Guardian.

When reading the article related to the SFM, we find that the movement is cited as a positive example of coping with the economic downturn. It is associated with values such as sustainability and ethics.

#### 4.2.3.4 Society in Italy and in the UK

##### a) The Domain of Society in the *La Stampa* corpus

I shall now carry on with my analysis focusing on the fourth main domain in *La Stampa*, namely Society, which represents 5% of the whole collected corpus. Unfortunately, for this domain, articles are only available for 1989, 2004, 2009, 2014 and 2019. Once again, in order to facilitate the reading of this section, collocation analysis will be provided for only some of the years, to track the significant semantic changes. Therefore, I will report the collocation analysis for every fifteen years: 1989, 2004 and 2019.

Once again, before going into detail, I will explore and report the three semantic preferences of *slow* that I have found for the selected domains of Movement and Philosophy (examples 50—52). What falls under the semantic category of Movement is related to the expansion of the SFM to other fields. In other words, it includes those areas that began to adopt the SFM philosophy, for example *Slow Book* and *Città Slow*, and *Slow Sex*. This semantic preference also gathers elements related to social events and aspects related to the SFM such as education (i.e., *didattica*) and agriculture initiatives (i.e., *prodotti, terra*). It also includes collocates related to the nature of the slow movements (i.e., *manifestazione*) and to symbolic locations of the SFM (i.e., *presidio*).

Under Philosophy, I have grouped together those collocates that refer to features and characteristics related to any of the movements, such as *collaborazione* ('collaboration'), *ideologia* ('ideology'), *qualità* ('quality') and *sogno* ('dream').

- 50) San Francisco inventa il club dello "slow sex": "Meditazione orgasmica" con partner maschili vestiti e asettici. [Francisco invents the "slow sex" club: "Orgasmic Meditation" with aseptically dressed male partners.]

51) E contro la "desertificazione" lancio insieme a un gruppo di librai il progetto "slow book", per mettere insieme librerie di catalogo ed editori di qualità. [And against the 'desertification', together with a group of booksellers, I launched the 'slow book' project to bring together bookshops and quality publishers.]

52) Così Vanessa Incontrada, che da sempre incarna la filosofia «slow living» del marchio, ha disegnato la sua nuova capsule collection all'insegna dell'hashtag #prenditiltuotempo (...). [Vanessa Incontrada, who has always embodied the brand's "slow living" philosophy, has designed her new collection under the hashtag #takeyourtime, (...).]

The collocates for each semantic preference are as follows:

- Movement: *Book, Città, Food, iniziativa, lettura, manifestazione, movimento, orgasmica, presidio, prodotti, Sex didattica, qualità, manifestazione, prodotti, terra..*
- Philosophy: *collaborazione, ideologia, qualità, sogno*

Figure 44 and Figure 45 below provide us with two different visual representations of the collocation networks of *slow*, one from 2004 and the other from 2019. I decided not to compute a graph from 1989 since there is a single article for that year, and it would not have provided much information on the collocates of *slow*. Figure 44 gives us a visual representation of the collocates of *slow* in 2004. As we can see, the strongest collocates related to our node word are mainly prepositions and words related to new movements, such as *Book* and *Food*. Further away from the center, collocates are related are varied such as *ricerca* ('research'), *biodiversità* ('biodiversità'), *vincitore* ('winner'), *fondatore* ('founder'), *passaparola* ('word-of-mouth'), *librai* (book sellers), *osterie* ('taverns'), *città* ('city'). In 2004, we can see that the concept of slowness starts to be disseminated in other fields, creating new movements such as Slow Book and Città slow. Once again, biodiversity seems to be a new positive concept linked to slowness.

Figure 45 represents *slow* in 2019. I will remind the reader that this visual representation only covers the first four months of 2019, so the number of articles is limited. What we clearly notice is that *food* is no longer in the picture, not even if connected to the closest arrow of our node word. This might mean that *slow* has already been assimilated as a loan word and no longer needs an explanation or a specific link with its origin (i.e., the SFM).



In 2004, we have a total of six articles. Collocates of *slow* are *food* (5 times), *Carlin* (2 twice), *Book* (twice). When looking at the concordance pattern list we see that on the left of our node word, at L1 position we find words such as *Progetto* ('project'), *premio* ('prize'), *città*; at L2 *modello*, *passaparola*, *curate* ('taken care by'), *fondatore* ('founder'). At L3 we find *area*, *vincitore* ('winner'), *ricercare* ('to research'), *librai* ('book sellers'), and *Petrini*; at L4 *Puglia*, *Carlin*, *Italia*, *editori*; at L5 *Moratti*, *Osterie*, *Gruppo*, *Carlin* and *Fondatore*. On the right we find at R1 *esempio* (example), at R2 *Stefano*, *confessa* ('confesses'), at R3 *saranno* ('will be'), *stampa* ('press'), *Vancouver*, *Bonilli*, *Giuseppe*, *meditazione* ('meditation'); at R4 *Laterza*, *novembre* ('November'), *insieme* ('together'), *biodiversità* ('biodiversity'), *direttore* ('director'); R5 *librerie* ('bookshops'), *gente* ('people'), *Canada*.

Looking at the collocates, we can see that it is around the third and fourth level on the right that we find elements connected to the new values and activities related to *slow*, such as *biodiversity*, *meditation* and *collaboration*. Proper names that we see listed among the collocates, are either related to famous people that have been invited to vouch for different slow movements during various public events, or to publishing houses and cities. Some of the people that are mentioned are the Italian Politician Letizia Moratti, or the co-founder and founder of the SFM, Stefano Bonilli and Carlin or Carlo Petrini. Vancouver, the Canadian city, is mentioned as a place where the principles of the SFM have spread and have been applied to the wider context of the city. SFM is not only migrating to other movements, but it is also crossing borders and influencing other countries. In fact, for the first time we see the mention of "Città Slow" ('slow city'), that started in Vancouver, Canada. This might be a bit of a paradox if we think that a movement founded with the idea of promoting what is local then becomes global. The 'slow city movement' encourages people to slow down their frenetic everyday life rhythms and to make cities more human. In 2004 we also see the appearance of the Slow Book movement, created to encourage people to read properly and concentrate on one book, as books are considered a precious food that needs to be protected in terms of biodiversity. Biodiversity is another collocate of *slow* that is linked to the physicist and economist Vandana Shiva, who won the Slow Food for Biodiversity prize in Porto in 2001, fighting for the protection of local culture and the preservation of biodiversity.

The concordances from 2019 are *variante* ('variation', 3 hits), *giro* ('tour', 3 hits), *panorama* ('view', 2 hits), *classico* ('classic', 2 hits) and *tour* (2 hits). Taking a closer look at the concordance pattern list, we notice how collocates are found both on the left and on the right side of our node word. This is also visible in Figure 46, which shows concordances of *slow*. At L1 we find collocates such as *variante*, *memoir*, *filosofia*, at L2 *promotore*, *città*; at L3: *incarna*; at L4 *panorama*, *sempre* ('always'), *battuto* ('frequented'), while at L5 *mondo*, and *abbassata*. At R1 we find *shopping* and

*living*; at R2 *classico* and *rispettato* ('respected'), at R3 *marchio* ('brand') and *company*, while at R5 *ospiti* ('guests'), *passi* ('steps'), *disegnato* ('designed') and *negozi* ('shops'). Once again, the SFM is beginning to spread into other fields such as slow shopping and slow living.

As noted when commenting the year 2019 graph, the link between the name of the new movements and the SFM is not explicit, almost as if the word *slow* has become accepted in Italian and that its connection to slow food are now taken for granted. The Slow Shopping movement (concordance line 1) encourages people to support the local economy by keeping shops in city center alive. This was promoted in Borgosesia, in the province of Vercelli in Piedmont, which is close to where the SFM began. Therefore, even if not explicitly mentioned, the link between the two is quite obvious. Slow living (line 3) is related to a different approach to fashion and to style. *Variante slow* (literally the 'slow variant', line 5) instead, refers to an alternative to the classic walking route in the Alps. The 'slow variant' promotes a different ski tour for those who enjoy walking; here *slow* functions as an ordinary adjective used to qualify a noun, without being associated to any movement in particular. One reason this could be happening is that *slow* has already been assimilated and integrated into Italian, therefore it needs no translation. Even if there is no explicit reference to the SFM, the slow walking option is still linked to the semantic preference of wellbeing and the environment, as one can enjoy the view while walking.

1	di serrande abbassate e farsi promotore dello <b>slow shopping</b> . Ai proprietari dei negozi, anche se
2	controlli. Solo spiegare al mondo che questa città è <b>slow</b> , <b>va</b> rispettata. Dunque gli ospiti la devono
3	Incontrada, che da sempre incarna la <b>filosofia «slow living»</b> del marchio, ha disegnato la sua
4	di Sex & Rage, Eve Babitz, che dopo il <b>memoir Slow days</b> , fast company torna in libreria con
5	conosciuto, e quindi meno battuto, è una <b>variante slow del</b> Giro dei 4 Passi, come lo sono la
6	Ski Tour Panorama, ecco la <b>variante slow del</b> classico Giro dei 4 passi attorno al Sella

Figure 46: Concordances of *slow* in the Society Domain -2009 - LA STAMPA

### b) The Domain of *Society* in *The Guardian* corpus

Regarding the use of slow in the Society domain in *The Guardian* corpus, I considered the same years, 1989, 2004 and 2019, as the analogous domain in *La Stampa*. However, because this domain is so broad, it was difficult to spot the main semantic preferences of *slow*. I did, however, manage to spot one noticeable semantic preference, Ability (examples 53—55). This semantic preference groups together a number of actions that indicate something that takes some time to be achieved (i.e., slow to react).

53) She was hyperactive, naughty, quite manipulative of men and *slow* at school.

54) Some police forces are so *slow* at answering routine phone calls that frustrated callers are clogging 999 lines with non-urgent requests, according to the chief inspector of constabulary.



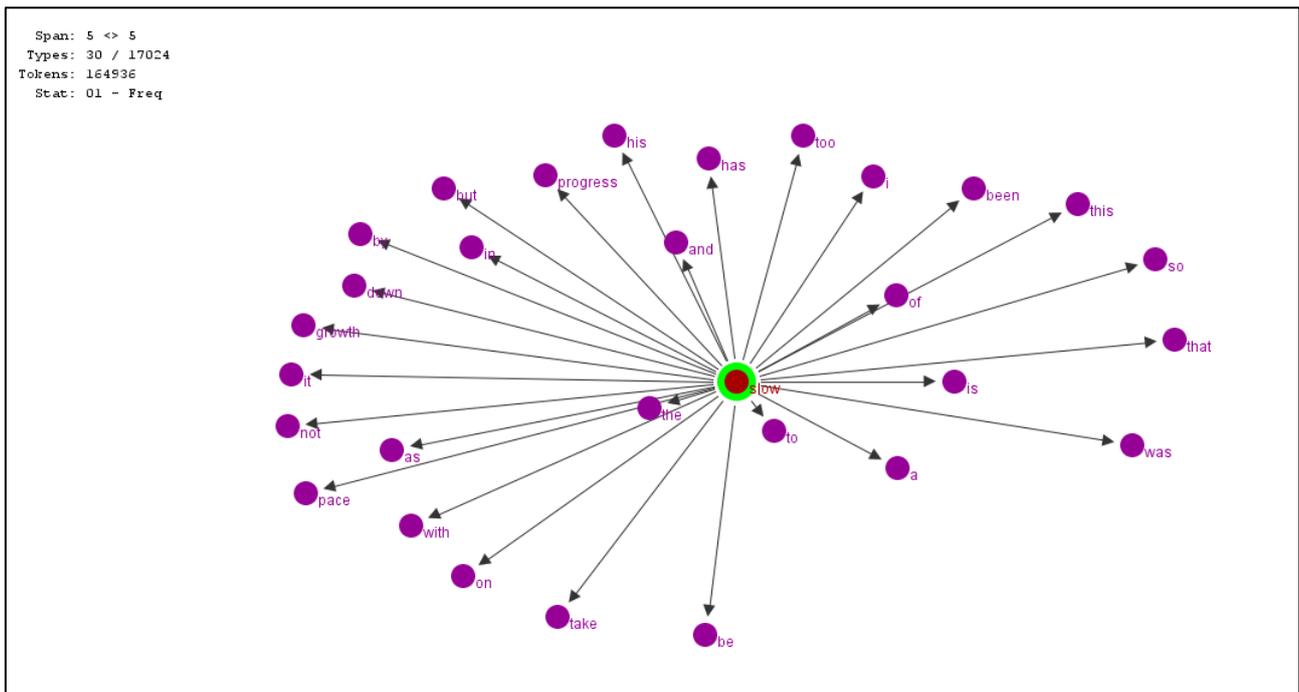


Figure 48: The representation of *slow* in *The Guardian*'s Society domain – year 2019.

The fact that the collocates show no significant variation over time, indicates that there is no semantic change in this domain and that, in this case, a specific diachronic change in the adjective would not make much sense.

I believe, however, that one important point to reiterate is whether and possibly how *slow* has developed and has been used to support other movements that are analogous to the SFM. Figure 49 shows the use of *slow* within new movements in the Society domain. Among those mentioned, we see *slow fashion* (line 1) and *slow art* (line 2). When opening the slow fashion article, we read information describing the movement. Again, there is no clear reference to the SFM, but the concepts share principles. In fact, the slow fashion movement is, citing the article, “a tendency to prize the making over the wearing”, therefore values of ethics and of sustainability emerge. In fact, in slow fashion people within the sewing community (line 1) are valued more than the fashion product itself. In the second concordance line, *slow art* is defined by contrast: “slow-art in a fast world”. This once more evokes the core values and the nature of the movement, which is that of juxtaposition and countering the trends that seem to follow globalization, consumerism, and fast consumption.

Once again, there is no explicit reference to the SFM. This might mean that the original values promoted by Petrini back in 1989, have been already assimilated by society and stakeholders. Therefore, when *slow* is followed by any form of initiative or activity it might be carrying all the new connotations that were given to it when the SFM was founded. In line 5, Slow Money refers to a

movement that was started in the USA. As we can see, ethics are enhanced by the fact that it is a non-profit organization, and opening the article we read that it is linked to elements of sustainability. *Slow cinema* in line 6 refers to movies that are characterized by long takes, and where scenes last longer than one would expect. In line 3 the *Slow Presenter movement*, refers to the style of two British TV presenters named Ant and Dec. It is not a real movement like the SFM, but rather a different approach to television, in which the two presenters take their time “in a world over-processed noise” (line 6). Even if it is not a real movement itself, we notice once more, the nature of *slow* as one of contrasting itself against something.

1	goes on that never gets worn. "There is a <b>big slow fashion movement</b> within the sewing
2	over one garish installation, arguing instead for " <b>slow-art</b> " in a fast-food world. Classification
3	are never moving too fast. They are like a two-man <b>Slow Presenter movement</b> in a world of
4	of gay clergy, but not all, and it did not stop or <b>much slow the movement</b> of opinion within the
5	of these investors by networking with members of <b>Slow Money</b> , a nonprofit organization that promotes
6	end of the spectrum. Often bracketed under the " <b>slow cinema</b> " movement, <b>he</b> is a master of the
7	too surprised if fast-food joints begin to cater to the " <b>slow food</b> " movement, <b>just</b> as gigantic petroleum

Figure 49: Slow movements in the Society domain 1989--2019 The Guardian.

### 4.3 A comparison of the perceived use of the word *slow* in spoken English and Italian

In this section, I will discuss the results of a survey conducted on a sample of Italian speakers and on a sample of native speakers of English, which reveals their perceptions on the use and connotations of the word *slow* in different domains and contexts of life.

#### 4.3.1 Perceived use of the word *slow* in spoken Italian

Out of the 240 Italian respondents who took part in my survey, 30 stated that they had never heard the word of *slow* and thus were excluded from the survey. Of the remaining 210 participants, 50.5% were females (49.5% males), with 44.3% aged from 18 to 30, 26.2% between 31 and 45 and 29.5% older than 45. The sample is biased in terms of education as 77.6% of participants declared that they had a degree or a postgraduate qualification and only 22.4% declared to hold a high school diploma or less. However, performing a  $\chi^2$  test between the education of respondents who took part in the survey and those were excluded from the analysis I did not observe any significant correlation ( $\chi^2=1.74$ ;  $d.f.=1$ ;  $p=0.19$ ) and thus this characteristic does not seem to affect their knowledge of the word *slow*. Furthermore, 29% of them stated that they were of a modest or difficult financial situation, 63.3% a good financial situation and 7.6% reported having excellent economic conditions.

Participants were distributed across Italy as follows: 63.3% from Northern Italy, 15.2% from Central Italy and 21.4% from Southern Italy and the islands.

The questionnaire opened with “Have you ever heard or used the word *slow* in a positive way?” and “Have you ever heard or used the word *slow* to define something else other than expressing doing/expressing issues related to time?” These questions were then followed by a table where participants were asked to indicate the perceived positivity and/or negativity of *slow* used in several domains. Results show that, even though all participants had heard of the word *slow*, the perceived negativity or positivity of this adjective appears to be unknown to several respondents expressing their view for the different domains identified in the diachronic analysis. Figure 50 shows that, as expected, food is the domain (94%) where the use of *slow* is mostly perceived positively, probably because of the influence of the Slow Food Movement in Italy. However, the perceived use of this adjective also appeared to be mostly positive in other domains such tourism (86%), society (81%), economics and politics (75%), sport, (72%) and entertainment (70%); while it seems rather low for medicine (51%).

Figure 51 illustrates respondents’ perception of *slow* in the various domains. The error bars show that on average this adjective has a strong positive connotation for food ( $\bar{x}=1.46$ ;  $s=0.76$ ) and tourism ( $\bar{x}=1.09$ ;  $s=0.90$ ), a positive connotation for entertainment ( $\bar{x}=0.64$ ;  $s=0.94$ ), and society ( $\bar{x}=0.37$ ;  $s=1.16$ ), and a negative connotation for medicine ( $\bar{x}=-0.19$ ;  $s=1.15$ ), politics and economics ( $\bar{x}=-0.48$ ;  $s=1.09$ ), and sport ( $\bar{x}=-0.54$ ;  $s=1.03$ ). The one-sample t-test performed on the connotation of *slow* in these domains indicates that their means are all significantly different from zero other than for medicine.

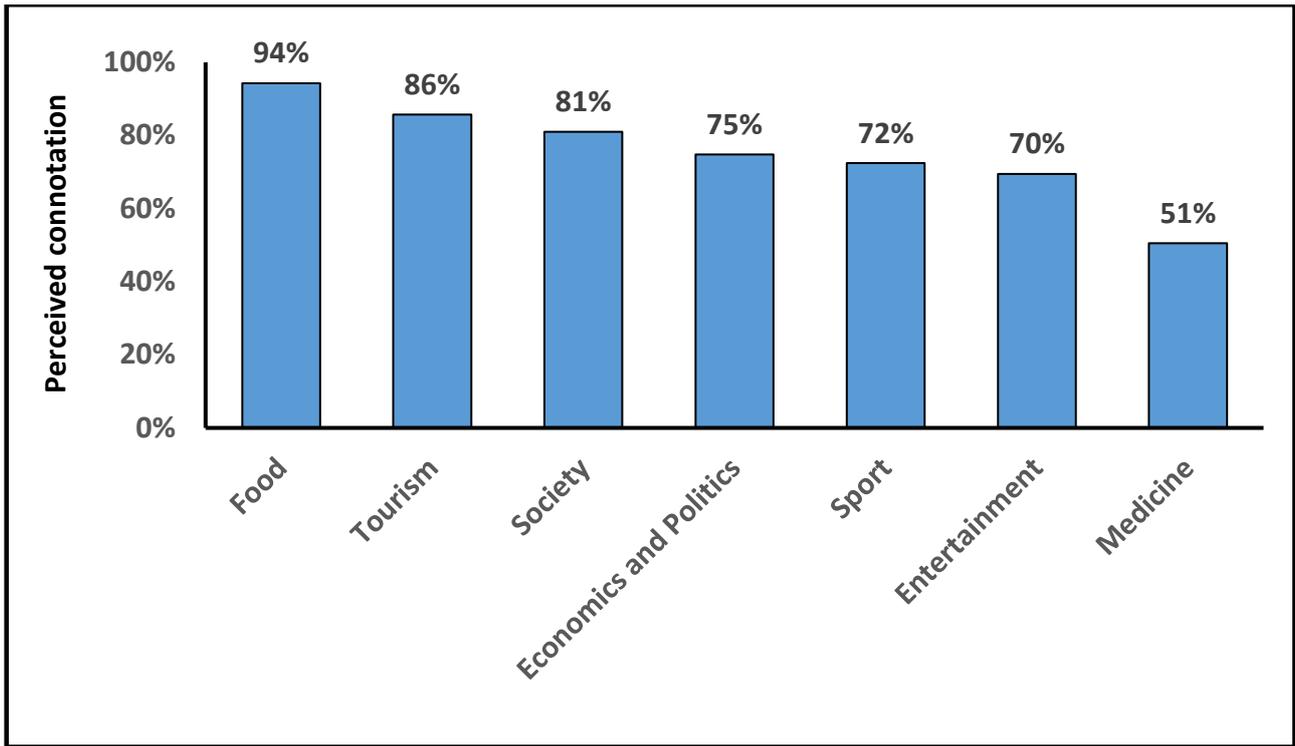


Figure 50: Perceived use of slow in different domains for the Italian sample.

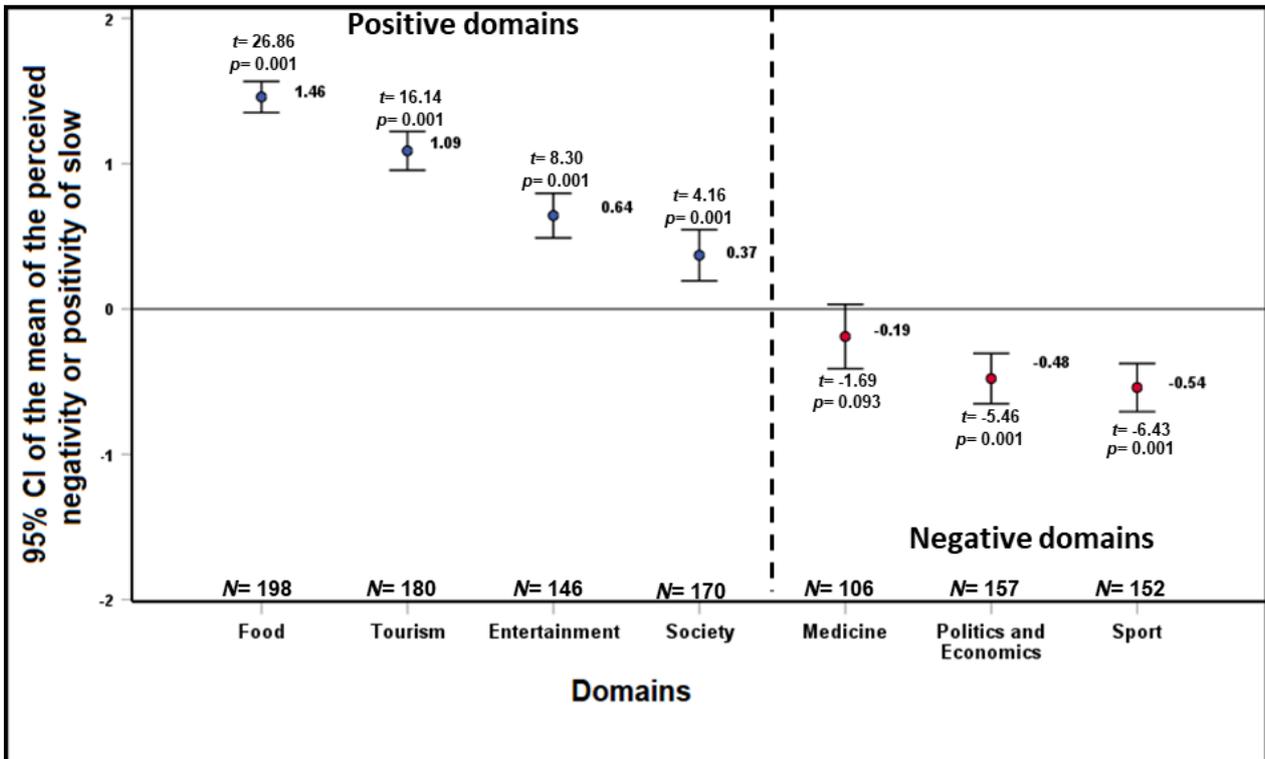


Figure 51: Error bars of the direction for perceived use of *slow* by domain in Italian.

Despite these findings confirming the world *slow* has increased in different domains of Italian culture, only 29.5% of respondents could express their perceived negativity or positivity for this word in these

seven different domains. For these participants, the index of the perceived general connotation of the word *slow* was identified after having observed a good value of the Cronbach's alpha (0.71) from the reliability test. Considering the theoretical scores of this index could have ranged between -14 and 14, results indicate that none of these participants rated its use totally negative or positive, since the actual range was from -7 to +11 with an average of 2.11 and a standard deviation of 4.47. Thus, on average it seems that the segment of participants able to evaluate the connotation of *slow* in all domains, perceive the use of this adjective more positive than negative.

Furthermore, I have observed interesting differences analysing the scores of this index by gender and age. The two-way ANOVA results (Table 11) show a significant main effect for age ( $F=4.24$ ;  $p=0.02$ ) and a significant interaction effect between gender and age ( $F=3.20$ ;  $p=0.05$ ). The estimated marginal means are highlighted in Figure 52. Therefore, there seems to be a correlation between the positive perception of *slow* and the age of the respondents, as a more positive perception increases with age. Interestingly, female respondents between 18 and 30 years old show a negative perception of *slow* ( $\bar{x}=-1.44$ ) in comparison to males ( $\bar{x}=-1.44$ ) of the same group age, while males between 31 and 45 ( $\bar{x}=0.43$ ) and older than 45 ( $\bar{x}=2.50$ ) perceive the use of *slow* less positive than females aged between 31 and 45 ( $\bar{x}=4.60$ ) and older than 45 ( $\bar{x}=4.40$ ). The reason women might perceive *slow* in a more positive way than men could be due to women facing a more frenetic daily routine, often having to cope with more tasks than their male counterparts, both in and outside the home.

Table 11: Two-way ANOVA table for the perceived connotation index of use.

Source	Type III Sum of Squares	Degree of freedom	Mean Square	F	Sig.
Corrected Model	251.057 <sup>a</sup>	5	50.211	2.90	<b>0.02</b>
Intercept	209.697	1	209.697	12.12	<b>0.01</b>
Gender	15.259	1	15.259	0.88	0.35
Age	146.713	2	73.356	4.24	<b>0.02</b>
Gender * Age	110.779	2	55.389	3.20	<b>0.05</b>
Error	969.153	56	17.306		
Total	1497	62			
Corrected Total	1220.21	61			

<sup>a</sup> R Squared = .206 (Adjusted R Squared = .135)

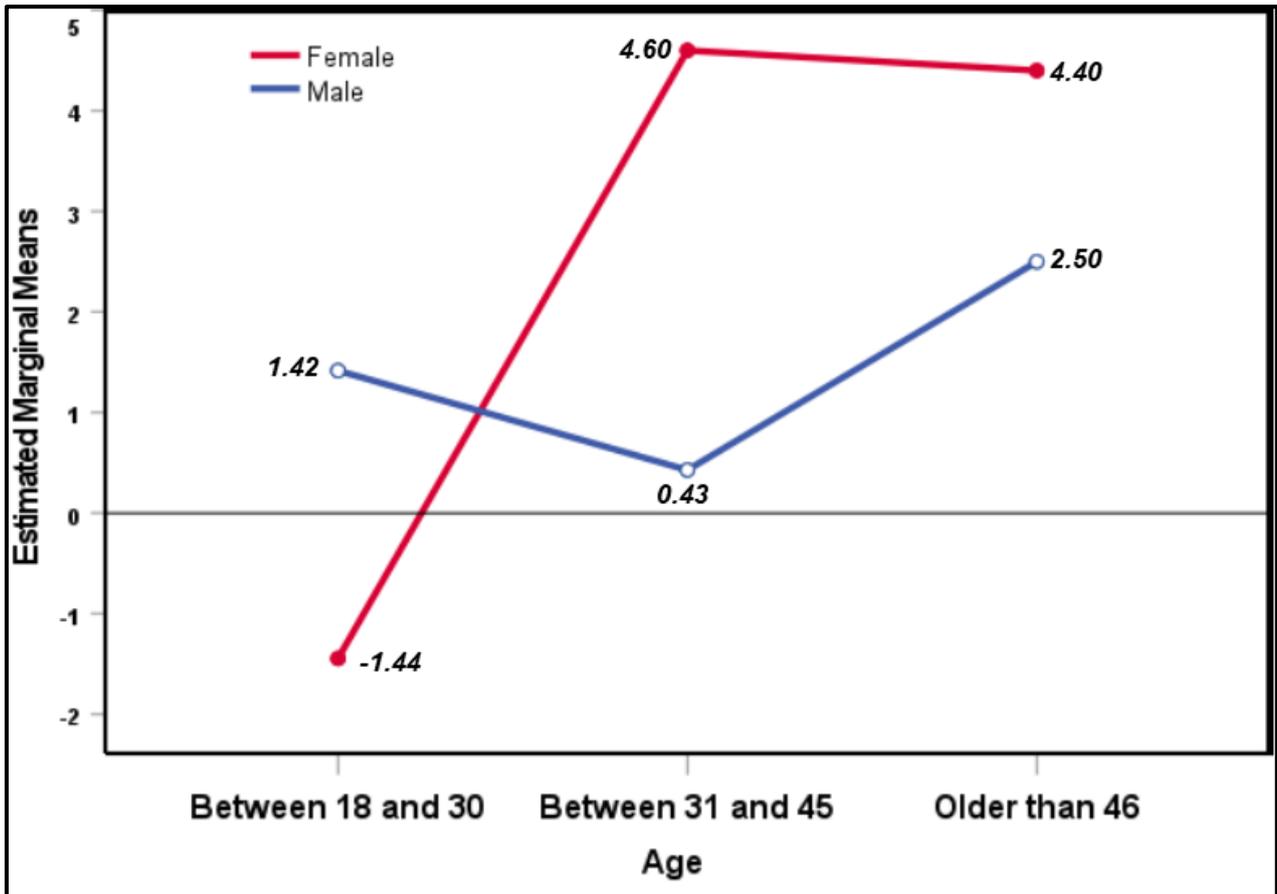


Figure 52: Estimated means of the perceived connotation of slow by gender and age.

Concerning the frequency of *slow* used to describe aspects and events in everyday life, Table 12 shows that many respondents had never or rarely heard the use of *slow* in many contexts. For example, this is the case of “For doing something original or different”, “To comment on negative sport events or performances” and “To express a negative judgement about people” where more than half of participants stated they had never heard or rarely used this adjective. However, for other contexts such as “To enjoy life without stress”, “To promote local goods” and “To change lifestyle” more than half the participants stated that they had often or always heard the use of *slow*. These patterns are also confirmed by the means of these frequencies presented in the last column of table 12.

This analysis was further explored performing a hierarchical cluster analysis to see whether it is possible to classify groups of people according to the frequency they use *slow*. The dendrogram of Figure 53 shows that a two clusters solution was identified. This is also confirmed by the agglomeration schedule reported in Appendix 3 where the last two coefficients show that the two solution maximizes the distance between these two groups of participants (21.26%). Table 13 illustrates that Cluster 1 consists of 48 participants and has a centroid of 1.26 ( $s=0.47$ ), while cluster two groups 162 respondents with a centroid of 2.01 ( $s=0.58$ ). As respondents in Cluster 1 appear to

adopt the term *slow* more for negative aspects I have labelled these respondents “high negative frequency users” (HNFU), while those grouped in Cluster 2 seem to use *slow* more for its positive aspects, and thus I have named them “high positive frequency users” (HPFU). Furthermore, the mean of the perceived connotation index of the HNFU cluster is negative ( $\bar{x}=-1.77$ ;  $s=2.77$ ), while that of the HPFU group is positive ( $\bar{x}=3.14$ ;  $s=4.28$ ). The mean difference between HNFU and HPFU was significant to the independent sample t-test ( $t=3.91$ ;  $d.f.=60$ ;  $p=0.001$ ), thus confirming the robustness of this segmentation.

Table 12: Usage frequency for *slow* in the Italian sample.

Items	Never	Rarely	Sometime	Often	Always	Mean
Wellbeing of people	18.6%	14.3%	25.7%	38.1%	3.30%	1.93
Rediscovery of local traditions	21.9%	13.3%	28.1%	34.8%	1.90%	1.81
For doing something original or different	27.1%	26.7%	30.5%	14.3%	1.40%	1.36
To enjoy life without stress	5.70%	3.80%	22.4%	56.2%	11.9%	2.65
To change lifestyle	11.9%	9.10%	28.6%	47.1%	3.30%	2.21
Action to protect the environment	14.8%	19.0%	35.2%	29.1%	1.90%	1.84
To promote local goods	10.0%	12.4%	18.1%	48.6%	10.9%	2.38
To comment on economic negative events or patterns	17.1%	26.7%	37.1%	16.2%	2.90%	1.61
To comment on negative aspects of the technology	15.7%	23.3%	31.4%	27.1%	2.50%	1.77
To comment on negative sport events or performances	27.1%	30.0%	26.2%	16.2%	0.50%	1.33
To express a negative judgement about people	29.0%	25.2%	35.2%	9.5%	1.10%	1.28

Table 13: Frequency means of the use of *slow* in the Italian clusters.

Items	Cluster 1 (N=48)	Cluster 2 (N=162)
Wellbeing of people	0.83	2.26
Rediscovery of local traditions	0.58	2.18
For doing something original or different	0.71	1.56
Actions to protect the environment	1.31	2.00
To enjoy life without stress	1.75	2.91
To change lifestyle	0.92	2.59
To promote local goods	1.21	2.73
To comment on economic negative events or patterns	1.5	1.64
To comment on negative aspects of the technology	1.96	1.72
To comment on negative sport events or performances	1.85	1.17
To express a negative judgement about people	1.19	1.31

Finally, in the HNFU segment, the majority of respondents are male (56.3%) aged between 18-30 (62.5%) with a degree (68.8%), while the HPFU cluster is primarily female (52.5%) with a degree (80.2%) and more or less equally distributed across the different age groups. However, none of the differences highlighted between these two segments were significant to the chi square test.

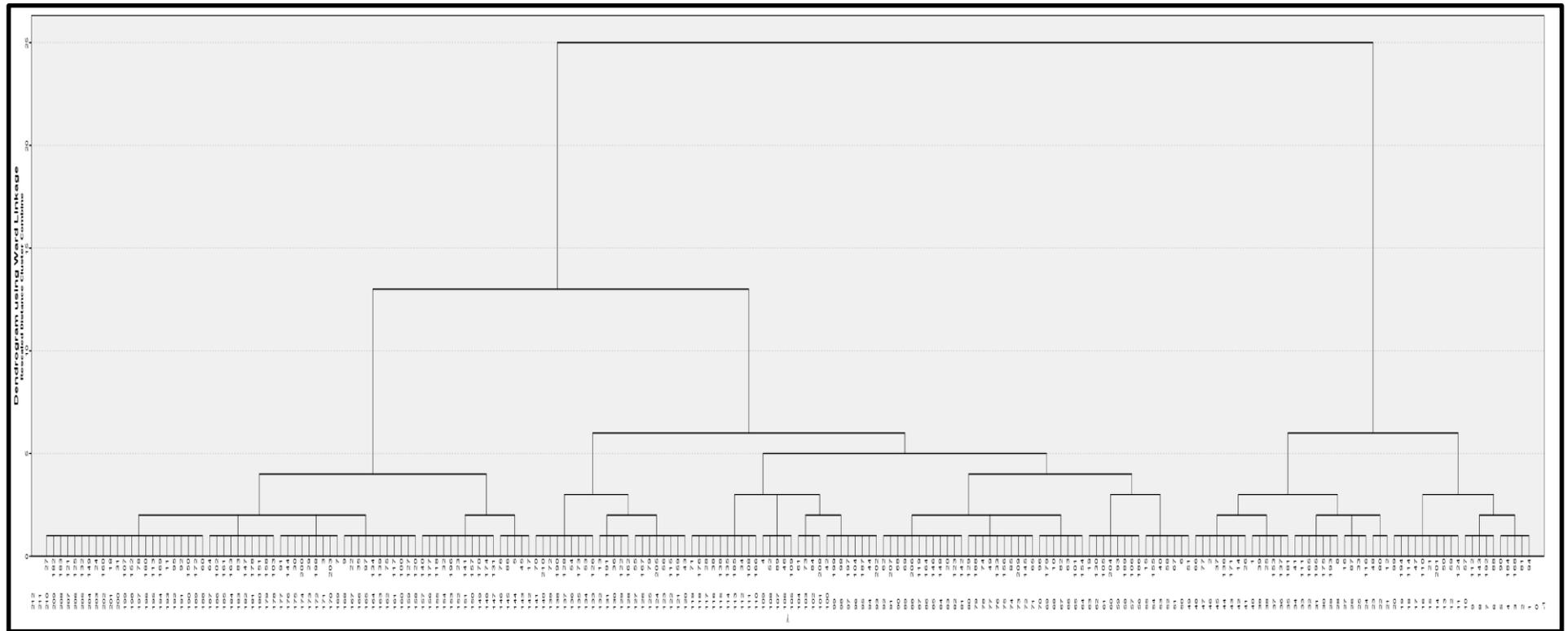


Figure 53: Dendrogram for frequency of the word *slow* in the Italian sample.

### 4.3.2 Perceived use of the word *slow* in spoken English

A total of 118 native speakers of English took part in this survey where 59.3% were female (40.7% male), with 31.4% aged between 18 and 30, 22% between 31 and 45 and 46.6% older than 45. The sample is biased in terms of education as 83.9% of participants declared having a degree or post-graduate degree and only 16.1% had a high school education or less. Overall, 31.4% stated that they were in a modest or difficult financial situation, 55.9% in a good situation and 12.7% reported an excellent economic condition. Native speakers were distributed across English-speaking countries as follows: 61.9% from the UK, 21.2% from North America (US and Canada) and 16.9% from Australia and New Zealand.

Similar to the Italian sample, several respondents are unable to indicate a perceived negativity or positivity of *slow*, in the different domains, even though all participants were native speakers. Figure 54 shows that, food (89%) and medicine (67%) are the first and last domains just as we found in the Italian sample. This probably confirms the fact that first of all, the Slow Food Movement is well known internationally and second, that slow-cooking techniques could also be used by several respondents. On the other hand, it seems that *slow* may not be used much in the context of medicine. The direction of the perceived use of this adjective appears to be quite high also in the remaining domains. Differences are not relevant other than for sport (83%) and tourism (71%) which are respectively higher and lower than the Italian sample.

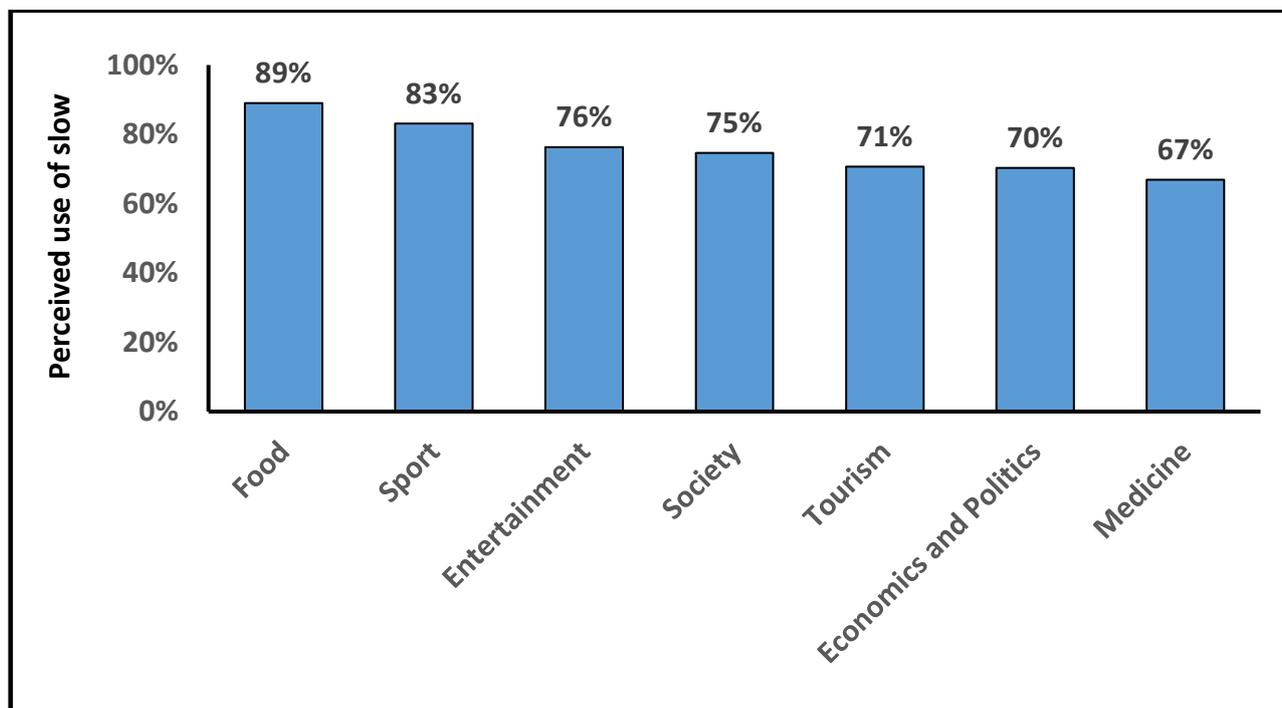


Figure 54: Perceived use of *slow* in different domains by native speakers of English.

Figure 55 illustrates the perception of the connotations of *slow* in the various domains. The error bars of the participants' perception of *slow* perceived show that on average this adjective has a positive connotation for food ( $\bar{x}=1.04$ ;  $s=0.82$ ) and tourism ( $\bar{x}=0.17$ ;  $s=1.17$ ), while it has a negative connotation for society ( $\bar{x}=-0.14$ ;  $s=1.09$ ), entertainment ( $\bar{x}=-0.49$ ;  $s=1.05$ ), medicine ( $\bar{x}=-0.549$ ;  $s=1.08$ ), politics and economics ( $\bar{x}=-0.82$ ;  $s=0.90$ ), and sport ( $\bar{x}=-0.96$ ;  $s=0.87$ ). The one-sample t-test performed on the connotation of *slow* in these domains indicates that their means are all significantly different from zero other than for tourism and society.

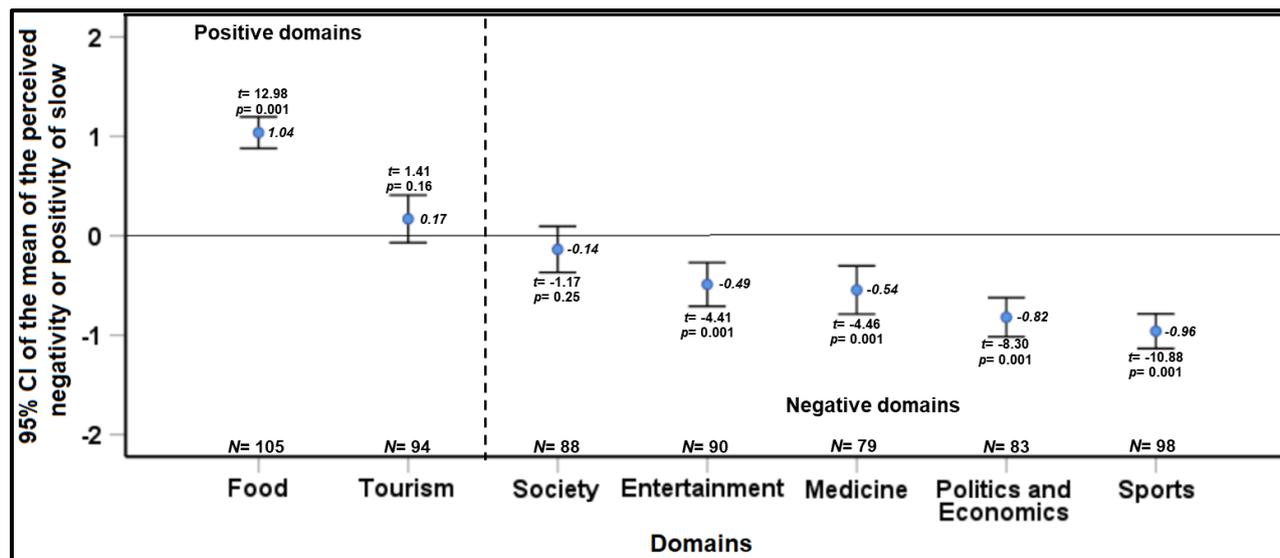


Figure 55: Error bars of the direction for perceived use of *slow* by domain by native speakers of English.

Without considering the food and tourism domains, the connotation of *slow* among native speakers would have been absolutely negative. This might mean that the Italian SFM has positively influenced the food and tourism sectors, which are closely linked to one another, in English speaking countries. This finding is in line with the internationalization of the Slow Food Movement (Fontefranceso and Corvo, 2019).

Surprisingly, also only 31.4% of native speakers could express their opinion on the connotation of *slow* for all seven domains. Thus, considering the small difference with the Italian sample (29.5%), this aspect seems to be related to other element rather than to the use of this word by native or non-native speakers. For these participants, the index of the perceived general connotation of the word *slow* was identified after observing an acceptable value of the Cronbach's alpha (0.64) from the performed test of reliability. Considering that the theoretical scores of this index could have ranged between -14 and 14, results indicate that none of these participants rated its use completely negative or positive. The resulting range of this index varies from -10 to +8 with an average of -2.35 and standard deviation of 4.12. Thus, on the average it seems that the segment of native speakers able to

evaluate the connotation of *slow* in all domains perceives the use of this adjective in a more negative than positive way. This result is diametrically opposed to the Italian sample, confirming that *slow* in English speaking cultures is used in a more negative way.

Investigating gender and age, we find female participants ( $\bar{x}=-2.90$ ;  $s=3.91$ ) perceive *slow* more negatively than males ( $\bar{x}=-1.62$ ;  $s=4.39$ ), while older participants ( $\bar{x}=-1.58$ ;  $s=4.34$ ) perceive it less negatively than respondents aged between 30 and 45 ( $\bar{x}=-2.80$ ;  $s=3.55$ ) and the younger than 30 group ( $\bar{x}=-2.67$ ;  $s=4.67$ ). However, these differences were not significant to the ANOVA-two ways, and these results could be related to the small sample size of native speakers.

Concerning the usage frequency of *slow* when describing something positively, Table 14 shows that many respondents have never or rarely used it in such way. For example, the items of “For doing something original or different”, “As a synonym for green or environmental-friendly”, “To promote local goods” and “Action to promote local goods”, more than half of the participants stated that they had never heard or rarely used *slow*. Only, “To enjoy life without stress” more than half of the respondents stated that they had often or always used *slow* in a positive way. These patterns are also confirmed by the means of these frequencies presented in the last column of table 14.

Table 14: Usage frequency of slow of the English sample.

	Never	Rarely	Sometime	Often	Always	Mean
Wellbeing of people	15.30%	16.10%	41.50%	27.10%	0%	2.81
Rediscovery of local traditions	19.50%	28.00%	35.60%	15.20%	1.70%	2.52
For doing something original or different	33.90%	31.40%	27.10%	5.90%	1.70%	2.10
To enjoy life without stress	3.40%	7.60%	28.80%	52.60%	7.60%	3.53
A synonym for “environmental-friendly”	30.50%	28.00%	27.10%	11.00%	3.40%	2.29
Actions to protect the environment	21.20%	28.80%	31.40%	18.60%	0%	2.47
To promote local goods	26.30%	27.10%	32.20%	13.60%	0.80%	2.36
To describe a community lifestyle	10.2%	19.5%	50.8%	19.5%	0%	2.80

This analysis was further explored performing a hierarchical cluster analysis to classify groups of people according to how frequently they perceive *slow* in a positive way. The dendrogram of Figure 56 shows that a two clusters solution was identified. This is also confirmed by the agglomeration schedule reported in Appendix 3, where the last two coefficients show that the two solutions maximize the distance between these two groups of participants (43.12%).

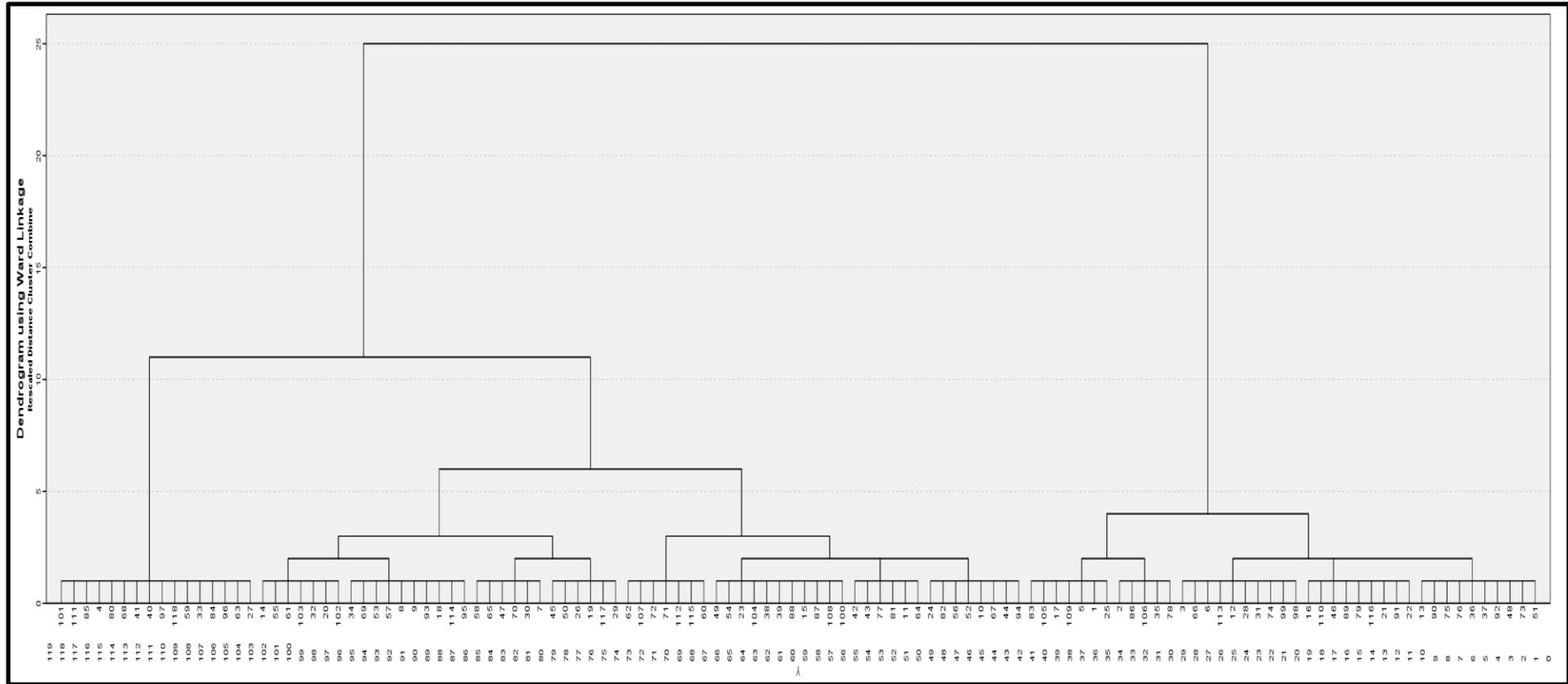


Figure 56: Dendrogram for frequency of the word *slow* with native speakers of English.

Table 15 illustrates that Cluster 1 consists of 41 participants and has a centroid of 3.33 ( $s=0.33$ ), while cluster two groups 77 respondents with a centroid of 2.22 ( $s=0.53$ ). As respondents in Cluster 1 appear to use the term *slow* more positively than those in Cluster 2, I have labelled these respondents “high frequency positive users” (HFPU), while those grouped in Cluster 2 “low positive frequency users” (LFPU). The mean of the perceived connotation index of the HFPU cluster is very close to zero ( $\bar{x}=-0.08$ ;  $s=3.78$ ), while the mean of the LFPU group is positive ( $\bar{x}=-3.44$ ;  $s=3.88$ ). The difference in means between HFPU and LFPU was significant to the independent sample t-test ( $t=2.48$ ;  $d.f.=35$ ;  $p=0.01$ ), thus confirming the robustness of this segmentation. This also indicates that a small number of native speakers has started to use *slow* more in a positive way, but most of the native speakers assign a negative connotation to this adjective.

Table 15: Frequency means for the use of *slow* in the English clusters.

	Segment 1 (N=41)	Segment 2 (N=77)
Wellbeing of people	3.39	2.49
Rediscovery of local traditions	3.41	2.04
For doing something original or different	2.98	1.64
To enjoy life without stress	3.98	3.30
As a synonym for “green”/“environmental-friendly”	2.90	1.96
Actions to protect the environment	3.34	2.01
To promote local goods	3.34	1.83
To describe a community lifestyle	3.32	2.52

Finally, the HFPU segment is more than half female (61%) aged between 18-30 (53.7%) with a degree (82.9%), while the LFPU cluster has slightly fewer females (58.4%) but slightly more with a degree (84.4%) and a similar distribution for age compared to the whole sample size. However, none of the differences highlighted between these two segments were significant to the chi square test.

## 4.4 Conclusions

In this chapter, I have analysed connotations of the term *slow* both in Italian and in English. The data analysis was carried out using both a quantitative and qualitative approach. Quantitative analysis allowed me to trace a general trend of the frequencies of *slow* both in Italian and in English, as well as identifying the most frequent domains in each of the two corpora. A qualitative analysis was used to carry out a collocation analysis of *slow* both in Italian and in English, particularly focussing on how new values of the word *slow* have developed from the SFM in Italian. Finally, I attempted to understand whether these were used in a similar way in English by investigating whether the SFM might have had any influence on the use of the term in English.

Regarding the Italian sample, the diachronic and the collocational analysis of *slow* has shown that usage carries a positive connotation in all the analysed domains of Food, Entertainment, Politics & Economics, and Society. Tracing a general line between these domains, it emerges that the use of *slow* is mostly associated to movements that derived from the SFM (slow tourism, slow money, slow book, etc.). The diachronic analysis of *slow* has revealed not only an increase in usage, but also a change in its meaning. As a matter of fact, from 1989 *slow* is no longer associated with a dance or music style, but also to semantic preferences linked to wellbeing and sustainability (e.g., *slow e green*, *biodiversità*, or *terapeutico*). The positive connotation of *slow* in the Italian language is also confirmed by the outcomes of Italian questionnaire respondents where *slow* is perceived with a strong positive connotation in the fields of food, tourism, society, and politics & economics. There seems to be a correlation between gender and age in the perception of *slow*. In fact, results show that older people (> 46) of both genders perceive *slow* in a more positive way, probably due to the fact that they feel the need to slow down from a busy work/life routine more than younger people. Meanwhile young females (18-30) perceive *slow* more negatively than males of the same age. This may be due to socio-cultural factors, as females might focus more on their career in their early adulthood, and perceive slowness as waste of time, while this could be happening to men at a later stage (31-45).

Looking at the English sample, the diachronic study and the collocation analysis confirm that *slow* has a variable connotation according to the contexts of use. For example, with Food and Entertainment, *slow* can be used in a positive way if referring to social movements (i.e., slow radio, slow walk, or slow travel), or in a neutral way, if referring to a specific technique (i.e., slow roasting, slow rhythm, or slow motion). In particular, the use of *slow* within the context of movements is indirectly linked to the SFM, highlighting the contrast to a frenetic lifestyle, and incorporating the new values of *slow*. In the domains of Society and Politics & Economics, there is no trace of a diachronic change in the meaning of *slow*, and its connotation (positive, neutral and negative) seems again to vary according to the context. Semantic preferences of *slow* vary from cooking to finance and do not show a unique classification of meaning surrounding the word. However, with regards to slow movements (i.e., slow language, slow radio, or slow money), semantic preferences of *slow* have to do with the semantic field of wellbeing (i.e., *calm*, *quiet*, and *comprehensive*), underscoring the implicit link with Petrini's SFM. Figure 57 provides the reader with a visual representation of how the values of *slow* introduced by the SFM have influenced the connotations of *slow* in English. Questionnaire results of English-speaking respondents show that the word *slow* is perceived with a negative connotation in the domains of Society, Medicine, Politics & Economics and Entertainment, while it is perceived positively in Food and Tourism. Results from this sample show no correlation between age and gender and the perception of *slow*.

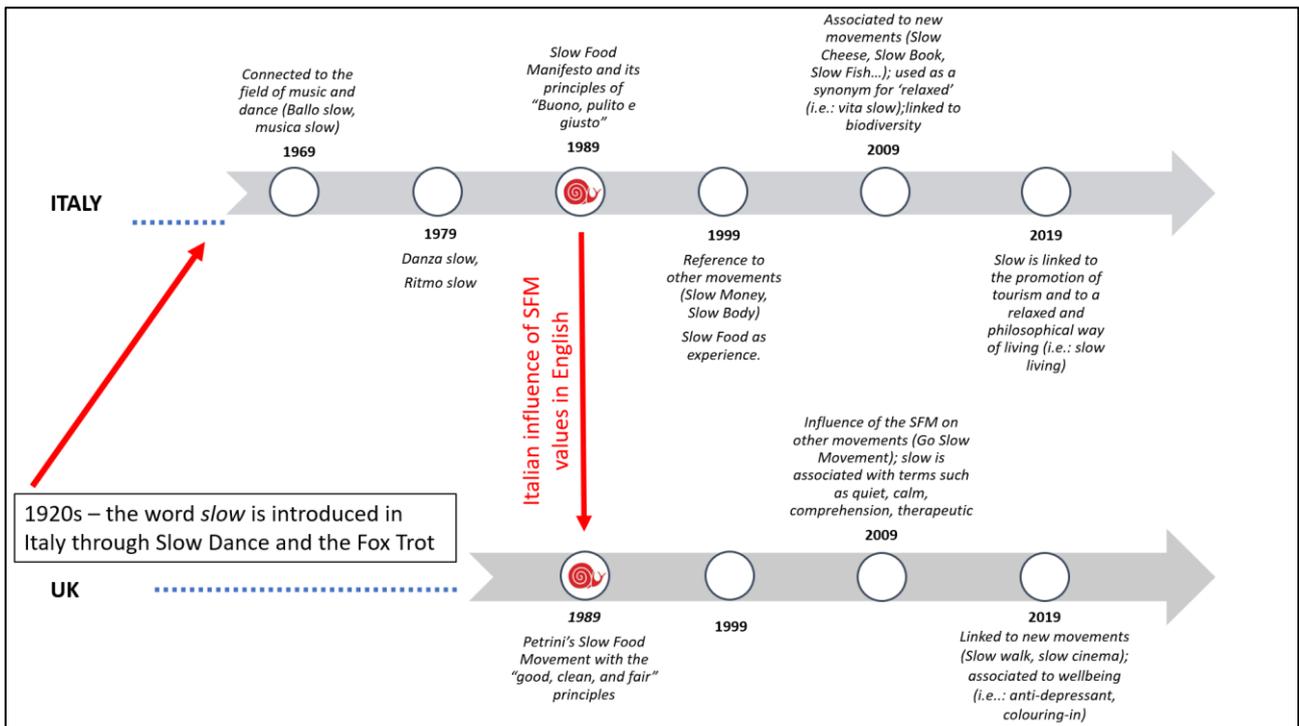


Figure 57: Visual representation of the SFM values influencing English

The questionnaire outcomes show that the use of the English loanword *slow* in Italian has a positive connotation and that it can be used in contexts related to environmental awareness and wellbeing. Moreover, using an English loanword in Italian can be seen as a “social meaningful act”, where the pragmatic context in which anglicisms occur can give “prestige” to the target language (Zenner et al. 2019). With respect to English, we can say that the use of *slow* within movements (‘slow fashion’, ‘slow tourism’, etc.) has quite likely been influenced by the Italian SFM, and that, within the context of the movements, *slow* carries a positive connotation.

## **Chapter 5: Emotions and opinions towards the Slow Art Day**

### **5.1 Introduction**

After having explored notions of slowness from a diachronic perspective in Chapter 4, I will now focus on the specific case of the Slow Art Day event (See section 2.2.2). In particular, the aim of this chapter is to look at how the Slow Art Day is presented both in the organization's official blog and on the websites of museums that promote the event in English-speaking countries.<sup>50</sup> The chapter is divided in three parts. First I will explore how the event is promoted in the official Slow Art Day organization blog and second, how Slow Art Days (SAD) are promoted on the webpages of museums that take part in the event, paying special attention to the year 2020. Appraisal is the adopted lens to analyse the evaluative lexicon used to promote the event as well as to highlight new values linked to the concept of slowness. In the third part of this chapter, I will explore the opinion of English and Italian speakers regarding the perception of the Slow Art Day Event, looking at the survey data collected (see section 3.4.1).

### **5.2 The Slow Art Day Blog**

Two analogous case studies will be presented. In the first, I will show the distribution and the general trend of the semantic dimensions representing Slow Art Day events from 2012 to 2020. This will allow me to provide a univocal definition of SAD which emerges from the semantic associated with values the event. I will subsequently explore the evaluative language (Martin and White 2006) that has been adopted in each of the single dimensions (See 3.3.2).

As explained in Section 3.3.2, the semantic dimensions were created through different steps. First, I generated a wordlist from the SAD blog corpus, then I selected the words that represented the promotion of the SAD and grouped words into three categories of Art, People and Occasion. Observing the collocations of these selected words, I then classified them according to their semantic preference and grouped them together according to their common features. Finally, I named such semantic preferences, in this case six, "semantic dimensions", which indicate the promotional aspects that best represent the Slow Art Day event.

In the second case study, I will focus on the general evaluative language used in promoting SAD on the webpages of specific museums, paying special attention to the year 2020. My discussion will be followed by conclusions. Before going into detail with the specific appraisal features in each of the

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<sup>50</sup> Slow Art Day Blog available at: <https://www.slowartday.com/blog/> (Last Accessed: 27.01.2020)

six semantic dimensions (See 3.3.2) identified to represent the SAD in the official blog, I will discuss the general trend of the development in the use and promotion of the different semantic dimensions in the SAD blog posts from 2012 to 2020.

Table 16 below shows the general statistics of the tagged dimensions, which were calculated using the Statistics Tab on the UAM Corpus Tool. Table 16 gives details on the total number of 1249 segments (“Total Units” and “N”) that I tagged in the corpus, as well as the total number of segments tagged for each dimension. It also provides details on the relative frequency of each of the dimensions in relation to the total number of tags in the corpus. As we see, Economics (3.60%) is the dimension that is mentioned the least, while Inclusiveness is the one mentioned the most, with 391 segments tagged and a relative frequency of 31.31%.

Table 16: Relative frequencies of the semantic dimensions tagged in the SAD blog corpus

Feature	N	Percent
Total Units	1249	
DIMENSIONS	N= 1249	
Economics	45	3.60%
Education	256	20.50%
Inclusiveness	391	31.31%
Innovation	163	13.05%
Time	212	16.97%
Wellbeing	182	14.57%

Table 17 shows the relative frequency of each dimension in relation to the number of segments that were tagged for each year. So, for example, the percentage of the Economics dimension in 2012 is obtained by dividing the number of segments in Economics in the year 2012 (N=13) for the total number of tagged segments in the same year (N=207) and then by multiplying this by 100.

Table 17: Number of segments and relative percentage of each dimension per year

	2012		2013		2014		2015		2016		2017		2018		2019		2020	
Feature	N	Percent	N	Percent	N	Percent	N	Percent	N	Percent	N	Percent	N	Percent	N	Percent	N	Percent
DIMENSIONS	N=207		N=174		N=108		N=28		N=91		N=97		N=73		N=186		N=275	
Economics	13	6.28%	10	5.75%	8	7.41%	1	3.57%	3	3.30%	2	2.06%	3	4.11%	3	1.53%	2	0.73%
Education	53	25.60%	34	19.54%	20	18.52%	8	28.57%	18	19.78%	26	26.80%	11	15.07%	36	18.37%	50	18.18%
Inclusiveness	42	20.29%	59	33.91%	39	36.11%	6	21.43%	21	23.08%	28	28.87%	24	32.88%	56	28.57%	116	42.18%

Innovation	30	14.49%	19	10.92%	15	13.89%	4	14.29%	15	16.48%	10	10.31%	3	4.11%	21	10.71%	46	16.73%
Time	44	21.26%	40	22.99%	20	18.52%	7	25.00%	18	19.78%	16	16.49%	14	19.18%	31	15.82%	22	8.00%
Wellbeing	25	12.08%	12	6.90%	6	5.56%	2	7.14%	16	17.58%	15	15.46%	18	24.66%	49	25.00%	39	14.18%

Figure 58 below provides a visual representation of the relative percentage of each dimension in relation to the number of tagged segments per year. Therefore, the diachronic graph highlights the frequency of each semantic dimension in its reported year.

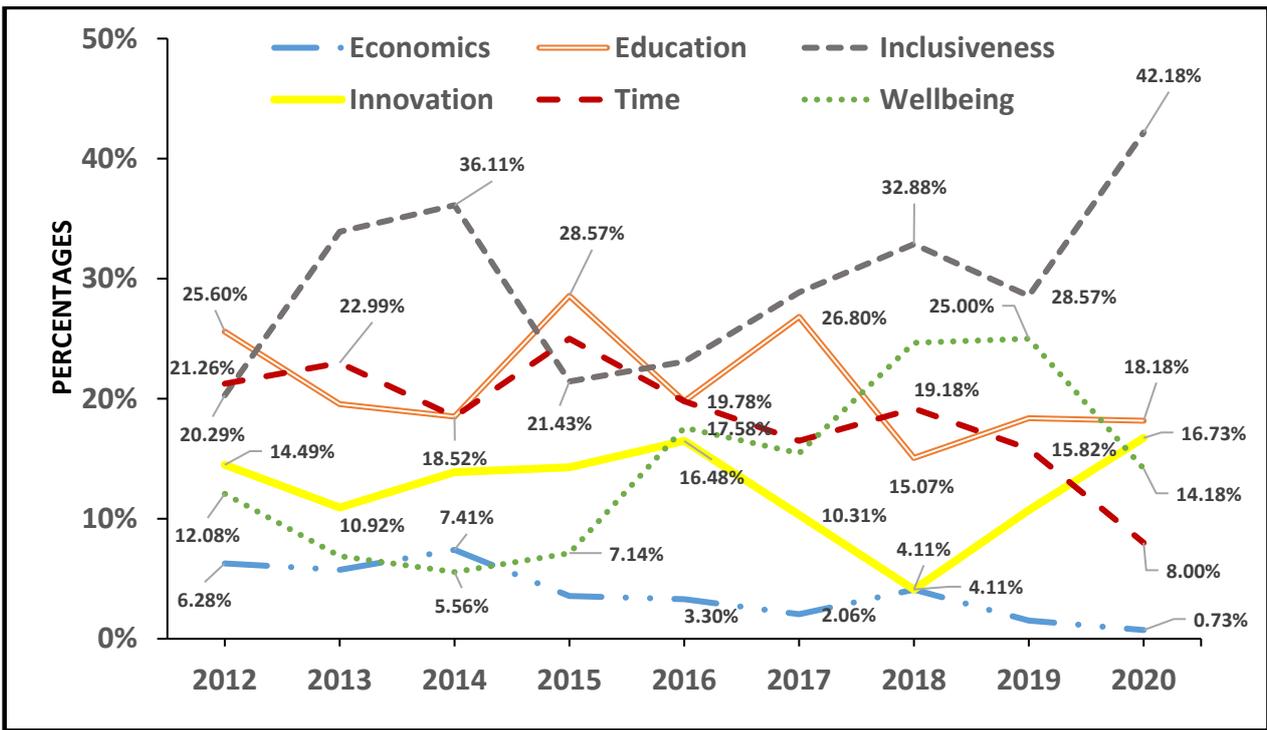


Figure 58: Diachronic trend of dimensions in the SAD blog from 2012 to 2020.

Looking at the graph, we can see that the Economics dimension (related to the field of money, ticket prices, volunteers etc.) is rarely mentioned in the SAD blog, thereby representing around 4% of the semantic dimensions throughout all the years showing a slight decrease towards 2020. The dimensions of Time (related to taking time to relax, time spent during the visit, etc.) and Education (linked to concepts of empowerment and learning), despite showing different peaks over the years, seem to be less frequent in 2020, with Time occurring only 8% and Education in 18%. On the other hand, the dimension of Wellbeing (related to the positive effects that SAD has on its participants) has been slowly increasing since 2012 reaching a peak in 2019, which is followed by a sudden drop in 2020 (representing 14.18% of the dimensions mentioned the posts). Innovation (linked to elements of uniqueness and originality) and Inclusiveness (with reference to co-working, accessibility, etc.),

emerge as the most frequent dimensions occurring in the blog over the years. Reference to Innovation increased by 2% from 2012 to 2020 in the SAD blog, while Inclusiveness is the dimension mentioned the most, representing 20% of the dimensions in 2012 and increasing to around 42% in 2020.

In the following subsections, I will explore in further detail how appraisal features reinforce the purpose of each dimension. The dimension of Economics will not be analysed in detail, as there is almost no evaluative language to boost this non-profit and volunteer-based organization. For the remaining dimensions, I will carry out both a quantitative and qualitative analysis, exploring first the diachronic trend in attitude from 2012 to 2020, then the linguistic features. In particular, from a quantitative perspective, I will first present graphs and bar charts to show the increase and/or decrease in the use of attitude subcategories in the different domains over the years. From a qualitative perspective, I will show in detail which adjectives and boosters are used in each of the dimensions. Evaluative language will be analysed as a single block, without taking into account the diachronic development of the dimensions, as appraisal features have not qualitatively changed or developed over time.

### **5.2.1. Attitude in Education**

In this subsection, I will explore the subcategories of attitude in Education, which is one of the most frequent dimensions of the SAD. In fact, one of the missions of this non-profit organization is to provide visitors with new tools and a different approach to look at art. Visitors are not only challenged to introspectively engage with a piece of art, but also to discuss what they have observed with other visitors. Sharing their experience with other people should not only widen their point of view, but should also help build shared knowledge while creating a sense of community. Before going into details about the appraisal features used in the domain of Education, it is worth noting that Appreciation occurs much more frequently than Affect, despite showing a drop in 2016 (Figure 59). This might be because, while tagging that specific year with the UAM Corpus Tool, there were no specific combinations involving evaluation and education. Moreover, the huge gap between Appreciation and Affect is indicative of the fact that feelings (the ‘affect sphere’) are not used as much as descriptive features (the ‘appreciation sphere’) in relation to learning.



Figure 59: Diachronic distribution of Attitude in Education.

A closer look at the subcategories of Appreciation, shows us that composition is certainly the subcategory that has been used the most (Figure 60). This tells us that organization and how well it is presented is being highlighted the most about the SAD educational aspects. An increase emerges in the assessment of the social valuation of education during the SAD starting from 2016, and of reaction from the year 2018. What is the social usefulness of education in SAD? Did visitors like it? Did it have an impact on them?

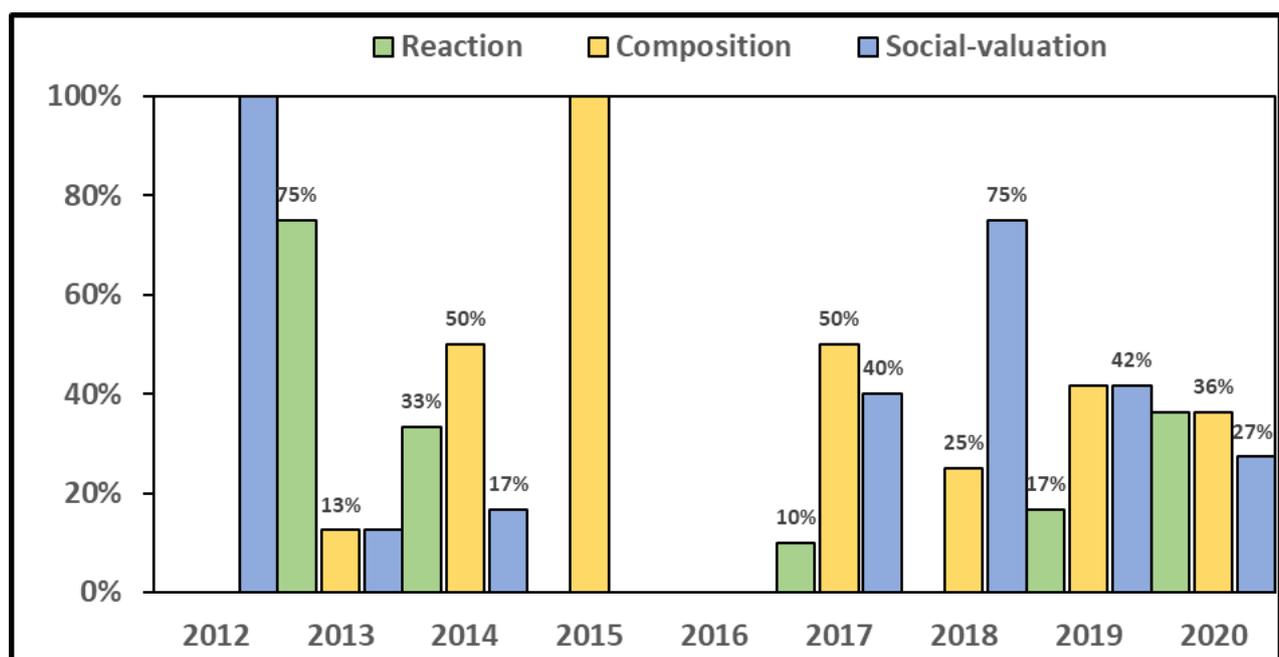


Figure 60: Diachronic distribution of Appreciation subcategories in Education.

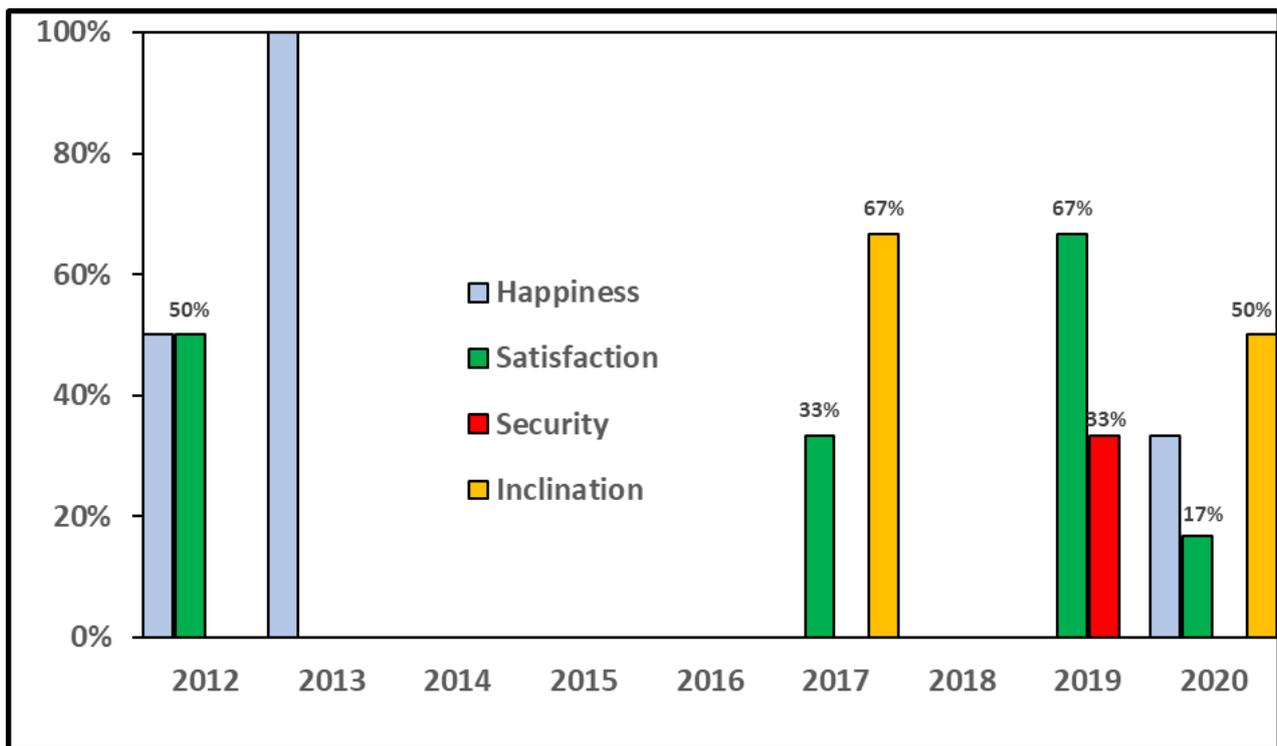


Figure 61: Diachronic distribution of Affect in Education.

Concerning the specific distribution of Affect, despite not showing a constant development of these subcategories over the years, elements of satisfaction remain constant, while security emerges for the first time in 2019, as illustrated in the graph in Figure 61.

I will now show in greater detail how the authors of the blog create each of the subcategories. Table 18 and Table 19 provide us with a detailed overview of the word forms that have been used to evaluate education in the SAD blog. It is worth pointing out that, for both categories of Appreciation and Affect, all linguistic features carry a positive connotation.

Table 18: Linguistic features of Appreciation in Education.

Composition	<i>Amazing/immersive/interactive tool;  Self-organized/brilliant/global/worldwide/international/  challenging/important/well-planned event;  clear/compelling/creative/ interesting design;  complex/unmediated conversations;  simple/contemplative/multi-sensory/slow/intense digital  experience; collaborative drawing/engagement-activities;  deeper; descriptive; direct engagement; diverse/wide  audience; dramatically higher; easily/easy-to-follow,  exciting, great/good piece of art hard;  immersive/meditative/energized/spirited; innovative; lively;</i>
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	<i>more powerful; most thought-worthy/thoughtful; poetic; quiet/still reflective/slow walking tours; rich; smallest detailed</i>
Reaction	<i>Wonderful/great/sublime/exciting/incredible/fantastic/successful/relaxing/unique/slow/soul-touching/amazing experience/event Better/really nice/meaningful way (to)....; interesting/exhilarating to learn/discuss...; positive/terrific feedback; very mindful and peaceful; very well; unexpected and surprising</i>
Social Valuation	<i>New; important; mindful; calm; meditative; insightful; relaxing; rewarding; keeper; so effective; more confidence to engage with....; meaningful; accessible, inventive, and community-oriented; thought-provoking; very/truly inspiring; eye-opening; sustainable</i>

Table 19: linguistic features of Affect in Education.

Happiness	<i>Joy, love, enjoy</i>
Satisfaction	<i>Delighted; pleased; inspired; surprised</i>
Security	<i>Empowered</i>
Inclination	<i>Deeply/deeper, slowly, actively</i>

Moving on to the analysis of the linguistic features of each of the subcategories of Appreciation and Affect, from the subcategories of Appreciation in the Education dimension (Table 18), we can classify further semantic fields that are used to describe the activities linked to education and learning. First, it is clear that the level of complexity of the activities is highlighted through the presence of descriptive terms such as *engaging, simple, challenging, and contemplative*. Second, there is a nuance of collaboration, as visitors learn about art through “direct engagement”, “collaborative drawing”, and “engagement activities”. SAD activities seem to suggest a form of experiential learning, promoting a new way of gaining knowledge, through principles of inclusiveness, community building and shared knowledge, achieved through *complex* or *unmediated* conversations between visitors, artists and curators. Third, wellness seems to come up under the realm of composition with the description of *immersive, meditative, energized, and spirited* activities that are again a new and innovative way of learning. Moving onto the subcategory of reaction, the use of positive adjectives emerges related to the experience of learning through a new and innovative approach to art (i.e. “it

was amazing to learn/discuss about”). Within the specific aspect of learning, we find the semantic fields of awe (*amazing, incredible, and sublime*), newness (*unexpected, surprising*) and wellbeing (*mindful, peaceful*). The adjectives from social valuation are related to empowerment (e.g., “...gives more confidence”), wellness (e.g., *mindful, meditative*), newness (e.g., *new, eye-opening, thought-provoking*) and to elements of accessibility (e.g., *accessible*).

Examples 56—58 below provide some instances of Appreciation in the context of Education.

56) The discussion after each exercise and at the end (we took two hours) were very *inspiring*.  
57) One participant noted it was “*meaningful* to exchange our drawing with a partner, interpret each other’s, then explain our own”.  
58) It’s *amazing* what you can see when you’re *really* looking.

Allowing visitors to not only gain new skills, but also leave the exhibition with positive feelings and a high level of self-confidence, the SAD proves to be valuable and useful from an educational perspective. Education seems to be intertwined with the dimensions of wellbeing, innovation, and inclusiveness: while learning, visitors acquire the skills of independence and empowerment, as well as gaining a sense of wellbeing and relaxation.

A sense of wellbeing and relaxation can also be seen in the results conveyed in Table 19, which shows in detail the use of Attitude in Education, and in particular, the effects and feelings that learning has on visitors during the SAD. As all the adjectives and adverbs carry a positive connotation, I named the subcategories leaving their positive type of classification (see Annotation scheme 4.2.3), hence happiness, satisfaction, security and inclination. We can see that happiness and satisfaction share the sense of wellbeing and pleasure from learning. Security, which is related to the sense of confidence and trust that a person has towards something, provides further support to the findings already discussed in the social valuation of education, namely that SAD activities leave the visitor with a sense of empowerment (Example 59).

59) I feel *relaxed* and *empowered* with a new tool — how ‘to be’ with art.

Concerning inclination, adverbs such as *deeply, slowly* and *actively*, refer to the way visitors approach the activities that are proposed for the event. I would like to pay particular attention to the adverb *slowly*, which would normally be linked to notions of time, and that in this case is actually used as a synonym of ‘with detail’, ‘closely’, or ‘attentively’.

When learning about art during SAD, visitors seem to create a deep connection to what they are learning, they become active viewers, totally and actively engaging with the work of art they have in front of them.

### 5.2.2 Attitude in Inclusiveness

In this subsection, I will explore the elements of attitude that are used in the Inclusiveness dimension in the Slow Art Day blog. Before going into the details of the linguistic features however, once again I will provide the reader with the general diachronic trend of attitude in the dimension of Inclusiveness. Appreciation is used more frequently than affect, in about 67% of cases (Figure 62). On the other hand, over the years affect seems to be rarely used, despite showing a slight increase between 2018 and 2020.

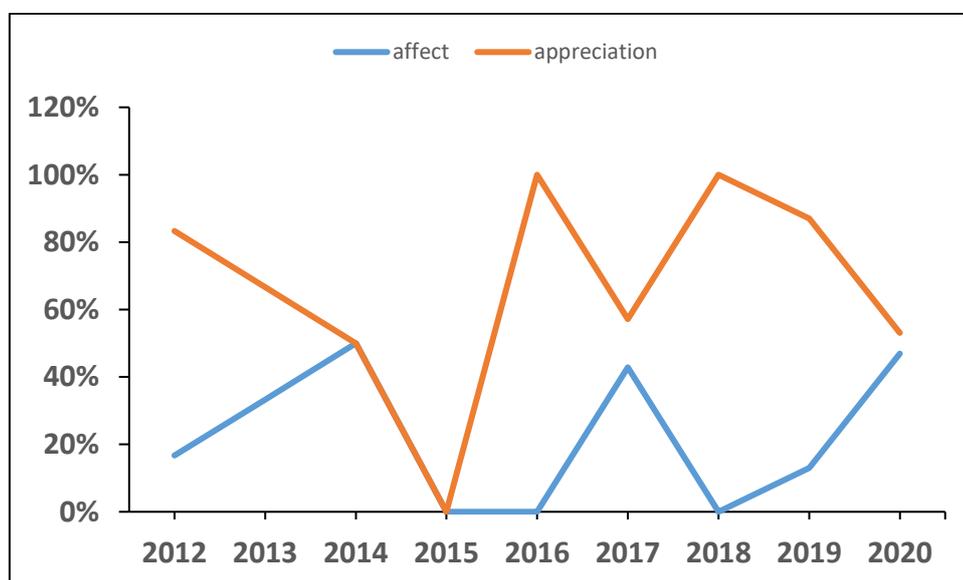


Figure 62: Attitude in Inclusiveness in the SAD blog.

Figure 63 illustrates the diachronic trend of the subcategories of Appreciation over the years, where it emerges that neither composition, nor reaction and social valuation remain constant, reaching various peaks and troughs. However, the use of composition and social valuation has been increasing since 2018, while reaction has been decreasing after reaching its peak in 2018.

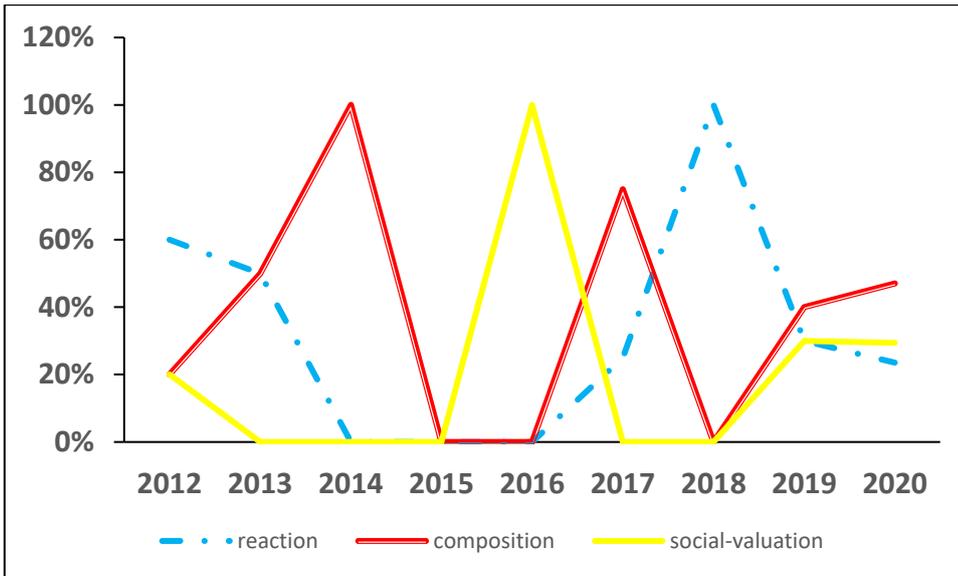


Figure 63: Diachronic distribution of Appreciation in Inclusiveness.

Figure 64 displays the diachronic distribution of Affect over the years. Happiness and security seem to be the most frequent subcategories, while satisfaction and inclination show a steady increase from 2019 to 2020. Once again, adjectives belonging to each subcategory carry a positive connotation, that have therefore been classified directly into their positive type (i.e., happiness, satisfaction, security, and inclination).

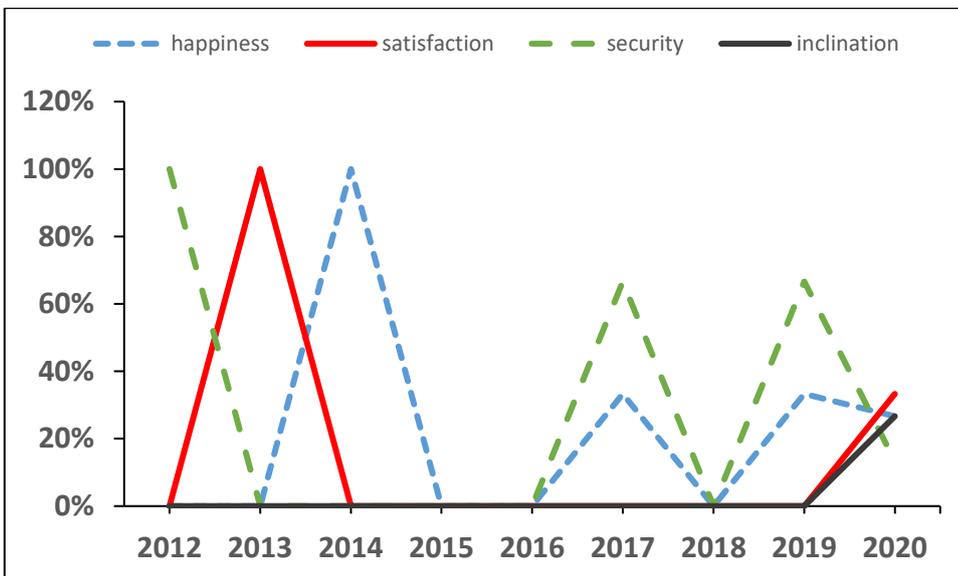


Figure 64: Diachronic distribution of Affect in Inclusiveness.

Table 20 provides insight into the language used for each of the subcategories of Appreciation. Positive adjectives appear throughout all the subcategories.

Table 20: Linguistic features of Appreciation in Inclusiveness.

Composition	<i>Multi-sensory/brilliant/global/local event; new; great; thoughtful; wide audience; deep; easy-to-follow; mindful; reflective; simple; compelling/accessible/poetic words</i>
Reaction	<i>It was great/delightful/reaffirming to...; wonderful; good; invigorating; very well received; a universal experience; fabulously; higher</i>
Social Valuation	<i>Accessible; community-oriented; new and varied; worldwide shared experience; valuable; informative; encouraging</i>

Looking closely at composition, it emerges that inclusiveness is conveyed mainly through two aspects of accessibility: I have labelled the first ‘physical accessibility’, and the second ‘educational accessibility’ (Examples 60-61). ‘Physical accessibility’, is mainly related to the reachability of the event, namely its audience (how widespread it is, how many people it includes, nationalities, etc.); its dimension (i.e., whether it is large, small, or virtual), and how important and reachable it is (i.e., *global, virtual, accessible, or local*). Physical accessibility is also promoted in an implicit way through periphrasis such as “*multisensory* experience at home”, referring to the Covid-19 pandemic outbreak and the new solutions adopted by museums. In terms of ‘educational accessibility’, activities organized during the SAD are *easy to follow, simple, and accessible*, so that anyone can take part in them. The simplicity of the activities is also indicated in the absence of complicated and difficult jargon, in favour of simple language, which is also one of the core values of the SAD blog.

60) I guarantee it will put you in a good mood and show you some of the magic of this *global/local* Slow Art Day phenomenon.

61) We recommend that other Slow Art Day hosts consider this *simple* but powerful memory drawing exercise.

In terms of reaction, the response to the event with respect to inclusiveness is again positive. Positive reactions emerge concerning community-building activities, such as group discussions with other visitors, artists, and museum curators (i.e., “it is *great* to have artists and spectators communicating”, “it was *well-received* across social media...”, “It was *delightful* to see that participants engaged...”). Inclusiveness also emerges indirectly, in the SAD blog, (hence not through the description of the accessibility of the event), by using questions which are directly addressed the reader (i.e., “Was the experience of the Slow art day *invigorating?*”), or by using the imperative so that readers can follow

instructions and be directly involved with the activity (i.e., “take your time”, “take a deep breath before...”), increasing the level of engagement of the visitors/readers (Ravelli 2006: 70).

Social valuation focuses mainly on the usefulness of the SAD in terms of community building, which justifies the presence of modifiers such as *accessible*, *community-oriented*, and *encouraging* (example 62). The global dimension of the SAD also helps to shape the importance of the event and to make it “*valuable* for a *wide* audience” as well as emphasizing the sense of belonging and the feeling of “*encouraging* to be part of a community”.

62) Slow Art Day is an *accessible*, inventive and *community-oriented* opportunity that we continue to look forward to each year.

Concerning the way Affect is portrayed in Inclusiveness, the subcategories have been named according to their positive type due the total high frequency of positive adjectives and adverbs (Table 21).

Table 21: Linguistic features of Affect in Inclusiveness.

Happiness	<i>Fun; excited; loved; hugged each other; joy</i>
Satisfaction	<i>Impressed; inspired; enriched; grateful</i>
Security	<i>Active; not feel intimidated; included; relaxed; feel like a part of slow art day beyond their immediate circle; naturally</i>
Inclination	<i>Mindfully, quickly, slowly, openly</i>

Happiness and satisfaction (Example 63) include positive feelings deriving from learning through discussion groups and community-building activities, such as the sense of excitement (e.g., *excited*, *fun*, and *joy*) and that of pleasure (i.e., *grateful*, *impressed*). The sense of enrichment and inspiration deriving from activities of inclusiveness are once again linked to the sense of empowerment the education and sharing provide the SAD participants.

63) I am *extremely grateful* for the family-friendly drawing program—my kids benefited more than I did!

The subcategory of security deals with elements of calm and trust, which assess the level of confidence that people experience in certain situations. In this case, participants are described as “active co-creators”, who do “not feel intimidated” by taking part in activities, while feeling *included*, *relaxed*, and *part of a community*, while *naturally* engaging with new activities (Examples 64—65).

64) That connection helped them feel *a part of* Slow Art Day beyond their immediate circle, appreciating the event as part of a universal experience overall.

65) Slow Art Day and All Stars project are working together to help more people how to learn and love art—how to walk in a museum and *not feel intimidated*, to approach art as if we were *all included* because we are.

This confirms, once more, the feeling of empowerment that visitors have when engaging in discussion activities where their opinion is considered valuable and important in co-creating meaning and interpretation of a piece of art.

### 5.2.3 Attitude in Innovation

In this section, I will explore the evaluative language that is adopted in the dimension of Innovation in the SAD blog. Figure 65 shows the general trend of appreciation and affect in the dimension of innovation from 2012 to 2020. It emerges that appreciation has been constantly and frequently adopted over the years, while affect has been increasing since 2018, despite appearing in fewer than 30% of cases.

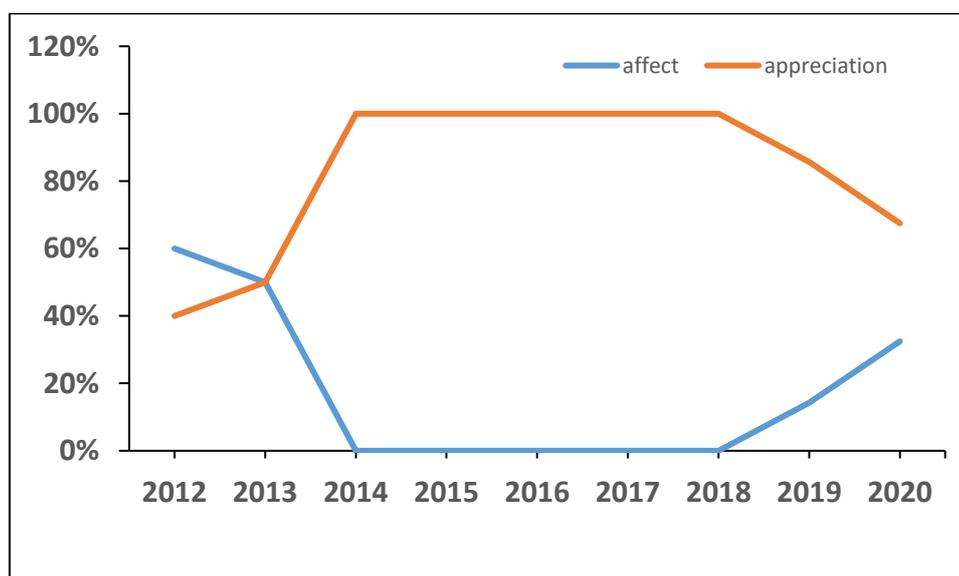


Figure 65: Distribution of Attitude in Innovation in the SAD blog.

The subcategories of Appreciation fluctuate over the years (Figure 66). Composition increased sharply from 2015 before peaking in 2018, while reaction and social valuation have been increasing 2018.

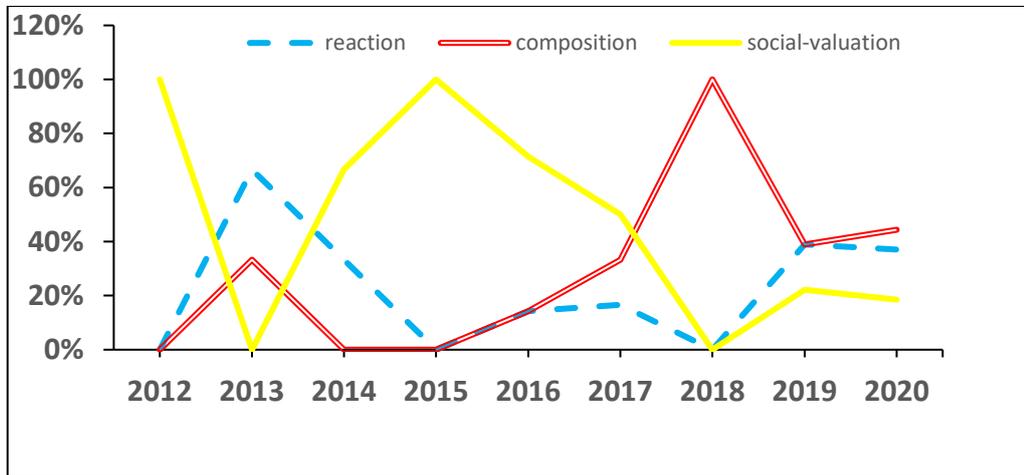


Figure 66: Diachronic distribution of Appreciation subcategories in Innovation.

Figure 67 provides details of the general distribution of Affect subcategories in Innovation. As illustrated in Figure 67, Affect does not seem to be used frequently within the dimension of Innovation. However, the subcategories of happiness, inclination, and security show a steady increase from 2018, meaning that it is likely being included more often. Satisfaction, on the other hand, after reaching similar peaks in 2012 and in 2019, seem to be on the decline in this dimension.

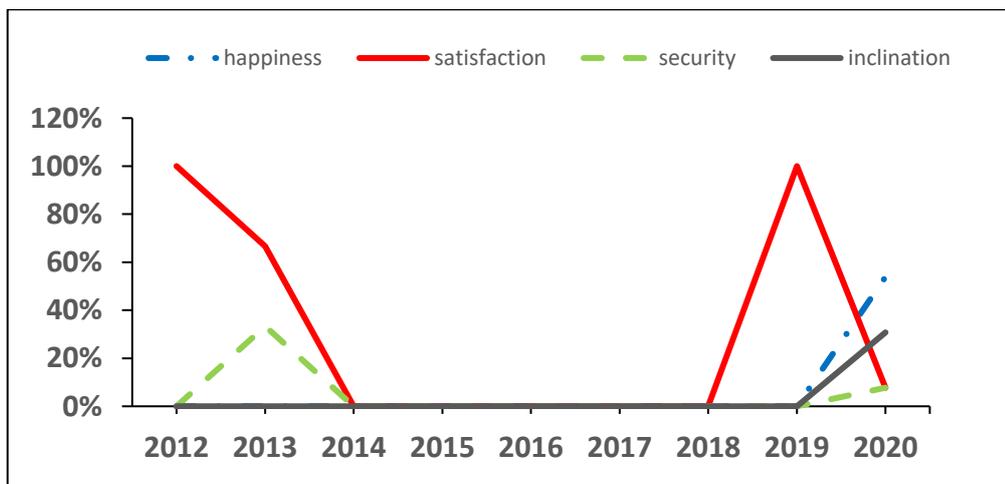


Figure 67: Diachronic distribution of Affect subcategories in Innovation.

Innovation groups together everything that deals with aspects of newness and originality of the SAD event all over the world. Table 22 below shows the evaluative features used in the dimension of Innovation.

Table 22: Linguistic features of Appreciation in Innovation.

Composition	<i>multi-sensor; different; creative; quiet; radical; private; online; asynchronous; social-media-based; interesting; unmediated; diverse; meditative; deep; complex; compelling; poetic; closely; innovative; short</i>
Reaction	<i>Wonderful/ well-received idea/event; beautiful transition to virtual platforms; fascinating; a great privilege; virtual; immersive; different; unexpected and surprising; meaningful; creative; a great idea; thoughtful; innovative and involved activities; powerful; unique; amazing</i>
Social Valuation	<i>new; good; thought-provoking; interesting; immersive; different; powerful; important; opportunity; exciting, rare event; truly inspiring; special; accessible; slow potential</i>

The subcategory of composition contains elements related to the digital world, such as *asynchronous*, *online* and *social-media-based* (66). Such elements were more frequent in 2020, with the sudden increase of online activities due to the pandemic, which challenged museums to organize the SAD event virtually, with the support of digital platforms and social media.

Concerning reaction (67), most evaluations are related to how the SAD strikes and has an impact on visitors. Positive adjectives (i.e., *wonderful*, *well-received*, or *meaningful*) not only refer to the innovative idea of SAD activities, in other words to the originality of dedicating time to connecting with a piece of art and discussing ideas with other participants, but also refer to the impact and reaction of the use of innovative social-media and technological platforms in the age of Covid-19 (i.e., “*beautiful transition to virtual platforms*”). The originality of the event also emerges in its social valuation, where innovative activities are targeted as *an opportunity*, or as *powerful* and *inspiring* occasions to learn and to connect with art (68). Once more, the different elements are intertwined with one another: innovation is linked to learning which triggers the development of useful skills that lead to independence of thought and empowerment.

66) A number of organizations is experimenting with *different* formats, including *online* sessions, *asynchronous* techniques, and *social-media-based* approaches.

67) “The event was *wonderful*, *thought-provoking* and *well-received*.”

68) To look slowly and to engage oneself with art is a *truly inspiring* experience.

Table 23 displays a close-up of the linguistic features expressing Affect within the dimension of Innovation.

Table 23: Linguistic features of affect in Innovation.

Happiness	<i>Love; very excited; joy</i>
Satisfaction	<i>Surprised; inspired; gratified; attentive; delighted; electrified</i>
Security	<i>Without being compelled</i>
Inclination	<i>Differently; powerfully; strongly</i>

Once again, as visitors' feelings and reactions are all positive, the subcategories have been named according to their positive type (happiness, satisfaction, security and inclination).

Examples 69 and 70 provide two instances of Affect in the context of Innovation.

69) But afterwards, many of us shared how quickly the 10 minutes passed and *how surprised* we were by what we noticed, especially with the pieces weren't attracted to.

70) At Slow Art Day HQ, we are *excited* to see the Museum build *new* programs based on the success of its Slow Art Day initiative.

The visitors' sense of cheerfulness while embracing something new and different is visible in the positive feelings of love and joy belonging to the subcategory of happiness.

In particular, the subcategory of satisfaction, seems to gather visitor feelings of awe related to the innovative and creative events of SAD, such as *surprised, inspired, gratified, delighted, and electrified*. These indicate the feeling of excitement that SAD visitors have when facing new activities. Elements of newness are also visible in the subcategory of inclination where the adverb *differently* refers to the new approach to art that visitors have towards art, allowing them to think outside the box.

#### 5.2.4 Attitude in Time

Time is one of most constant dimensions that belong to the SAD (see Fig. 58). How is time evaluated in the SAD blog? Figure 68 shows how both the categories of Affect and Appreciation follow a fluctuating trend throughout the years.

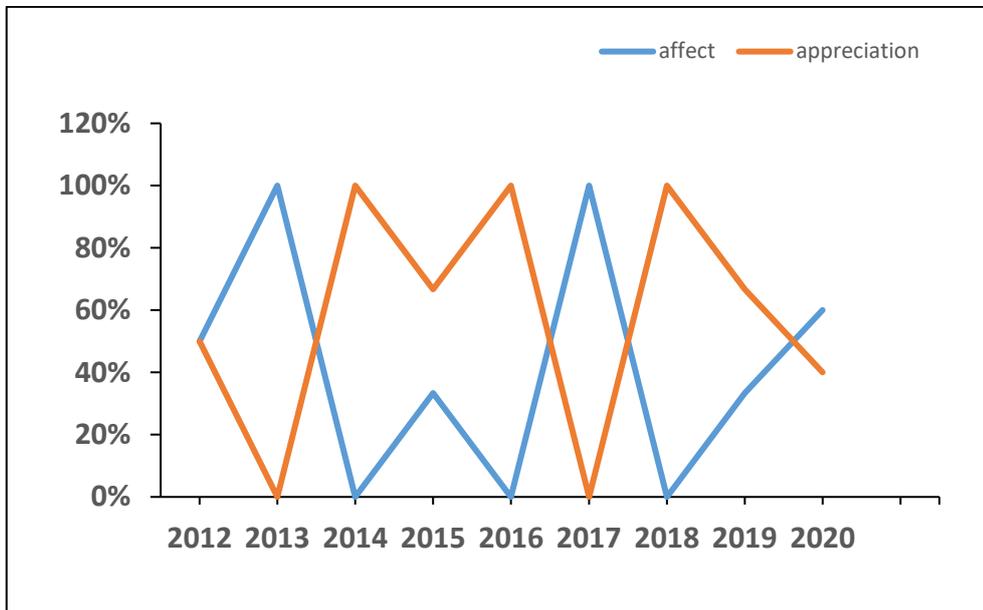


Figure 68: Distribution of Attitude in Time in the SAD blog.

A close-up of the diachronic distribution of the subcategories of Appreciation, (Figure 69), shows that composition used to describe Time has been increasing since 2019, while reaction, after fluctuating from 2013 to 2018, is increasing. The social valuation of time, does not seem to be valued much over the years, despite reaching peaks in both 2015 and 2019.

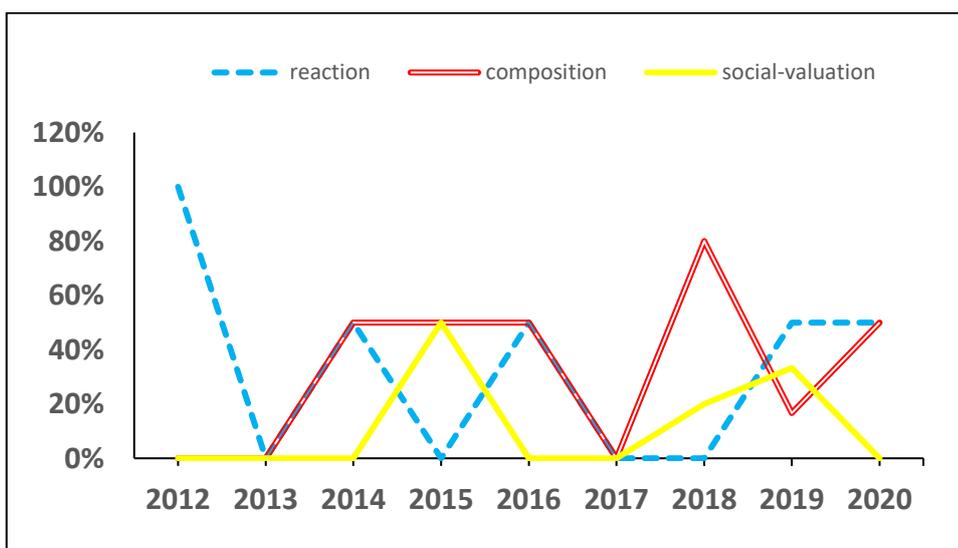


Figure 69: Distribution of Appreciation in Time in the SAD blog.

Concerning the diachronic distribution of the subcategories of Affect related to time (Figure 70), happiness emerges as the subcategory that has been used the most, though inconsistently, over the years, while inclination and satisfaction show an increase in use since 2019.

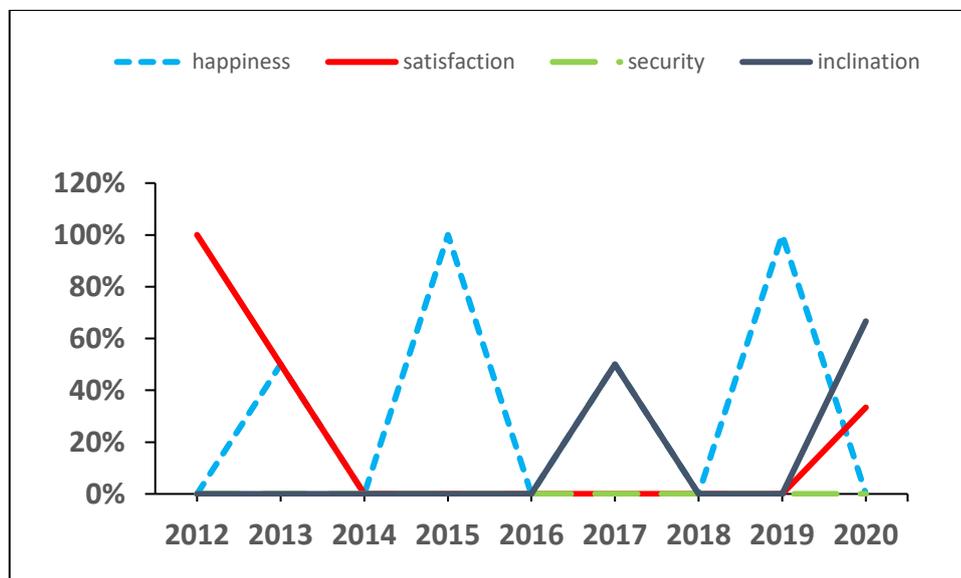


Figure 70: Distribution of Affect in Time in the SAD blog.

Examining how Time is appreciated in the SAD blog (Table 24) the connotations of composition in relation to time are not always fully positive.

Table 24: Linguistic features of Appreciation in Time.

Composition	<i>Slow and long; too long; simple; hard; not easy; dramatically higher</i>
Reaction	<i>Wonderful; interesting; great; surprising; positive and rewarding; slower, more involved viewing experience; lovely</i>
Social Valuation	<i>Insightful; new; important</i>

Adjectives *too long*, *hard* and *not easy* refer to the challenge of looking at a piece of art for more than five minutes, which is a difficult skill to learn in the age of multitasking (71).

Concerning the impact that spending time before a piece of art has on visitors, the reaction is extremely positive (*wonderful, interesting, surprising, great, etc.*) (72—73). Spending time on a piece of art is connected to elements of innovation and learning: by looking at and dedicating time to

something, one discovers more details while experimenting something new (i.e., “it is surprising what you can see and learn”). This is also true in the social valuation of time, where one of the most frequent adjectives is *new* (74). Again, dedicating time to looking at art, one sees *new, important* details, as well as learning more about oneself (*insightful*). Therefore, the value of education is linked to that of time, where time is not only seen as the part of existence that is measured in seconds, minutes and hours, but it also becomes a useful and *important* skill in the age of multitasking, which can be acquired through exercise.

- 71) The recommended 10 minutes of slow looking without discussion seem *too long*.
- 72) *Wonderful* to take time to absorb and chat about artworks.
- 73) “*Wonderful* and *insightful* time. It opens up the art world to spend time with others discussing the works.
- 74) (...) how the experience of slow looking brought *new* aspects to the surface that only emerged over time.

As with all previous subcategories, those within the dimension of Time are extremely positive, hence they have been categorized directly according to their positive type (Table 25).

Table 25: Linguistic features of Affect in Time.

Happiness	<i>Enjoyed; loved</i>
Satisfaction	<i>Always pleased; amazed; slowly</i>
Security	-
Inclination	<i>Mindfully, really</i>

Happiness includes aspects of cheer and affection, and in particular the positive feelings of enjoyment experienced by visitors when engaging with art at length. This also emerges in the positive feelings of the sense of pleasure (*pleased, amazed*), which again links time and education (75).

Attitude of interest is also assessed by the adverb *slowly*, which not only carries its connotation of time, but it is also used as a synonym of ‘attentively’ (e.g., “take time to *slowly* look at art”). It seems that time intrinsically carries a meaning of precision and education: the more time one spends looking

at something, the more one sees and learns. Regarding inclination, adverbs such as *mindfully* and *really* again refer to the way visitors approach art while slowing down (76—77).

75) “I’m *amazed* at what I’ve seen in twenty minutes”.

76) Taking time to *really* look at this seemingly simple painting, our visitors were surprised at the details they were able to pick out and discuss.

77) (...) and this year we are shifting to unique virtual techniques to help us all *mindfully* slow down.

*Really* is connected to the dimension of education, of learning and of seeing beyond the piece of work, while *mindfully* is connected to the semantic dimension of Wellbeing. Slowing down becomes a way of not only of taking time to learn, to try something different, but is also related to a positive feeling of relaxation and mindfulness.

### 5.2.5 Attitude in Wellbeing

In this subsection I will explore Appreciation and Affect in the dimension of Wellbeing in the SAD blog where both Appreciation and Affect have been constantly used over the last eight years, with Appreciation being used much more frequently (40% more) than Affect (Figure 71).

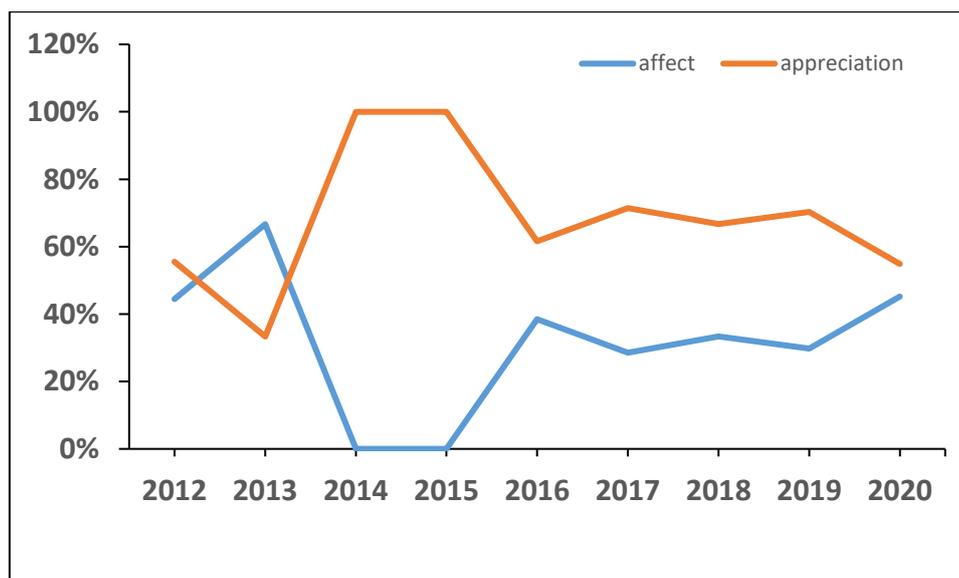


Figure 71: Distribution of Attitude in Wellbeing in the SAD blog.

Although they fluctuate continuously over the years, reaction and social valuation have been in constant use over the time period. Reaction has been increasing since 2018 (Figure 72), while composition, after reaching a peak in 2015, has been fluctuating around 25% since 2016.

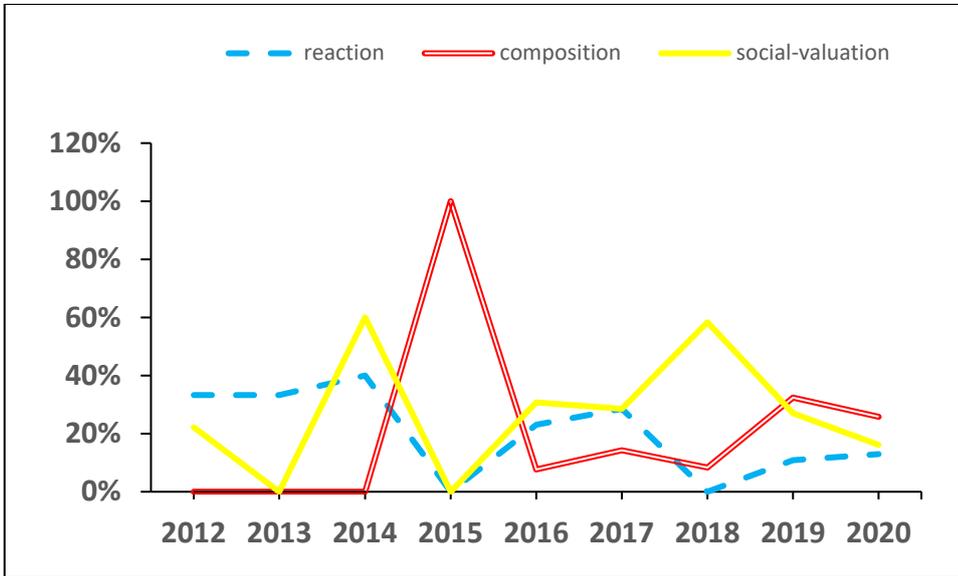


Figure 72: Distribution of Appreciation in Wellbeing in the SAD blog.

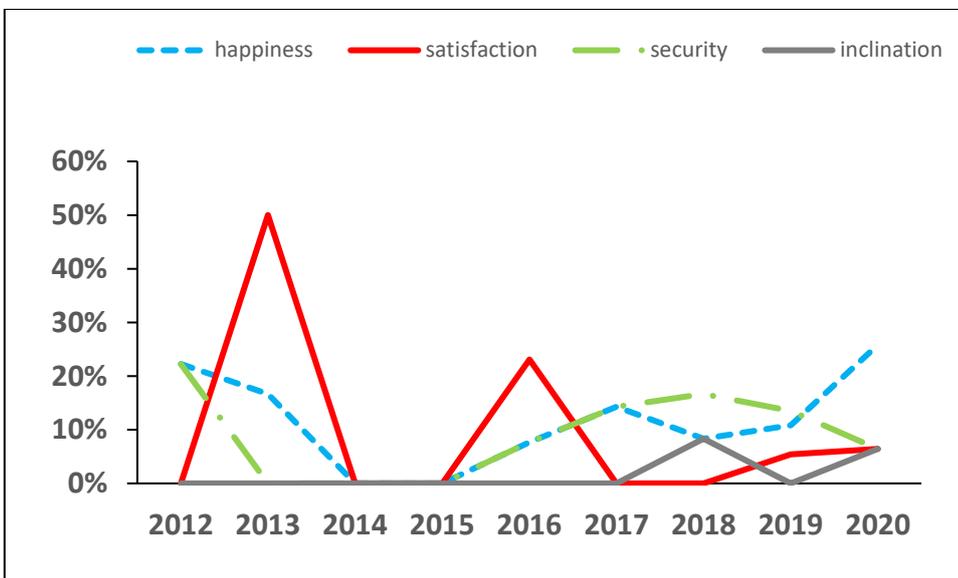


Figure 73: Distribution of Affect in Wellbeing in the SAD blog.

Figure 73 illustrates the diachronic trend of Affect in the dimension of Wellbeing. What we notice is that from 2015 to 2020 the four subcategories of Affect are used almost equally, with happiness

showing a constant increase since 2018. Emotions related to inclination and satisfaction have also been slowly increasing over the last two or three years.

Composition provides insight into how Wellbeing is evaluated in terms of Appreciation with the innovative activities connected to Wellbeing that were organized during the SAD (Table 26).

Table 26: Linguistic features of Appreciation in Wellbeing.

Composition	<i>Mindful; quiet; reflective; rich; immersive, still; contemplative</i>
Reaction	<i>Wonderful/ great/sublime/multidimensional/really nice/mindful event/experience; peaceful; fantastic; a heck of a lot of fun; relaxed; heightened emotions; immersive; fabulous; soul-touching; new</i>
Social Valuation	<i>meditative; mindful; relaxing; rewarding; full; spiritual; joyful; a respite; helpful; emotional and intellectual; powerful and simple way to experience art; truly inspiring</i>

In fact, for the SAD event some museums organized physical activities to help visitors slow down, relax, and better engage with the work of art. Activities include yoga sessions, “*mindful* breathing”, or sitting in front of “*rich* landscapes” in a *quiet* space to connect with nature or with an *immersive* work of art. The adjectives used to describe such activities are connected to the semantic sphere of peace and calm (e.g., *mindful*, *still*, and *calm*) which are essential characteristics to find inner wellbeing and relaxation (78—79).

The impact related to such activities shows that reactions include extremely positive adjectives to assess the wellbeing activities (i.e., *wonderful*, *great*, *sublime*, or *mindful*). The adjective *new* reinforces the idea that innovation and wellbeing are intertwined, where certain activities are seen as innovative (80).

With social valuation, the positive effects and social worthiness of such activities are highlighted again by the positive elements, such as *powerful*, *emotional*, or *intellectual*. The social worthiness of wellbeing activities is not only found in the positive physical effects they leave (e.g., *relaxing*, or *spiritual*) (see example 81), but it also emerges in the sense of empowerment that certain relaxation techniques leave visitors, creating a *mindful* and *rewarding* experience.

78) Very *mindful* and *peaceful*, joyful...

79) The easy-to-follow instructions involved *mindful* breathing, slow-looking, and stream of consciousness note-taking which were well-received across the board, with the Instagram post receiving 530+ likes.

80) “*Soul-touching* and *relaxing*, with a *new* breath of freshness.”

81) ...some participants found it a *spiritual* experience.

Concerning Affect (Table 27), the feelings related to wellbeing are again extremely positive and related to happiness and joy.

Table 27: Linguistic features of Affect in Wellbeing.

Happiness	<i>Love; happy; excited; awe and joy</i>
Satisfaction	<i>Leisurely; entranced; mindful; lightened and uplifted; gratified; peaceful; centered; moved</i>
Security	<i>Comfortable; more relaxed; calm; at peace; ease; empowered</i>
Inclination	<i>Mindfully, really</i>

Within the subcategory of satisfaction, pleasure is enhanced by positive feelings related again to peace and relaxation, such as *mindful*, *entranced*, *lightened*, and *uplifted*. Security gathers elements of tranquillity and quietness that are reinforced by visitors’ feelings of comfort (e.g., *comfortable*, *calm*, *at peace*, or *ease*). Such feelings indicate a sense of ease that visitors have when engaging with any of the SAD activities, once more linking education with wellbeing.

### 5.2.6 Summing up the SAD Blog

In this first part of the analysis, I explored the evaluative language used to boost and describe each of the semantic dimensions that were identified in the blog. As we have already seen in Table 16, the semantic dimensions that are mentioned the most are those of Inclusiveness (31.31%) and Education (20.50%). This is again seen in the diachronic graph in Figure 58, which shows, however, an increase in the use of Inclusiveness and Innovation on the blog over the last two years.

Taking a closer look at these dimensions however, I noticed that they are intertwined and connected to one another. Figure 74 below provides an example of a tagged post from the SAD blog to illustrate the structure, content and dimensions of a post.

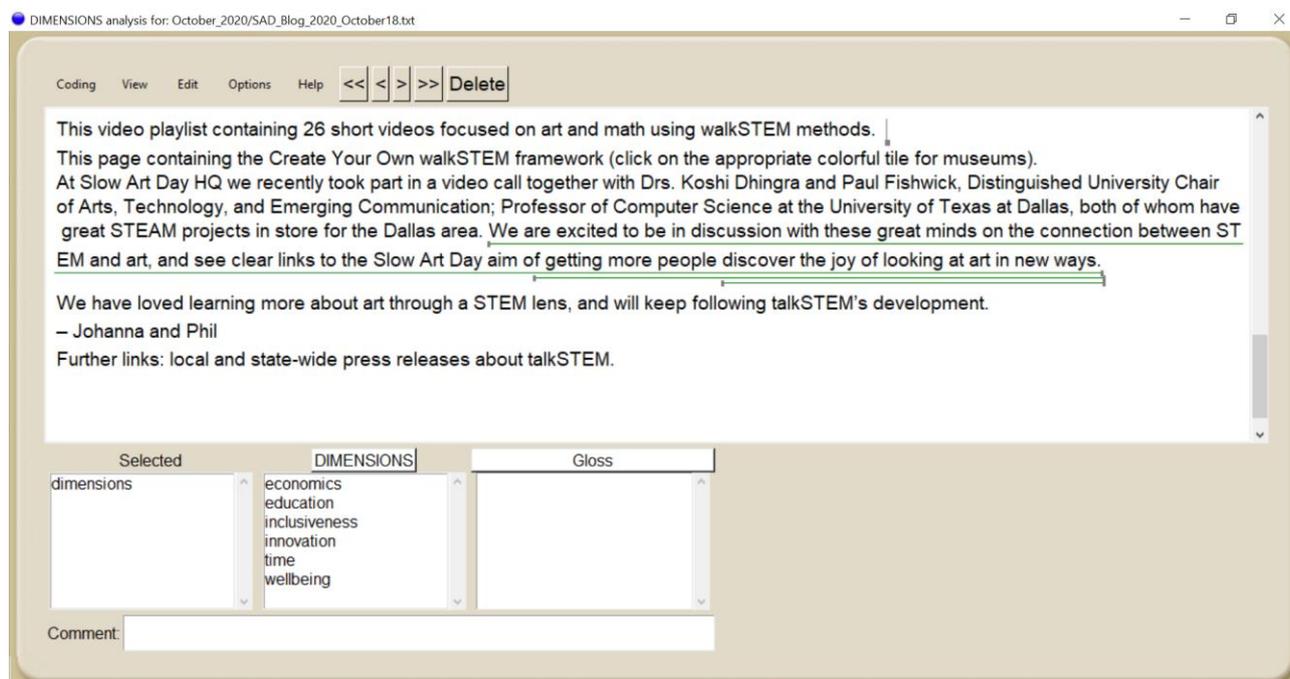


Figure 74: Tagged post from October 2020 – SAD Blog Corpus.

Looking at Figure 74, we have an idea of how the semantic dimensions are intertwined with one another. For example, despite the general segment “We are excited to be in discussion with these great minds on the connection between STEM and art, and see clear links to the Slow Art Day aim of getting more people discover the joy of looking art in new ways” being tagged as Education, it also includes elements of inclusiveness (i.e., “getting more people) and innovation (i.e., “looking art in new ways”).

While Fig. 74 is only one example of the 250 posts that were collected for the SAD blog corpus, results show that the dimensions are intertwined in many ways. For example, in some cases, Wellbeing is connected to Inclusiveness: participants may actively take part (Inclusiveness) in a mindful and relaxing experience (Wellbeing). In other cases, Innovation is linked to education and learning: by experimenting art in a new way, participants may learn about art and appreciate it in a different way than what they were used to. In some posts, Time is linked to Education: the more time one spends looking at art, the more one sees, and the more one learns.

With regards to Attitude and to the evaluative language used in these semantic dimensions, results show that the subcategory of Appreciation is the one that is used the most throughout all the dimensions, suggesting that what is being highlighted is the specific experience related to the SAD rather than the feelings and emotions of the participants.

With regards to Appreciation, evaluative language tagged under “composition” is used to confirm and boost the meaning conveyed in each semantic dimension. For example, in the case of Wellbeing, adjectives such as *mindful*, *still*, and *calm*, are used to highlight the comfort and safety of SAD activities; in Education adjectives such as *engaging*, *simple*, *challenging*, reinforce the difficulties and positive points of learning in a new way, while for Inclusiveness adjectives such as *easy* and *accessible* convey the idea of accessibility; in Innovation, *asynchronous*, *online* and *social-media-based* convey the idea of newness and technology; while in Time, *too long*, *hard*, *surprising*, *great* give different perspectives on the duration of the SAD activities.

In some cases, however, evaluative language tagged under “composition” is used to underscore the connection and link among the semantic dimensions. For example, in Education, evaluative items such as *unexpected* and *surprising* are linked to aspects of innovation, while items such as *mindful* and *peaceful* are related to the sphere of wellbeing. With regards to “reaction”, all domains present similar linguistic features, highlighting the positive impact that SAD activities have on participants. Evaluative language used in “social valuation” is used throughout all dimensions to boost the sense of worthiness and utility of SAD activities, while sometimes again stressing the interconnectedness of the semantic dimensions.

With regards to Affect, results show that the adjectives and adverbs used throughout the dimensions are quite similar to one another. In particular, the evaluative language used in the subcategory of Happiness is related to the sphere of excitement (e.g., *very excited*, *happy*), while for Satisfaction, adjectives throughout the dimensions are used to indicate the pleasure that participants experience during and/or after the SAD activities (e.g., *impressed*, *pleased*, or *delighted*). Adjectives such as *comfortable*, *more relaxed*, *included* are used to convey security and sense of empowerment of visitors, while adverbs such as *really* and *mindfully* are used to convey inclination.

### **5.3 Slow Art Day event in museum websites**

After exploring how the Slow Art Day is evaluated through each of the dimensions on the official blog of the SAD organization, I will now explore how the event is promoted on the webpages of the museums that took part in the event.

Once again, texts were tagged according to the year and to the dimension that was being promoted for the event (See Section 3.3.3). However, this time, concerning appreciation, I only tagged appraisal

features that were directly linked to the SAD event, rather than all the evaluative language that was present in the texts. This allowed me to focus on the promotional strategies and evaluative language used to target the event. The initial idea to understand how the SAD is promoted and the language used over the years was to compare the promotional language for SAD in two blocks - a first from 2013 to 2019 and a second one focusing only on the year 2020. This would have allowed me to study the changes in the use of appraisal for the promotion with the Slow Art Day and to see whether there was any link with the outbreak of the Covid-19 pandemic. However, while looking at the different linguistic features, it became evident that there was no change in the way SAD was being evaluated, which is why I chose to analyse the evaluation of the event without considering its diachronicity. Nevertheless, I will dedicate an entire section to the specific promotional language for SAD in 2020, focusing on other elements, mainly related to the way participants are engaged in the event.

Table 28 below provides a visual representation of the relative percentages for each semantic dimension tagged in the SAD museum corpus, displaying the most representative aspects to promote the event. From the table, we notice that Inclusiveness is the most frequent dimension, with 118 tagged segments which correspond to 33.52% of all the references to the semantic dimensions of the Slow Art Day Education is the second most frequent dimension (22.30%), while Time represents 13.07% of the tagged dimensions in the corpus. Similar to the SAD blog, Economics is the semantic dimension mentioned the least (9.09%).

Table 28: Relative frequencies of the semantic dimensions tagged in the SAD museum corpus

Feature	N	Percent
Total Units	352	
<b>DIMENSIONS</b>	N= 352	
Economics	32	9.09%
Education	82	23.30%
Inclusiveness	118	33.52%
Innovation	35	9.94%
Time	46	13.07%
Wellbeing	39	11.08%

Table 29 below provides detailed information on the distribution and relative percentage of each domain per year, again providing the number of tagged sentences (N) and corresponding percentage in relation to the total number of segments per year.

Table 29: Number of segments and relative percentage of each dimension per year in the SAD museum corpus

Feature	2013		2014		2015		2016		2017		2018		2019		2020	
	N	Percent	N	Percent	N	Percent										
<b>DIMENSIONS</b>	N=7		N=9		N=16		N=6		N=25		N=54		N=106		N=115	
Economics	2	28.57%	2	22.22%	3	18.75%	4	66.67%	3	12.00%	6	11.11%	7	6.60%	4	3.48%
Education	2	28.57%	1	11.11%	3	18.75%	0	0.00%	6	24.00%	15	27.78%	24	22.64%	26	22.61%
Inclusiveness	1	14.29%	2	22.22%	5	31.25%	0	0.00%	7	28.00%	16	29.63%	33	31.13%	51	44.35%
Innovation	1	14.29%	1	11.11%	3	18.75%	1	16.67%	5	20.00%	3	5.56%	8	7.55%	12	10.43%
Time	1	14.29%	2	22.22%	2	12.50%	1	16.67%	3	12.00%	7	12.96%	16	15.09%	12	10.43%
Wellbeing	0	0.00%	1	11.11%	0	0.00%	0	0.00%	1	4.00%	7	12.96%	18	16.98%	10	8.70%

What emerges from the data is that most dimensions are spread equally across the years, apart from the dimension of Economics that reaches a peak in 2016, and Wellbeing, which remains below 20% throughout all years (Figure 75). The peak in Economics is again representing the relative percentage of the dimension during 2016 (Table 28). The dimension of Inclusiveness is also quite interesting, as it seems to have been increasing since 2019.

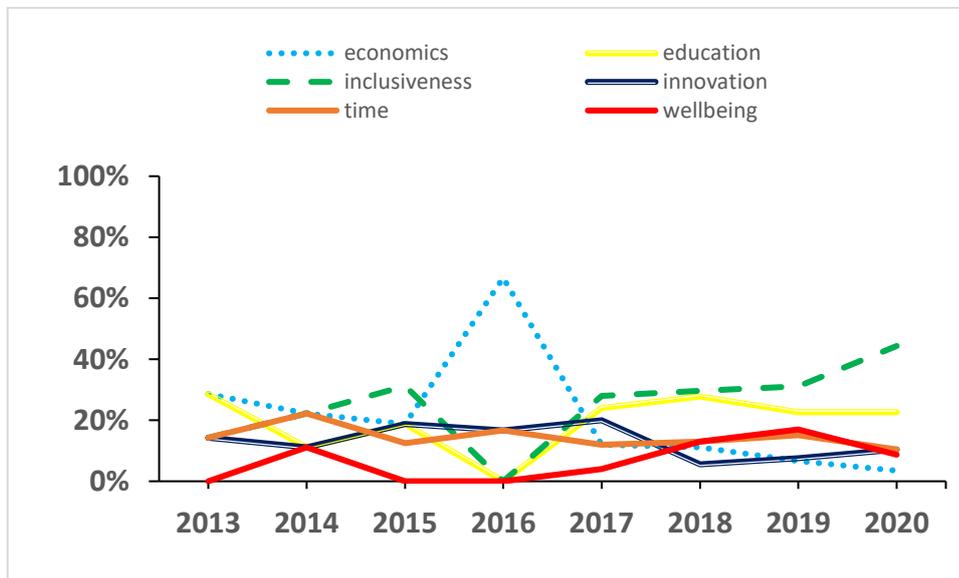


Figure 75: Distribution of the dimensions within the museum webpages.

Examining the use of evaluative language to promote the Slow Art Day on museum webpages shows that Appreciation and Affect do not show much difference in terms of frequency of use. Appreciation

is used 60% of the time to describe the event, while Affect around 40%, therefore we can say there is not much difference in usage frequency (Table 30).

Table 30: Appreciation and Affect in museums that took part to the SAD from 2013 to 2020.

Appreciation	Composition	<i>simple; global; free; volunteer-run; wide-range; new; calm-living; long; relaxed</i>
	Reaction	<i>Exciting; positive; nice; fun, interesting; very pleasant; special</i>
	Social Valuation	<i>Great; better; important; all ages; new and valuable; informative, eye-opening; quality time; rejuvenating; mindfulness; volunteer-run; appropriate</i>
Affect	Happiness	<i>Joy; love; excited</i>
	Satisfaction	<i>Slowly; intensively; more carefully; focused; inspired</i>
	Security	<i>Relaxed; present; calm</i>
	Inclination	<i>more deliberately</i>

I will start by describing the features of Appreciation of the Slow Art Day, how it is presented, its description, what it is like, and the complexity of the event. Regarding composition, taking a closer look at *global* and *simple*, I realized that, when promoting the event, museums tend to use recurrent formulas that are similar on all websites (82).

82) Slow art day is a *global* event with a *simple* mission: help more people to discover for themselves the joy of looking art slowly’.

The simplicity of the SAD not only refers to the “mission” or to the “goal” of the event, but also in some cases, to the ‘design’ and structure of how it is presented. This should encourage people to take part in the event and to feel involved while there. In fact, being “simple by design”, it is accessible and within reach to everyone, personal background notwithstanding. Accessibility is also indirectly reinforced in the use of the adjective *free*, as the event does not usually involve a cost, although museums might include an entry fee to access the building. The importance of the event is highlighted in the use of *global*, meaning that is well known and accessible around the world. Again, to encourage visitors to take part in the SAD event, elements of newness and well-being are used to describe it

(i.e., *new*, *calm-living*, and *relaxed*). Such elements are usually combined with specific activities (i.e., “*relaxed* discussion”), so that potential visitors do not feel intimidated by the event and might already know what to expect on that day.

Concerning reaction, adjectives are extremely positive and can be categorized under the semantic field of excitement (i.e., *exciting*, *interesting*, *very pleasant*, and *special, fun*). In particular, *exciting* is frequently associated with *discovery*, suggesting to visitors that the SAD can be a particular experience and a chance to learn something new about art and about oneself, as well as learning a new approach to art without necessarily being an art expert. Again, innovation and education seem to be intrinsically linked to one another.

The social valuation of the event is enhanced by the positive assessment of the quality-time spent in a museum, as for example in sentences such as: “it is a great way of spending a few hours” or “...a much better way of doing art museums than the usual idle ramble”. And again, the social valuation of the SAD is also found in elements of inclusiveness, specifying that it is “appropriate” for all individuals despite their age and educational background. Moreover, the social valuation of the SAD includes the semantic fields of wellness and innovation, which are in adjectives such as *eye-opening*, *mindful* and *rejuvenating*.

Regarding affect, happiness is mainly related to the sense of cheer and joy that visitors have when taking part in the event or when learning about art in a new way. Once again, education is linked to innovation and wellbeing. The adjective *excited* is used to describe the sense of excitement of museum curators in hosting the SAD event (i.e., “we are *excited* at the idea of hosting...”). One of the recurring formulas that appears on many museum websites promoting the event is: “Slow Art Day is a global event to encourage visitors to look at art slowly”. I have to admit that the adverb *slowly* was again quite difficult to classify. What does “to look at something slowly” actually mean? Does it mean to slow down yourself and to take time to look at art? Or does it mean to look at a piece of art in detail? Or do the two go together? Can it be used a synonym of ‘intensively’ and/or of ‘more carefully’? In this case, it was classified as interest, under the realm of satisfaction, together with *intensively*, *more carefully*, and *focused*. Elements of interest are again linked to education, to a new way to approach art and keep the visitors’ level of concentration high. By looking at security the use of *relaxed* and *calm* are again linked to wellbeing (i.e., “enjoying our artworks will leave you feeling *relaxed* and *calm*”). With regards to inclination, visitors are encouraged to “engage with art more deliberately”, again suggesting a new approach to art, different from the usual naiveness that visitors are used to. Once more, the SAD seems to leave visitors with a sense of empowerment and independence in the way they approach art.

### 5.3.1 Convergences and Divergences with the SAD blog

Both the SAD blog and the SAD Museum corpus show that the most frequent semantic dimensions highlighted in the texts are those of Inclusiveness, Education, and Time, while Economics is the one mentioned the least in both corpora. With regards to evaluative language, results show that in both cases, Appreciation is the Attitude subcategory used the most, while Affect seems to be used with less frequency. However, looking at evaluative language in more detail, we notice some convergences and divergences in the way subcategories are conveyed.

Starting with Appreciation and more specifically with “composition”, the SAD blog adjectives and evaluative items are mostly used to reinforce the content of the semantic dimension in which they have been tagged, while in the SAD museum corpus, adjectives reinforce the promotion of the event (i.e., *simple, global, free*). In the museum corpus, adjectives carry the content of each semantic dimension (i.e., *free*= Economics), condensing it in one or two words and going straight to the point in order to attract participants.

“Reaction”, seems to be conveyed in the same way in both corpora, highlighting the positive effects and impact that SAD events have on participants. However, in the SAD museum corpus, more stress is put upon the semantic field of excitement and fun. This is probably due to the fact that one of the aims of museums is to attract visitors, while the SAD blog objective is to inform and report different Slow Art Day events around the world in detail while creating a network among museum curators and participants/visitors.

With regards to “social valuation”, while on the SAD blog it can be specific to the dimension in which it has been tagged, in the SAD museum corpus, there seems to be more stress on the quality-time relation. Again, this may be a promotional strategy adopted by museums to encourage visitors to spend their free time in a useful, exciting, and innovative activity. Stressing the importance on the guarantee of the quality-time spent in SAD activities is highly relevant in the “social-acceleration” (Rosa 2003) that Western society is facing: even free and leisure time needs to be worthy.

The subcategories of Affect, in both corpora, see the elements of happiness, cheer, inclination, and security conveyed similarly, highlighting the positive feelings and emotions of participants taking part in the SAD.

### 5.3.2 The representation of the Slow Art Day in 2020

As we have seen in the previous subsection, the evaluative language that museums use to promote SAD has not changed over time, which is why it has been analysed without analysing the diachronicity of the corpus. However, due to the pandemic in 2020, most museums were forced to

change their plans and organize a virtual SAD event, to make it accessible to everyone at home. In this subsection, I will look at the specific case study of promoting of the Slow Art Day during 2020, focusing on the linguistic strategies that museums adopted to convey inclusiveness and accessibility. In order carry out my research, I considered the sub-corpus of the Slow Art Day Museum corpus, which includes texts from museums promoting the SAD event in 2020, for a total 19 texts and 7837 tokens.

Results emerging from the keyword list show that the most relevant word in the sub-corpus is *you* with 176 occurrences, followed by *virtual* with 22 occurrences. It is interesting to note that the personal pronoun *you* appears in 9<sup>th</sup> position (245 hits) of the general wordlist of the whole SAD museum corpus. However, out of these 245 hits, 69 of them are distributed between 2013 and 2019, while 176 hits are concentrated in the year 2020, highlighting an increase in use. The use of *you* in the SAD Blog is also quite high, with 381 hits in 25<sup>th</sup> position. Nevertheless, generating a keyword list of the SAD 2020 blog posts, *you* does not appear among the key elements. Going back to *virtual* and *you*, these words are already indicative of the content of the 2020 slow museum sub-corpus, alias online activities. *You* and *virtual* were taken as a starting point to further investigate items related to the 2nd person pronoun *you*, including *your*, *our*, and *we*, and all adjectives related to the digital world, including *virtual*, *online* and *social*. A collocation analysis of these words was carried out to study how the SAD event was promoted in 2020. As the evaluative linguistic features used to promote the event did not reveal significant changes over time, in this section, I will focus on how museums that took part in SAD in 2020, engage with their audience through the virtual realm. I will do so by looking at personal pronouns and adjectives belonging to the digital sphere.

### 5.3.2.1 Addressing visitors: the use of *you*.

Starting from an examination of *you* used as a term of address, I sorted the collocations into different blocks of examples according to the function of the sentence in which each instance of the pronoun occurred. In the following set of examples, *you* is followed by the modal verb *can*, implying the epistemic modality of someone being able to do something. The use of *can* allows visitors to feel that they are actively able to interact with the museum and with the activity that the institution is proposing. The modal verb *can* indicates the ability of someone to perform something. By using this modal verb, museums are providing tools of empowerment to their visitors who can choose whether to share their thoughts online (Example 83) or to work at their own pace (Example 85).

83) *You can* share your thoughts what you've seen and experienced while looking at artwork slowly in virtual realms.

84) *You can* view the three of Bessie Davidson.

85) You can work at your leisure.

Sentences in the following two sets of examples can be classified as an explicit form of interaction that involves “demanding”, which is used by museums to interact with their audience, who, according to Ravelli (2006: 74), are actively expected to respond. This form of interaction can take place through questions or through commands. As Ravelli (2006:75) points out, with questions, visitors are asked to answer actively, becoming effective participants of the text that they are reading. Examples 86—90 exemplify how museums question their visitors to elicit their engagement with the activities of SAD. Such questions may be personal ones regarding their feelings (Example 87), and preferences (Example 89), or general ones concerning the exhibition (Example 88).

On the one hand, despite engaging in a conversation with their visitors, museums remain in charge of communication by being the ones to ask the questions, while allowing visitors “to share knowledge and to take up the given by the museum” (Ravelli *ibidem*: 74). On the other hand, through questions, visitors are guided and ‘taken by the hand’ in further understanding the specific activity proposed by the museum.

86) As you come upon this piece, what do you observe about reaction to this work?

87) How do you feel?

88) What questions do you still have of this work?

89) What did you like best of slow art movement?

90) Did you know you can view the entire Crystal Bridge digitally?

The set of examples numbered 91—99 shows museums engaging with visitors through commands. While on the one hand the use of the imperatives elicits active responses from visitors, making them feel involved, on the other, it reinforces the unidirectional role of the museum, which is characterized by a “lack of reciprocity” (Ravelli *ibidem*: 74). However, the peculiarity concerning SAD in 2020 is that it takes place at home or in a “safe space” where visitors feel at ease in virtually viewing an art exhibition or in taking part in a particular activity. This means that despite unidirectional instructions from the museum, visitors may not feel overwhelmed when following them. Moreover, visitors are encouraged to become active co-creators of meaning by either participating in the online group discussion at the end of the activity, by posting the event on social media, by leaving a comment, or through a simple hashtag containing the keywords of the event (see Examples 98 and 99). Again, levels of involvement in these activities vary according to the visitors’ level of comfort, making the event accessible to anyone from any background or personality. Engagement and involvement are also created by the encouragement to take part in practical activities (Examples 91, 92, and 93), where visitors are guided “step by step” on how to engage with a work of art. For the virtual SAD, museums

try to recreate a situation that is similar to the one that would have normally taken place in a museum space, taking however advantage of the online environment, where participants can click or zoom on an image, or decide to customize the activity according to what they have in their surroundings (see Example 97).

This also confirms Education as being one of the core values of SAD: learning about works of art, no matter what they are or how well-known they are. The re-creation of the museum space is also confirmed in Example 95, where one museum suggests visitors create their own gallery by printing out works of art. This would not be possible in a ‘normal’ situation (non-pandemic situation), where visitors would walk through an exhibition passing by works of art which have already been arranged by the museum curator. Again, one of the purposes of SAD is to allow visitors to engage with art in a new and different way, and to learn to appreciate it and actively engage.

- 91) Write down all the emotions *you* feel.
- 92) Draw a picture if *you* like.
- 93) Close *your* eyes
- 94) Engage *your* body and mind with specific artworks you find.
- 95) If *you* have access to your own colour print, make *your own* in-home gallery.
- 96) Choose the wall, shelves in *your* home, photographs in *your* books or artworks from ICA collections
- 97) Locate artworks in *your* immediate vicinity that interest you.
- 98) Share *your* creation with us.
- 99) Share *your* experience on social media by using the hashtag #SlowArtDay2020.

### 5.3.2.2 Introducing themselves to visitors: the use of *we*.

Examining the collocations of the personal pronoun *we*, it is mostly used (non-inclusively) by the museum to talk both about itself as an institution and about the staff working ‘behind the scenes’, while creating a clear distinction with *you*, namely the visitors, reconfirming their unidirectional role (Zou and Hyland 2019).

In the following set of examples (100—102), museums introduce themselves and engage in a direct dialogue with visitors. By referring to themselves in the first-person plural, museums reduce the distance between themselves and their audience and present themselves in a humanized way, with actual feelings (Examples 100 and 101). In Example 102, the instruction given by the museum to look at a piece of art for a certain amount of time is softened by “we encourage”, which again creates less distance while making visitors feel free to use their time in autonomy and as they please.

- 100) *We* are excited to be sharing a couple of works with *you* to be participating in the Slow Art Day.
- 101) *We* are so pleased *you* have chosen to spend *your* time with *us* here at...

102) We encourage you to spend 5-10 minutes...

In Examples 103—106, I have grouped all sentences where museums inform visitors that SAD will take place online due to Covid-19. Surprisingly enough, out of the 19 museums present in the sub-corpus, only four of them were explicit in linking the cause of the virtuality of the event to the coronavirus pandemic, while other institutions simply informed visitors that the event would take place online. Apologizing to the audience for being virtual (Example 103), museums lower their institutional role and expose themselves as a group of people rather than an unreachable institution. Humanization of the museum institution is quite evident in Example 104, where there is a clear distinction between the closure of the museum as a building, and the opening of virtual interaction between museum staff and visitors. This is reinforced again by the juxtaposition between *museum* and *we*, where visitors get the idea that behind the institution, there are actual people working for them to make art more accessible. In Examples 105 and 106, *we* groups together both visitors and museum curators, placing museums and visitors at the same level. In fact, this inclusive use of *we* symbolizes the common situation of lockdown and isolation that everyone is experiencing during the pandemic. In example 105, the roles are quite clear: in the first part of the sentence *we* includes museum curators, artists and visitors sharing the same social situation, while in the second part of the sentence, *we* refers to the museum which invites visitors (“you”) to take part in the virtual event, reconfirming the institutional role of power of the museum.

103) We are so sorry we can’t welcome you to the museum.

104) Due to the museum’s closure in an effort to stop coronavirus, we wanted to bring the event to you.

105) While we cannot be together in galleries at this time, *we* invite *you* to join *us* online connecting with art more deeply.

106) As we are in lockdown, people can see artwork (digitally), and...

### 5.3.2.3 Promoting SAD in the virtual realm.

I will now explore the use of the linguistic items belonging to the semantic field of the digital world and consider how they have been used to promote the event. In Examples 107—112, some of the sentences contain the lexical items *virtual* and *online*. Once again, an imperative form (Examples 107— 111) is used to invite visitors to take part in the SAD event.

Both *virtual* and *online* are used to specify the modality of the event taking place, carrying an intrinsic positive evaluation on the “complexity” (Martin and White 2006) of the event. The possibility of joining SAD virtually means not only that the museum has the technological affordances to organize

such an event digitally, but it also implies that it is accessible to anyone with an internet connection. The museum tours and events are advertised as if they were to take place in the real world, with the only difference that *virtual* and *online* are used to specify the digital nature of the event. Before the pandemic, museums would have advertised the event by saying ‘join us for a slow art day’, while during the pandemic, the modifier ‘virtual’ is added to specify the modality of the event taking place. The modality of the event in fact, seems to be the only change in SAD in 2020, as its core values have remained the same.

The only reference to a sort of parallel world is given in Example 107, with “virtual realm”, implying a whole different dimension of communication. The use of digital support in the SAD activities may seem slightly paradoxical, considering that the event was initially founded with the intention of making people slow down, relax, engage with art for a long time, and disconnect from the outside world and from multitasking. However, inclusiveness is also one of the SAD core principles, and through the virtual world, the event becomes accessible to anyone with a wi-fi connection. Example 110 also shows a (possibly) unintentional pun with the verb *connect*: on the one hand it refers to the modality through which visitors connect to the event, while on the other hand, it refers to the close connections that visitors may have with art when taking part in SAD.

- |      |  |
|------|--|
| 107) | Today we meet in the <i>virtual</i> realm.   |
| 108) | Join us for a <i>virtual</i> slow art day!   |
| 109) | Take a <i>virtual</i> tour of some of the greatest museums through Google Arts and cult. |
| 110) | Join us <i>online</i> in connecting with art more deeply.                                |
| 111) | Focus on what you can see while looking at art <i>online</i> .                           |
| 112) | Shannon will lead an <i>online</i> discussion.   |

To conclude, in the last set of examples (113—116), I have considered the use of the item ‘social’, referring both to social media (example 116) and to social distancing (113, 114, 115), which is the physical distance that people should keep between one another to prevent the spread of the virus. Even though in most cases museums participating in SAD have not explicitly referred to Covid-19, they have sometimes implicitly mentioned social practices related to the pandemic, such as that of social distancing and washing hands. Example 113 clearly shows how digital platforms can become a place of “social belonging” during this particular moment of “social distancing”. This is also confirmed in example 114, where an online community that is easily accessible from home fills the void created by social distance. Once more, the idea of involvement and community building are one of the core principles of SAD, which is why social distancing has been compensated by activities that are accessible to anyone with an internet connection.

- 113) Check our *digital* extension for our second-floor community space—a place to foster *social belonging* during *social distancing*
- 114) While *social distancing* keeps us from celebrating Slow Art Day together, in the ICA galleries, we invite you to try Slow Art Day from home.
- 115) If you do choose to take a walk, remember to practice *social distancing* and to wash your hands before going outside
- 116) Share your experience on *social media* and don't forget to tag...

The sense of belonging to the SAD community that is accessible to anyone online confirms the fact that inclusiveness remains one of the core dimensions of SAD.

Overall, in relation to the characteristics of *slow* in the representation of the SAD in the virtual world, it appears that rather than highlighting the peculiarities and benefits of slow, looking at 2020, museums are promoting the originality and innovation of an online Slow Art event while giving participants the possibility of learning about art and being able to slow down.

- 117) In these uncertain times, it's important to *slow down* and focus on the present.
- 118) *Slow Art Day* is a global event with a simple mission to help more people discover for themselves the joy of looking at and loving art.
- 119) A tour will be offered at 11:00 AM in which participants will gather with a Museum docent to observe five works in 45 minutes and share experiences and discuss insights gained through *slow looking*.

Example 117 shows how encouraging participants to slow down and take their time to participate in the SAD event can be key during the context of Covid-19 (“in these uncertain times”). In most cases however, *slow* is used to describe or mention the slow looking activities that museums have organized (119), or to promote the event by using a fixed formula (118) which was taken from the About Us page of the SAD official blog.<sup>51</sup>

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<sup>51</sup> Slow Art Day About Us page available at: <https://www.slowartday.com/about/> .

## 5.4 The Slow Art survey

What follows are further results of the Slow Art survey some of the perceptions of slow were already outlined in Chapter 4. The same survey also asked respondents to report both their habits regarding museums, and their opinions and willingness to watch and appreciate art in a different way.

### 5.4.1 Respondents' socio-demographic characteristics and museum visit habits

In this (sub)section I will present the results of the Italian and the English native speakers of the Slow Art survey. I will discuss these results first comparing the participant's socio-demographic characteristics and their museum visiting habits and then their opinions and willingness to see and appreciate art in a different way. The number of Italian respondents who took part in this survey was 240, while the number of English speakers was 118. The Italian participants were split equally between males and females, with 45.8% of them aged between 18 and 30, 25% between 31 and 45 and 29.2% older than 45. In terms of education, 76.2% of participants declared having a degree or post-graduate degree and 23.8% were educated at the high school level or lower; 28.8% stated having a modest or difficult financial situation, 63.7% a good situation and 7.5% reported excellent economic conditions. Participants were geographically distributed across Italy as follows: 61.2% from Northern Italy, 16.3% from Central Italy and 22.5% from Southern Italy and Islands.

The number of English native speakers who took part in this survey was 118. Of the 118 participants, 59.3% were females (40.7% males), with 31.4% aged between 18 and 30, 22% between 31 and 45 and 46.6% older than 45. A total 31.4% stated having a modest or difficult financial situation, 55.9% a good situation and 12.7% an excellent economic situation. Native speakers were distributed across Anglo-Saxon countries as follows: 61.9% from the UK, 21.2% from North America (US and Canada) and 16.9% from Australia and New Zealand. Both samples are biased in terms of education as 83.9% of participants declared having a degree or post-graduate degree and 16.1% were educated at the high school level or lower.

Table 31 compares museum motivation and habits of English and Italian speakers. All respondents had visited a museum at least once in their life, more than half of them find costs cheap (English 50.8% and Italians 54.2%), but the motivations to visit these exhibitions of these two groups are different and significant to the  $\chi^2$  test as illustrated in table 3. The majority of respondents (English 80.5% and Italian 70%;  $\chi^2=4.48$ ;  $p=0.034$ ) visit museums to see a specific exhibition. However, Italians (80.8%;  $\chi^2=21.71$ ;  $p=0.001$ ) appear to be more attracted for entertainments reasons than the English (57.6%), yet the English more for learning about the past (English 65.3% and Italians 48.8%;  $\chi^2=8.68$ ;  $p=0.003$ ) and cultural reasons (English 85.6% and Italians 35%;  $\chi^2=81.08$ ;  $p=0.001$ ).

About 80% of participants do not visit museums more than four times in a year and more than 60% said they spend between two and four hours for each visit. The small differences observed between English and Italian speakers were not significant to the  $\chi^2$ -test, while this test was significant with regards to how these two groups prefer to visit museums ( $\chi^2=7.48$ ;  $p=0.024$ ). English speakers (75.4%) prefer to visit museums in company more than speakers of Italian (60.8%), who also like to be alone (32.1%) more than English speakers (20.3%).

Table 31: Motivations and habits of museum visitors.

<b>Motivations and habits</b>		<b>Italian (N=240)</b>	<b>English (N=118)</b>	<b><math>\chi^2</math> value</b>	<b>p-value</b>
<b>Motivations:</b>					
- <i>To see a specific exhibition or display:</i>	Yes	70.0%	80.5%	<b>4.48</b>	<b>0.034</b>
	No	30.0%	19.5%		
- <i>For entertainment:</i>	Yes	80.8%	57.6%	<b>21.71</b>	<b>0.001</b>
	No	19.2%	42.4%		
- <i>For culture:</i>	Yes	35.0%	85.6%	<b>81.08</b>	<b>0.001</b>
	No	65.0%	14.4%		
- <i>To acquire knowledge about the past:</i>	Yes	48.8%	65.3%	<b>8.68</b>	<b>0.003</b>
	No	51.2%	34.7%		
<b>Visiting habits:</b>					
- <i>Frequency of visit:</i>	Less than twice a year	39.6%	46.6%	1.67	0.434
	Three or four times a year	39.2%	35.6%		
	More than four times a year	21.2%	17.8%		
- <i>Time spent visiting:</i>	Less than two hours	24.6%	31.4%	4.15	0.126
	Between two and four hours	70.4%	60.2%		
	More than four hours	5.0%	8.4%		
- <i>Visiting mode:</i>	Alone	32.1%	20.3%	<b>7.48</b>	<b>0.024</b>
	With friends or family	60.8%	75.4%		
	In a group	7.1%	4.3%		
<b>Use of facilities:</b>					
- <i>Guide:</i>	Yes	36.3%	20.3%	<b>9.36</b>	<b>0.002</b>
	No	63.7%	79.7%		
- <i>Audio-description:</i>	Yes	68.8%	50.8%	<b>10.86</b>	<b>0.001</b>
	No	31.2%	49.2%		
- <i>Library:</i>	Yes	8.7%	22.0%	<b>12.24</b>	<b>0.001</b>
	No	91.3%	78.0%		
- <i>Book:</i>	Yes	40.0%	69.5%	<b>27.52</b>	<b>0.001</b>
	No	60.0%	30.5%		
- <i>Reception:</i>	Yes	62.9%	35.6%	<b>23.77</b>	<b>0.001</b>
	No	37.1%	64.4%		
<b>Purchasing habits:</b>					
- <i>Books:</i>	Yes	33.7%	44.9%	<b>4.21</b>	<b>0.04</b>
	No	66.3%	55.1%		
- <i>Souvenirs:</i>	Yes	39.6%	55.9%	<b>8.54</b>	<b>0.003</b>
	No	60.4%	44.1%		
- <i>Café/Restaurants:</i>	Yes	22.9%	73.7%	<b>85.34</b>	<b>0.001</b>

Furthermore, both samples declare they use services such as a guide and library less used than audio-descriptions, books and receptions. In this case, significant differences between English and Italian speakers can be observed. For example, English speakers make less use of guides (English 20.3% and Italians 36.3%;  $\chi^2=9.36$ ;  $p=0.002$ ), audio descriptions and reception facilities (English 35.6% and Italians 62.9%;  $\chi^2=27.52$ ;  $p=0.001$ ) compared to Italians and this might be related to the fact that Italians need more help with the language, especially when they visit museums abroad. Italians, on the other hand, use museum library services less (English 22% and Italians 8.7%;  $\chi^2=23.77$ ;  $p=0.001$ ). In terms of purchasing habits, the number of English speakers buying items in museums is higher than Italians and is significant for books (English 44.9% and Italians 33.7%;  $\chi^2=4.21$ ;  $p=0.04$ ), souvenirs (English 55.9% and Italians 39.6%;  $\chi^2=8.54$ ;  $p=0.003$ ) and café/restaurants (English 72.7% and Italians 40%;  $\chi^2=22.9$ ;  $p=0.001$ ).

#### 5.4.2 Respondent attitudes towards Slow Art Day

In relation to the third section of the questionnaire where participants were asked to answer the questions “Have you ever heard of the “Slow food movement”?” and “Have you ever heard of the “Slow Art day”?”, results show that while about 90% of Italians and 62% of English speakers were familiar with the Slow Food Movement and its traditional values such as supporting local communities, organic food and ethical production, more than 95% of respondents stated that they did not know about the Slow Art Day. Thus, the majority of participants formed their attitudes towards Slow Art Day on the spot, for example, by reading the information provided with the online questionnaire (see section 3.4.1).<sup>52</sup> This is a somewhat surprising result, given that in the corpora analysed, Slow Art day is presented as a global and international event happening on the same day all over the world. Consequently, the SAD organization might consider new ways of reaching different audiences, and creating gateways with schools, universities and cultural associations that could help promote the event. Despite regularly advertising the events on the SAD blog, not all museums participating in the event advertise it on their website and only a few Italian and UK museums take part in the event each year. It would be interesting to extend the survey to participants in other European countries to see whether they are acquainted with the SAD and find bridges of communication between the United States, where the SAD started, and other countries.

In addition, despite the socio-demographic analysis of participant attitudes in each sample not showing any significant correlation to the chi-square test, comparing the opinions of English and Italian speakers shows interesting differences. Table 31 indicates that these differences are significant

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<sup>52</sup> According to psychologists, attitudes towards an object can be either expressed on existing information stored in memory or formed on the spot based on cues provided at time of the evaluation. These two ways of expressing and/or forming attitudes have originated two schools of thoughts: 1) the file drawer model (mental files stored in memory) and the temporary construction of attitudes (Vogel and Wanke, 2016).

to the  $\chi^2$ -test for all items other than “By learning new ways to look at art, I feel empowered” and “When I visit museums, I prefer to be independent and be free to leave whenever I want”.

Table 32: Comparison of Slow Art Day opinions between English and Italian speakers.

Evaluations by native speakers		Italian sample (N=240)			English sample (N=118)			$\chi^2$ -test
		Disagree	Neutral	Agree	Disagree	Neutral	Agree	$\chi^2$ -value (p-value)
<b>Items</b>	<i>For me, it is an exciting and original way to visit a museum.</i>	0.83%	9.17%	90%	11.02%	28.81%	60.17%	<b>47.88</b> (0.001)
	<i>For me, it is more about the experience itself, rather than just visiting a museum.</i>	20%	30.42%	49.58%	3.39%	27.12%	69.49%	<b>20.90</b> (0.001)
	<i>It gives me a new framework to look at art.</i>	0.83%	7.92%	91.25%	7.63%	26.27%	66.10%	<b>36.99</b> (0.001)
	<i>For me, it is educational, fun, interesting, eye-opening and informative at the same time.</i>	2.08%	14.17%	83.75%	4.24%	27.12%	68.64%	<b>10.80</b> (0.005)
	<i>For me, it is a new and valuable way to really see art.</i>	1.25%	4.58%	94.17%	9.32%	33.05%	57.63%	<b>71.94</b> (0.001)
	<i>By learning new ways to look at art, I feel empowered.</i>	6.25%	20.83%	72.92%	9.32%	28.81%	61.86%	4.57 (0.102)
	<i>It is a great opportunity to talk to experts and to the artists themselves. It gives me a new framework to look at art.</i>	1.25%	8.33%	90.42%	5.93%	16.95%	77.12%	<b>13.09</b> (0.001)
	<i>I prefer to visit museums by myself in complete freedom.</i>	19.58%	41.67%	38.75%	5.08%	16.95%	77.97%	<b>49.19</b> (0.001)
	<i>I believe one should visit museums in a spontaneous way.</i>	21.25%	49.17%	29.58%	11.86%	44.92%	43.22%	<b>8.15</b> (0.015)
	<i>When I visit museums, I prefer to be independent and be free to leave whenever I want.</i>	7.08%	32.92%	60%	13.56%	27.97%	58.47%	4.25 (0.119)
	<i>I believe, the entry fee will be more expensive than for traditional museums.</i>	25.83%	39.58%	34.58%	12.71%	47.46%	39.83%	<b>8.09</b> (0.017)

As expected, participants expressed more positive judgments on the first seven items (positive statements) and more negative evaluations on the last four items (negative statements).<sup>53</sup> For example, more than 90% of Italian participants expressed a very positive attitude towards Slow Art Day in terms of being an exciting, new, original, and valuable way to visit a museum as well as being a great opportunity to talk to experts and to artists. On the other hand, about 65.86% of English speakers felt more positively about other aspects such as the experience of the Slow Art Day rather than just visiting a museum because of the simultaneous educational, fun, interesting, eye-opening and informative aspects linked to the possibility of talking to experts and artists.

Such results are in line with the semantic domains that were identified to classify the promotional elements of the SAD; SAD is promoted as an event where it is possible to learn about art (hence, Education) in an innovative and new way (hence, Innovation and Experience), while having fun (Wellbeing) and sharing ideas with other people (community building and Education). Again, all these values and dimensions are implicit in the adjective *slow* that precedes *art day*. When approaching SAD for the second time, participants might already be aware of the connotations and meanings that *slow* implicitly carries. Participants are aware of approaching museums in a different way and to learn about art through activities and discussions.

Regarding the negative aspects of Slow Art Day, in both groups more than 58% of participants prefer to be independent and free to leave whenever they want, About 78% of English participants prefer to visit museums in complete freedom, while in both groups most of the respondents believe or are uncertain about the fact that Slow Art Day can be expensive and that one should visit museums in a spontaneous way. This is an important result to consider because the linguistic analysis of the SAD indicates that the economic dimension is rarely mentioned; the dimension of economics is mentioned in 32 of the 52 texts belonging to the SAD slow museum corpus, and in 45 of the 266 texts belonging to the SAD blog. With regards to the SAD blog, the dimension of economics is described from the point of view of the SAD event organizers, highlighting the fact that it relies on volunteers, while the SAD slow museum corpus, references economics by stating the free nature of the event to everyone or, in some cases, to participants who have specific museum membership. Not mentioning that the event does not have a cost nor stating the price of a possible museum membership might be intimidating to new participants. The survey reveals that an important aspect in promoting the Slow Art Day involves being transparent and clear about the price that people have to pay for enjoying this new way of appreciating art. Additionally, issues related to the visitor's freedom when taking part in

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<sup>53</sup> Since for several positive statements, respondents did not score on the “strongly disagree” category, the initial 5-point Likert was collapsed to a 3-point Likert scale (Disagree, Neutral and Agree).

SAD are not directly mentioned on the blog nor in the museum websites. It seems that visitors will have to follow along with an organised activity which may diminish the pleasure of just wandering around galleries and stopping to gaze in front of whatever work of art happens to attract them. Maybe museums taking part in the event could make more explicit statements regarding time, estimating the total time of each activity as well as making it clear that visitors are free to leave at any time they wish.

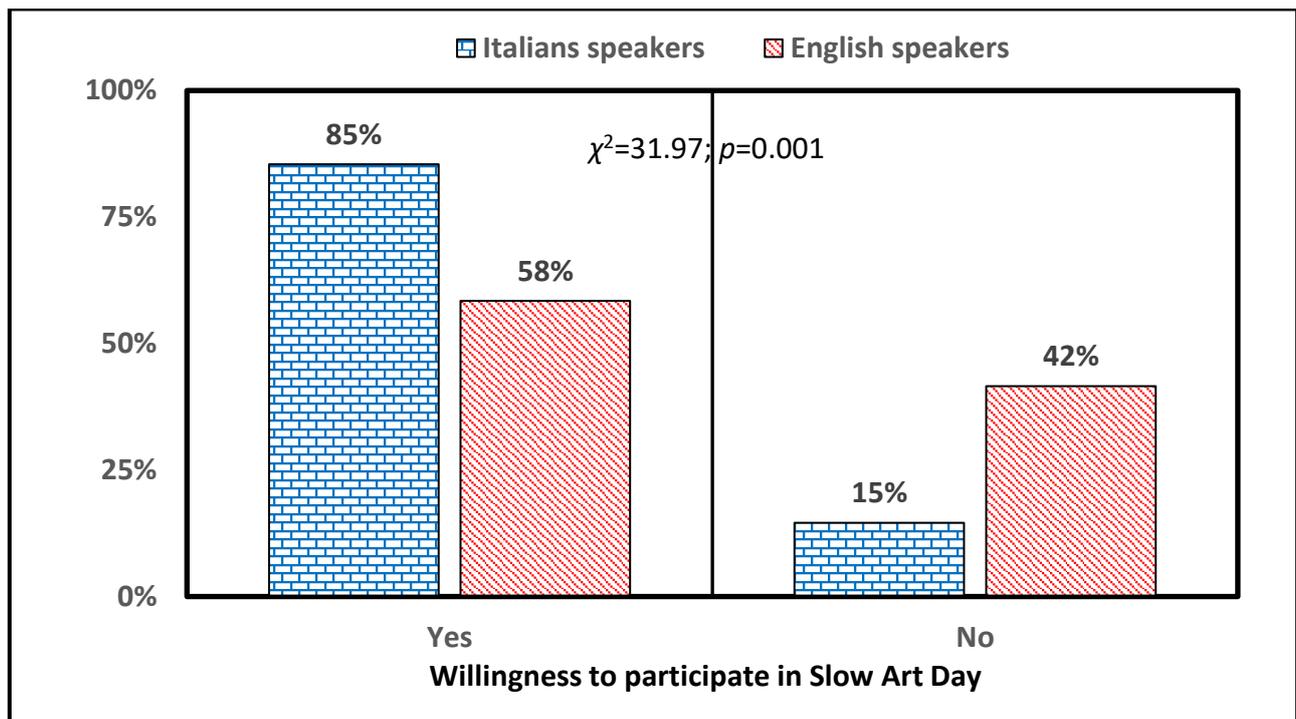


Figure 76: Willingness to participate in Slow Art Day.

Finally, Figure 76 illustrates the willingness to try a Slow Art Day (not during the Covid19 pandemic) if slow art museums were immediately available to respondents. Italians (85.4%) appear to be more willing to try the experience of the Slow Art Day than English speakers (58.4%). This difference was significant to the chi-square test ( $\chi^2=31.97; p=0.001$ ), and here again the willingness of each sample to participate, was not affected by the socio-demographic characteristics of the participants. This result might be linked to the perceived positive connotation of the word slow which emerged from the diachronic analysis of this adjective in the Italian culture and to the fact that the culture and notions of slow movements were introduced in Italy and it was quite some time ago.

## 5.5 Conclusions

In this chapter I have explored how the Slow Art Day is promoted both on the official Slow Art Day Blog and on museum webpages. After having set out the aims and objectives of this chapter, I then divided my results in three sections: the first focussing on the SAD blog, the second on the museum corpus, and third on the survey results. As outlined in section 3.3.2, I generated a wordlist from the SAD Blog corpus and, starting from the most frequent items I then carried out a collocation analysis which allowed me to organize and sort results into six semantic dimensions linked to the Slow Art Day: Economics, Education, Inclusiveness, Innovation, Time, and Wellbeing. A data analysis was carried out using both a quantitative and qualitative approach. Quantitative analysis allowed me to trace a general trend of the frequencies of the semantic dimensions of the representation of SAD in both corpora throughout the years, as well as identifying the most frequent dimensions in each of the two corpora. Quali-quantitative analysis instead, was used to carry out the exploration of evaluative language (based on Martin and White 2006) in both corpora. In particular, I focused on how appraisal is used to enhance and promote the different dimensions of the representation of the event in the SAD blog, and how it is used to promote the SAD event in general on different museum webpages, with a particular focus on the year 2020.

Results from the SAD blog show that the representation of Slow Art Day is not only related to time and art, as the name of the event seems to suggest, but also to other values and semantic dimensions such as education, inclusiveness, wellbeing, and innovation. The word *slow* in “Slow Art Day”, carries a series of other meanings that participants, visitors, and museum curators are already aware of when taking part at the event.

Outcomes from my quantitative analysis of the SAD blog have shown that the most frequent semantic dimensions mentioned in the posts are those of Inclusiveness (31.31%), Education (20.50%) and Time (16.87%). The appraisal analysis of the texts has shown that dimensions are intertwined with one another. In particular, looking at the Attitude outcomes of these domains, shows that from a quantitative perspective Appreciation is the most dominant subcategory, with a relative frequency of 72,99% of the tagged evaluative items, while Affect represents the remaining 27,01%.

From a qualitative perspective and with regards to Appreciation, results show that composition is used to boost the meaning of each semantic dimension (i.e., *long* for Time; *challenging* and *simple* for Education; *mindful* for Wellbeing; *free* for Economics; *new* for Innovation and *accessible* for Inclusiveness). However, in some cases, composition adjectives and evaluative items emphasize the interconnection among the dimensions: for example, the evaluative item *new* used in Education

carries elements of meaning linked to innovation. Elements of the subcategory of reaction are similar throughout all the dimensions, underlining the positive effect that SAD activities have on their participants. With regards to social valuation, evaluative language is used to both emphasize the value and worthiness of each dimension, as well as to reinforce their intertwinement. For example, in Innovation activities are described as “an *inspiring occasion* to learn art”, linking the event to learning and education. Regarding Affect, evaluative language is shown to be used similarly throughout all the dimensions. However, happiness (39.96%) and satisfaction (30.41%) remain the most frequent subcategories, confirming the idea that participants experience a sense of cheer and reward after taking part in a SAD activity.

Results emerging from the SAD museum corpus reveal that the dominant dimensions are those of Inclusiveness (33.52%), Education (22.30%) and Time (13.07%), confirming the findings from the analysis of the SAD blog corpus. Again, similar to the SAD blog outcomes, Appreciation represents almost 60% of the Attitude items that were tagged in the corpus, while the remaining 40% is Affect. From a qualitative perspective and with regards to Appreciation, for example, evaluative items that were classified under “composition” (e.g., *simple, global, free*) implicitly carry the meaning of the dimensions that represent the SAD: Economics, Inclusiveness, or Innovation. As for reaction, adjectives and items are linked to the semantic field of fun and excitement, which are functional to the promotion of the event and to encourage visitors to take part in the SAD activities.

Similar to the SAD blog, social valuation groups adjectives and evaluative items together that highlight the worthiness of the event, again linking different semantic dimensions together. However, what seems to differ from the blog, is that, in this case, lexical items such as *valuable*, “*great way to spend time for*”..., or *quality time*, emphasize the importance and the centrality of time. Again, this might be because museums are addressing the event to potential visitors who live in a fast-paced world where time equals money or any type of value. Therefore, by placing importance on the value of time, museums are suggesting that SAD activities provide visitors with something more than a different way to spend their free time: SAD provides participants the opportunity to learn, relax and create a network with new people.

Looking in depth at the promotion of the SAD event during the year 2020, results generated from the keywords list show that the most frequent representative items of the 2020 museum corpus are *virtual* and *you*. In fact, due to the pandemic outbreak, cultural institutions were forced to carry out their activities virtually. A detailed look at the promotion of the 2020 event shows that what is most highlighted is the virtual nature of the event. Museums encouraged participants to experience the possibility of “slowing down”, the opportunity of creating, understanding, and learning about art from

home. The use of *you* helps to create less distance in a historical moment where social distance seems to be the only option. It also helps participants feel as though they are actively participating and co-creators of the SAD event.

To conclude, the outcomes of the questionnaire show that most visitors, despite not being initially aware SAD, have positive attitudes towards taking part in the SAD event expressing their interest in both learning about art and trying a new experience where they can actively engage with art, confirming the positive evaluation resulting from the blog and website appraisal analysis.

## Chapter 6: Conclusions

The purpose of this study was to explore the new values of slowness in the fast world we are living in now, specifically looking at the shades of *slow* both from a linguistic and a sociological perspective. My initial hypothesis was that Petrini's Slow Food Movement (SFM) with its "good, clean and fair" slogan might have done more than introduce the English loanword *slow* into the Italian language, but also influence the connotations of the word in English, bringing a new positive connotation and meaning to this adjective. I investigated whether and how new values of *slow* are encouraged in certain cultural spaces, such as those of museums to answer the following research questions:

- Since it first entered the Italian language, has the meaning of the word *slow* changed?
- How do both English and Italian speakers use and perceive the term *slow* in their respective language?
- Which values does the Slow Art Day event promote?
- Which linguistic options are adopted in the promotion of Slow Art Day events by museums and organizers?
- How do Italian and English visitors potentially perceive Slow Art Day?

A review of the literature on *slow*, museum communication and blogs, allowed gaps in knowledge to be identified and helped set my work within the context of previous research. Starting with the definition of *slow* and moving to its new meaning in relation to the SFM, I realized that, despite having influenced other analogous movements, the word *slow* has never been analysed from a linguistic point of view. Schneider (2008) argues that within the context of SFM, *slow* clearly refers to the set of values linked to the movement's slogan of "good, clean and fair". The need to slow down is extremely relevant in the context of the "social acceleration" (Rosa 2003) that western society is now facing. In particular, new uses of *slow* are coherent with the "intentional social deceleration" (Rosa 2003: 17) that Western society needs in order to take a break from the busy lifestyle we are emersed in. Social acceleration is also visible in leisure time, and specifically in the context of art and museums, where people spend less than 10 seconds in front of a piece of art. This has led to the creation of the Slow Art Movement, aimed at encouraging museum visitors to engage with art for longer and to take part in interactive activities that may help them learn more about art while relaxing and meeting new people.

Museum communication has been analysed from many perspectives, focusing on the role of visitors and of museum institutions, as well as looking at the detailed meanings conveyed through museum texts, the use of style, grammatical voices, and lexical choices (Ravelli 2006). Lazzeretti (2016)

argues that museum communication is intertwined with different forms of communication such as those of art, media communication, and promotional discourse. I investigated how the promotion of Slow Art fits into the context of Museum communication. Blogs have become an important space for self-promotion and for the creation of group identity (Davies and Merchant 2007, Myers 2010, Luzón 2012), which is why the analysis of the Slow Art Day official blog is fundamental to tracing elements of self-promotion and community-building.

My research questions led me to develop two directions of research. First, I carried out a diachronic analysis of the word *slow* both in Italian and in English, after which I examined native speakers' perception of the word *slow* in spoken Italian and in spoken English. Second, I investigated the promotion of the Slow Art Day event and how museum visitors respond to it. For both these investigations, I relied on corpus linguistics methodology and survey data.

More specifically, to investigate the diachronic use of *slow* I collected two diachronic corpora, one made up of texts collected from the Italian newspaper *La Stampa* (1969-2019) and one of texts from the British newspaper *The Guardian* (1989-2019). Through the collocation analysis of *slow*, I was able to create different semantic preferences of *slow* in both Italian and English, and analyse where my word of interest carried positive connotations and whether (if so, how) its meaning has changed in English since the beginning of the Slow Food Movement. In other words, could the use of *slow* in Italian – a word originally loaned from English – have influenced the word usage in English, its language of origin?

For my second research focus, I collected two corpora, one made up of posts from the Slow Art Day blog, and another from museum websites that advertised the event on their webpages. As a starting point, semantic dimensions were identified in the representation of the SAD to get an idea of what the SAD wanted to promote. Within such dimensions, evaluative lexicon was examined with the support of Martin and White's (2005) appraisal theory.

My findings from both research foci were then integrated with the outcomes of an online questionnaire that was administered to speakers of Italian and English. The aim of the questionnaire was to analyse the perceived value of the connotations of *slow* in Italian and in English, as well as how the Slow Art Day was received by respondents.

- Since it first entered the Italian language, has the meaning of the word *slow* changed?

Regarding Italian, my results show that since 1989 and the introduction of the Slow Food Movement, not only has the English adjective *slow* begun to be used in Italian, but it has also expanded to a range of domains and regularly carries a positive connotation. The meaning of *slow* implicitly carries the

ethical values that were first promoted by Petrini in 1989, namely ethics, wellbeing and environmental awareness. Moreover, while the word *slow* was initially followed by its Italian translation ‘lento’, owing to the fact that it needed to be explained, in more recent articles, there was no longer a translation or reference to Petrini when citing *slow*, meaning that Italian has acquired the word in everyday language. Therefore, in Italian *slow* seems to refer to time in a positive way, as a different lifestyle approach to, taking time to understand things properly, to learn, to cook, to make, or to travel. It is also used to describe environmental awareness.

The same cannot be said for the use of *slow* in English, where the diachronic study of the word through *The Guardian* corpus of articles, shows that it is still used with its negative and neutral connotations, while the positive connotations introduced with the SFM are still rather limited to a few selected aspects of the slow movement in general. However, within the context of movements stemming from the SFM, *slow* not only carries the positive connotations, but is also connected with the semantic preference of wellbeing and environmental awareness. In particular, slow movements are always described as a social manifestation or statement against the fast-pace and accelerated life around us. Therefore, the use of *slow* in its positive connotations connected with movements and food was taken from the new meanings attributed to the English loanword in the Italian Slow Food Movement as a contrast with *fast* and “fast food”.

How do both English and Italian speakers use and perceive the term *slow* in their respective languages?

Questionnaire outcomes show that, in Italian, most participants have used or have heard the word *slow* in different contexts. The most positively perceived domain is that of Food, probably due to the influence of the Slow Food Movement. However, *slow* is perceived positively in other contexts such Entertainment, Society, and Tourism. Regarding English, *slow* is perceived positively in the domains of Food and Tourism, while negatively in those of Entertainment, Medicine, Politics & Economics, Society, and Sports. This provides additional support confirming the influence of the SFM on other analogous movements (e.g., Slow Tourism, or Slow Walking). Therefore, *slow* is perceived positively in the domains of Food and Tourism both in Italian and English, confirming findings from the diachronic analysis. In fact, *slow* shares the same meaning in both domains in both languages and can potentially generate similar phraseological combinations in both languages.

- Which values does the Slow Art Day event promote?

Within the specific context of Slow Art Day, the adjective *slow*, used to define a special event, already carries new meanings other than that of time. *Slow*, does not refer to a long and boring day staring at

art, but it implies ‘slowing down’, taking a break from a busy and fast paced everyday life. The adjective *Slow* in “Slow Art Day” implicitly carries within it the meaning of most of the semantic dimensions that were identified when analysing the related corpora. In this context *slow* means dedicating time to *really* look at art (Time and Education), to learn something new (Education and Innovation), to meet people, to share thoughts (Inclusiveness), to relax, and to connect with one’s inner self and with the piece of art (Wellbeing). Studying the promotion of the event revealed the use of positive language within each of the six semantic dimensions that were initially identified as core aspects of the representation of the event.

- Which linguistic options are adopted in the promotion of Slow Art Day events by museums and organizers?

Attitude analysis of the evaluative language adopted in both the Slow Art Day blog and on the museum websites that advertised the event online revealed that Appreciation is the most represented subcategory. Museums, in particular, adopt a more concise and direct language when promoting the event and the evaluative items adopted implicitly refer to the semantic dimensions that best represent the SAD (e.g., *free* for Economics, or *mindful* for Wellbeing).

Additionally, outcomes from both corpora show that evaluative language tagged under the subcategory of composition is used to either reinforce the meaning within each semantic dimension of the SAD event, or to emphasize the interdisciplinary nature of the event. Reaction is used similarly throughout all dimensions, underscoring the positive effects of the SAD on participants. As for social valuation, evaluative language is used to emphasize the worthiness (i.e., *new*, *useful*, *insightful*) of each dimension as well as highlighting their interconnection. However, in the museum corpus, social valuation seems to highlight the value of quality and time (i.e., *valuable*). This might be indicative of time as a key issue, which, in a fast-paced world, equals money. Therefore, museums are suggesting that by taking time and slowing down engaging with SAD activities, visitors earn quality-time which equals learning, creating, sharing, and meeting new people. Concerning Affect, outcomes reveal that evaluative language is used similarly throughout all the dimensions, confirming the sense of happiness and satisfaction that visitors experience after a SAD activity.

What is most interesting in the specific focus on the 2020 museum case study is that the promotion of the SAD event reveals a heightened perception of the need to involve the participants in a digital event. During the Covid-19 pandemic outbreak, museums focused on the digital aspect of the event, rather than on the values of the SAD, such as Time, Education, and Wellbeing. It seems that the pandemic has changed our rhythm, forcing us to slow down and put a stop to our busy and frenetic lifestyle. In some ways, Covid-19 has also changed our relationship with technologies, which have

become an essential and indispensable tool providing access to our commitments, events, or activities that would otherwise be out of reach. The 2020 case study has also shown that elements of originality are highlighted together with those of inclusiveness. The study of the personal pronoun *you* confirms the central role and active engagement / involvement of participants in the SAD virtual events. However, this also confirms the “digital divide” theory developed by Van Dijk (2006): only people with a good internet connection and a technological device were able to take part in the SAD virtual event, suggesting that slow movements are still quite elitist and exclusive.

- How do Italian and English visitors potentially perceive Slow Art Day?

Unfortunately, outcomes from the questionnaire show that the majority of people - both Italian (90%) and English speakers (62%) - are not aware that the Slow Art Day exists. This is in slight contradiction with the international scope of the event organizers boast. The questionnaire sample was slightly biased, meaning that most of the participants held a high school or university degree. The fact that so few people knew about SAD indicates a failure in the communication channels used to promote the event: it seems that the Slow Art organization has direct contact with museum curators, but not with visitors, and not all museums promote the event on their website. In this context, social action could be taken to promote the event to kindergartens, schools, cultural institutions, and city councils. This could be done by taking advantage of social networks and technology channels, helping disseminate the event, to include more people from different social backgrounds, making art inclusive and accessible to a wider audience.

Overall, my work has filled a gap in literature by not only analysing the diachronic change of the meanings of the word *slow* both in Italian and in English, but also by providing a specific analysis on the promotion of the benefits of Slow Art Day. Results from my work show how a loanword can be recontextualized and re-semanticised in a host language, yet come to influence the meaning of the word in its language of origin. In this specific case study and within the context of Italian, thanks to the SFM, the loanword *slow* has been carrying a positive connotation and new meanings related to the field of wellbeing and sustainability. New meanings of *slow* have influenced the English language, but only in the contexts related to those of slow movements, tourism, and food. Within the context of Slow Art, questionnaire results have shown that most respondents (95%) were not aware of the SAD event, meaning that both blog and museums should work on the promotion of the event and try to expand it out of their inner circle. Moreover, respondents’ results suggest that being more specific on issues regarding the SAD activities (e.g., price, time, or freedom of leaving at any time), might encourage new visitors to take part in the event.

The limits to my study must be acknowledged, such as the educational background bias among the questionnaire respondents and the fact that I focussed mostly on promotional discourse in museum communication, while aspects of art discourse have not been considered. Further research on this topic could be carried out by investigating people's perceptions and the importance of slowness and of slowing down in other contexts such as the effects of the pandemic outbreak, looking at how technology has changed our relationship with slowness and with the various slow movements. In addition, the analysis of the SAD Blog and Museum webpages could be expanded by carrying out a multimodal analysis of the webpages to explore whether and if images help convey the idea of slowness. Further lines of investigation could be also explored in terms of slow discourse, looking into the introduction of other/new elements in language related to slowness and that may support the need of "social deceleration" (Rosa 2003). Finally, it would be interesting to find new channels and ways to promote slow art to different audiences and individuals, to make art and taking time for oneself more widely accessible.

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## Appendix 1: English Questionnaire

### SECTION I: Perception of the adjective *slow* in spoken English

Are you a native speaker of English?

Yes  No

The adjective *slow* is commonly used to define something happening without much speed (e.g., “a slow driver”), or something in delay (e.g., “slow at doing something”). It is also used in other contexts, such as describing someone who is not quick at learning (e.g., “slow learner), or something containing little action (e.g., “there are slow passages in which little happens”). Nowadays, in English, the word *slow* seems to carry positive connotations when associated to social movements (e.g., Slow Food movement) or to environmental issues. The following questions are related to the use of the word *slow* within movements.

Have you ever heard or used the word *slow* in a positive way?

Yes  No

Have you ever heard or used the word *slow* to define something else other than expressing doing/expressing issues related to time?

Yes  No

The word *slow* is used in several domains. We would like to know when using or hearing the word *slow* in different domains whether you perceive it negatively or positively.

	Very Negatively	Negatively	Positively	Very Positively	I do not know
Food	<input type="checkbox"/>				
Entertainment	<input type="checkbox"/>				
Politics and Economics	<input type="checkbox"/>				
Society	<input type="checkbox"/>				
Medicine	<input type="checkbox"/>				
Sport	<input type="checkbox"/>				
Tourism	<input type="checkbox"/>				
Other (please specify)					

In which of the following contexts are you more likely to use the word *slow* when associated to *social movements* or when describing something positively?

	Very Unlikely	Unlikely	Likely	Very Likely	I do not know
Wellness	<input type="checkbox"/>				
Rediscovery of local traditions	<input type="checkbox"/>				
To express something original and different	<input type="checkbox"/>				
To conduct a stress-free life	<input type="checkbox"/>				
To support the environment	<input type="checkbox"/>				
As a synonym for “green” or “environmental-friendly”	<input type="checkbox"/>				
To promote local goods	<input type="checkbox"/>				
To describe a community lifestyle	<input type="checkbox"/>				
Other (Please specify):					

## SECTION II: Museum visiting habits

The objective of this section is to collect information about the visiting habit of museum participants.

### Have you ever visited a museum?

- Yes                       No (Go to Section IV)

### Do you think that you will visit a museum in the next two years?

- Yes                       No (Go to Section IV)

### How often do you visit museums?

- Less than twice a year  
 Three or four times a year  
 More than four times a year

### When you visit a museum how much time do you spend there?

- Less than two hours  
 Between two and four hours  
 More than four hours

### When you visit a museum do you prefer to be...?

- Alone                       With family or friends                       in a group

**Why do you visit museums? (Please tick all those that apply)**

- To see a specific exhibition or display
- For entertainment
- For education / culture
- To acquire knowledge about the past
- Other (please specify) \_\_\_\_\_

**When you visit a museum, which facilities do you use?**

- Guided tour
- audio description
- Book shop
- Research facilities
- Reception
- Other (please specify) \_\_\_\_\_

**Do you think that museum entrance fees are...?**

- Very expensive
- Quite expensive
- Quite cheap
- Very cheap

**When you visit a museum, do you make any of the following purchases? (Please tick all that apply)**

- Books from the museum shops
- Souvenirs from the museum shops
- Food and drinks at café and/or restaurant

**SECTION III: Participants' opinion and acceptance of slow art innovative approaches.**

The scope of this section is to understand people's opinion and acceptance of slow art.

Have you ever heard of the "Slow food movement"?

- Yes
- No

The Slow Food Movement was founded in Italy to contrast the opening of the first Mc Donald's in Italy, back in in 1989. The Slow Food Movement sets a paradigm of new values, or better traditional values, within a context of globalization and capitalism. The slogan of the Slow Food Movement is "buono, pulito e giusto", which means "good, clean and fair", supporting local communities, organic food and ethical production.



Over the years, the values promoted by the Slow Food Movement were taken as an example and began to be applied to other fields as well. This is the case of Slow Media, Slow Tourism, Slow Money, Slow Housing and many others.

Have you ever heard of the "Slow Art day"?

Yes

No



Studies have revealed that on average people spend 8.7 seconds in front of a work of art. This has led museum curators to create a Slow Art Day, in other words an entire day dedicated to making time to learn more about art. As a matter of fact, the main mission of the Slow Art Day is to help people to discover and embrace for themselves the joy of looking and loving art. The Slow Art Day is a global event that takes place once a year in many museums around the world. The day dedicated to Slow art is usually organized in two phases:

1. Participants are asked to look at five works of art for ten minutes each. They may be asked to look at details, take notes or draw what they see.



2. Participants will meet and talk about their experience. Sometimes, discussions may be monitored by museum curators, other times they simply consist of a flow of spontaneous thoughts. In some cases, artists may be invited as special guests to take part to the discussion,



We would like to ask your opinion on the following statements regarding the way in which Slow Art Museums operate as described above. For each of the following statement, please express your level of agreement or disagreement:

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
It is an exciting and original way to visit a museum.	<input type="checkbox"/>				
It is more about the experience itself, rather than just visiting a museum.	<input type="checkbox"/>				
It gives me a new framework to look at art.	<input type="checkbox"/>				
It is educational, fun, interesting, eye-opening and informative at the same time.	<input type="checkbox"/>				
It is a new and valuable way to really see art.	<input type="checkbox"/>				
By learning new ways to look at art, I feel empowered.	<input type="checkbox"/>				
By discussing my perceptions of a work of art with other people, I broaden my point of view.	<input type="checkbox"/>				
It is a great opportunity to talk to experts and to the artists themselves.	<input type="checkbox"/>				
I prefer to visit museums by myself in complete freedom.	<input type="checkbox"/>				
I believe one should visit museums in a spontaneous way.	<input type="checkbox"/>				
When I visit museums, I prefer to be independent and be free to leave whenever I want.	<input type="checkbox"/>				
The entry fee will be more expensive than for traditional museums.	<input type="checkbox"/>				

**If slow art national museums were available to you tomorrow, which statement would best reflect your intention to visit a slow art museum?**

- I will definitely be visiting a slow art museum within the next 12 months.
- I will probably be visiting a slow art museum within the next 12 months.
- I will probably not be visiting a slow art museum within the next 12 months.
- I will definitely not be visiting a slow art museum within the next 12 months.

**SECTION IV – Socio-demographic characteristics of visitors**

**Please indicate your sex**

Female

Male

Prefer not to say

**Please indicate your age group:**

Under  
18

18-30

31-45

46-65

Over  
65

**What is your highest completed educational qualification?**

Secondary education  
(GCSE)

Post-secondary education  
(A-Levels or equivalent)

University

Postgraduate

**Nationality**

Australian

British

New Zealander

Other (Please specify) \_\_\_\_\_

**How would you describe the income situation in your household?**

Difficult

Modest

Comfortable

Well-off

## Appendix 2: Italian Questionnaire

### SEZIONE I: L'utilizzo dell'aggettivo *slow* nella lingua italiana.

In italiano il termine inglese *slow* è utilizzato in diversi contesti e le seguenti domande sono inerenti al suo utilizzo nel parlato.

Ha mai sentito la parola *slow* in italiano?

Sì  No

Negli ambiti indicati nella prima colonna, quale connotazione possiede *slow*?

	Molto Negativa	Negativa	Positiva	Molto Positiva	Non lo so
Cibo	<input type="checkbox"/>				
Intrattenimento (ex: spettacolo, musica, cinema, danza, eventi, etc.)	<input type="checkbox"/>				
Politica ed Economia	<input type="checkbox"/>				
Società	<input type="checkbox"/>				
Medicina	<input type="checkbox"/>				
Sport	<input type="checkbox"/>				
Turismo	<input type="checkbox"/>				
Altro (per favore, specifichi)					

In quale dei seguenti contesti ha sentito utilizzare più spesso la parola *slow*?

	Molto raramente	Raramente	Qualche volta	Molto Spesso	Non lo so
Benessere della persona	<input type="checkbox"/>				
Riscoperta delle tradizioni	<input type="checkbox"/>				
Fare qualcosa di diverso o originale	<input type="checkbox"/>				
Godersi la vita senza stress	<input type="checkbox"/>				
Cambiare modo di vivere	<input type="checkbox"/>				
Azioni per difendere l'ambiente	<input type="checkbox"/>				
Promozione di prodotti locali	<input type="checkbox"/>				
Esprimere negativamente eventi/andamenti dell'economia	<input type="checkbox"/>				
Criticare aspetti negativi nell'ambito della tecnologia	<input type="checkbox"/>				
Commentare negativamente andamenti di eventi sportivi o performance sportive	<input type="checkbox"/>				
Esprimere un giudizio negativo su certi aspetti di persone	<input type="checkbox"/>				
Altro (Per favore specifichi):					

## **SEZIONE II: Abitudini riguardanti le visite ai musei**

### **Ha mai visitato un museo?**

- Sì  No (Si veda la sezione IV)

### **Visiterà un museo nei prossimi due anni?**

- Sì  No (Si veda la sezione IV)

### **Quanto spesso visita i musei?**

- Meno di due volte all'anno  
 Tra le tre e le quattro volte all'anno  
 Più di quattro volte all'anno

### **In media, quanto tempo passa all'interno di un museo?**

- Meno di due ore  
 Tra le due e le quattro ore  
 Più di quattro ore

### **Quando visita un museo, preferisce essere...?**

- Da solo  Con famiglia o amici  in gruppo

### **Perchè sceglie di visitare un museo? (Può essere selezionata più di una risposta)**

- Per visitare una mostra specifica  
 Per divertimento  
 Per cultura  
 Per acquisire conoscenze sul passato  
 Altro (in tal caso, specificare) \_\_\_\_\_

### **Quando visita un museo, di quali servizi usufruisce?**

- Guide  
 Audio-guide  
 Librerie  
 Strumenti di supporto alla ricerca  
 Reception  
 Altro (in tal caso, specificare) \_\_\_\_\_

### **Ritiene che il prezzo del biglietto di ingresso sia...:**

- Molto caro  
 caro  
 economico  
 Molto economico

**Quando visita un museo, solitamente acquista uno o più dei seguenti articoli? (Può essere selezionata più di una risposta)**

- Libri dal negozio del museo
- Souvenirs dal negozio del museo
- Cibo e bevande dal bar o dal ristorante

### **SEZIONE III: Valutazione dell'opinione e dell'accettazione dei partecipanti sugli approcci innovativi utilizzati durante Slow art day**

Ha mai sentito parlare del movimento dello Slow Food?

- Sì
- No

Il Movimento dello Slow Food è stato fondato nel 1989 in Italia come protesta per contrastare l'apertura del primo Mc Donald's a Roma. Il Movimento dello Slow Food rispetta i valori tradizionali, senza perdere la propria carica innovativa all'interno di un contesto in cui il capitalismo e la globalizzazione hanno il sopravvento. Lo slogan del Movimento dello Slow Food è "buono, pulito e giusto" e si mostra a favore della produzione locale, del cibo biologico prodotto "a km 0" e delle produzioni etiche.



Slow Food®

Nel corso degli anni, i valori promossi dallo Slow Food sono stati presi come esempio anche in altri campi, dando origine a movimenti analoghi, quali lo Slow Media, lo Slow Tourism, lo Slow Money e molti altri.

Ha mai sentito dello "slow art day"?

- Sì
- No



Slow Art Day

Gli studi hanno rivelato che in media le persone passano circa 8,7 secondi davanti ad un'opera d'arte. Questo ha permesso ai curatori dei musei di creare uno Slow Art Day (letteralmente "giornata dell'arte slow"), ovvero una giornata dedicata interamente all'arte. La missione principale dello Slow Art Day è infatti quella di aiutare le persone a scoprire autonomamente la gioia di guardare e di amare l'arte. Lo Slow Art Day è un evento internazionale che si svolge una volta all'anno in molti musei di tutto il mondo. La giornata dedicata allo Slow Art Day è solitamente organizzata in due fasi:

Durante la prima fase, i partecipanti sono invitati a soffermarsi su cinque opere d'arte per circa dieci minuti ciascuna, stando attenti ai dettagli, prendendo appunti e, in qualche caso, disegnando ciò che vedono.



Nella fase successiva, i partecipanti si incontrano e discutono insieme della loro esperienza e di ciò che li ha maggiormente affascinati. Le discussioni o sono condotte dai curatori del museo in presenza degli artisti invitati in qualità di ospiti o sono libere. Non manca mai un ricco buffet o una tazza di thè.



Per ciascuna delle seguenti affermazioni, esprimere un livello di preferenza:

Statement	Concordo fortemente	Concordo	Indifferente	Discordo	Discordo fortemente
È un modo originale di visitare un museo.	<input type="checkbox"/>				
La considero più un'esperienza sensoriale che una vera e propria visita museale.	<input type="checkbox"/>				
È, allo stesso tempo, educativo, divertente, interessante, stimolante ed informativo.	<input type="checkbox"/>				
È un nuovo modo interessante di approcciarsi all'arte.	<input type="checkbox"/>				
Grazie a questo nuovo modo di guardare l'arte, mi sento emancipat*	<input type="checkbox"/>				
Confrontando le mie opinioni su un'opera d'arte con altre persone, allargo il mio punto di vista.	<input type="checkbox"/>				
Preferisco visitare i musei in maniera autonoma.	<input type="checkbox"/>				
Slow Art Day sembra suggerire una "maniera corretta e giusta" di approcciarsi all'arte.	<input type="checkbox"/>				
Credo che le persona debbano visitare un	<input type="checkbox"/>				

museo in maniera libera, senza essere indirizzati.					
Quando visito un museo, preferisco essere libero ed andare via quando voglio.	<input type="checkbox"/>				
Sicuramente il biglietto di ingresso sarà più caro rispetto al prezzo standard.	<input type="checkbox"/>				

**Se i musei aderissero alle attività dello Slow Art a partissero da domani, quale delle seguenti affermazione rispecchia meglio la sua opinione a riguardo?**

- Sicuramente parteciperò ad un evento di slow art nei prossimi 12 mesi.
- Probabilmente parteciperò ad un evento di slow art nei prossimi 12 mesi.
- Probabilmente non parteciperò ad un evento di slow art nei prossimi 12 mesi.
- Sicuramente non parteciperò ad un evento di slow art nei prossimi 12 mesi..

#### **SECTION IV – variabili socio-demografiche del visitatore**

**Per favore, indichi il suo sesso:**

Donna

Uomo

Preferisco non  
specificare

**Per favore, indichi la fascia di età in cui rientra:**

Inferiore a  
18

18-30

31-45

46-65

Oltre  
65

**Qual è il livello di istruzione più alto che ha ottenuto?**

Terza media

Diploma di scuola  
superiore o liceo

Laurea  
triennale

Magistrale o  
dottorato

#### **Nazionalità**

Italiana   
Altro (si prega di specificare) \_\_\_\_\_

**Come descriverebbe la situazione finanziaria all'interno del suo nucleo familiare?**

Difficile

Modesta

Tranquilla

Benestante

## Appendix 3 – Agglomeration schedules

Table 29: Agglomeration schedule of the frequency of use of *slow* of Italian respondents.

	Cluster Combined		Coefficients	Stage Cluster First Appears		Next Stage
	Cluster 1	Cluster 2		Cluster 1	Cluster 2	
1	27	182	.500	0	0	17
2	107	152	1.000	0	0	140
3	75	117	1.500	0	0	48
4	70	210	2.500	0	0	110
5	85	209	3.500	0	0	49
6	54	173	4.500	0	0	33
7	91	144	5.500	0	0	76
8	49	133	6.500	0	0	32
9	16	87	7.500	0	0	119
10	76	86	8.500	0	0	91
11	21	201	10.000	0	0	166
12	29	198	11.500	0	0	122
13	32	196	13.000	0	0	100
14	72	190	14.500	0	0	80
15	129	188	16.000	0	0	56
16	104	187	17.500	0	0	81
17	27	183	19.000	1	0	103
18	78	180	20.500	0	0	37
19	147	178	22.000	0	0	35
20	140	177	23.500	0	0	36
21	161	163	25.000	0	0	34
22	24	160	26.500	0	0	65
23	132	149	28.000	0	0	136
24	23	141	29.500	0	0	100
25	97	134	31.000	0	0	107
26	121	125	32.500	0	0	103
27	41	111	34.000	0	0	79
28	64	102	35.500	0	0	93
29	11	95	37.000	0	0	61
30	4	52	38.500	0	0	92
31	5	45	40.000	0	0	91
32	49	156	41.667	8	0	123
33	53	54	43.333	0	6	150
34	83	161	45.167	0	21	93
35	147	151	47.000	19	0	84
36	118	140	48.833	0	20	111

37	78	113	50.667	18	0	78
38	79	205	52.667	0	0	97
39	30	200	54.667	0	0	76
40	99	194	56.667	0	0	96
41	93	189	58.667	0	0	109
42	71	176	60.667	0	0	99
43	55	167	62.667	0	0	105
44	146	148	64.667	0	0	82
45	100	127	66.667	0	0	48
46	68	69	68.667	0	0	83
47	1	39	70.667	0	0	165
48	75	100	72.917	3	45	113
49	85	145	75.250	5	0	69
50	3	203	77.750	0	0	122
51	98	197	80.250	0	0	143
52	135	185	82.750	0	0	67
53	96	179	85.250	0	0	68
54	119	164	87.750	0	0	167
55	38	138	90.250	0	0	139
56	74	129	92.750	0	15	153
57	20	123	95.250	0	0	82
58	33	116	97.750	0	0	119
59	57	112	100.250	0	0	134
60	63	101	102.750	0	0	128
61	11	92	105.250	29	0	124
62	66	77	107.750	0	0	118
63	40	58	110.250	0	0	129
64	2	37	112.750	0	0	118
65	18	24	115.250	0	22	108
66	9	22	117.750	0	0	112
67	34	135	120.583	0	52	106
68	10	96	123.417	0	53	114
69	65	85	126.333	0	49	123
70	62	207	129.333	0	0	145
71	175	193	132.333	0	0	163
72	13	191	135.333	0	0	130
73	25	153	138.333	0	0	90
74	19	130	141.333	0	0	142
75	36	122	144.333	0	0	115
76	30	91	147.333	39	7	144
77	50	59	150.333	0	0	141

78	78	169	153.500	37	0	140
79	41	165	156.667	27	0	104
80	72	128	159.833	14	0	110
81	44	104	163.000	0	16	127
82	20	146	166.250	57	44	85
83	68	206	169.583	46	0	145
84	147	158	173.000	35	0	102
85	20	142	176.450	82	0	167
86	143	192	179.950	0	0	134
87	150	172	183.450	0	0	124
88	136	171	186.950	0	0	146
89	115	159	190.450	0	0	147
90	25	137	194.117	73	0	131
91	5	76	197.867	31	10	172
92	4	89	201.700	30	0	154
93	64	83	205.667	28	34	158
94	105	204	209.667	0	0	142
95	42	199	213.667	0	0	164
96	99	114	217.667	40	0	152
97	56	79	221.667	0	38	105
98	61	73	225.667	0	0	159
99	28	71	229.667	0	42	170
100	23	32	233.667	24	13	111
101	14	26	237.667	0	0	146
102	103	147	241.717	0	84	158
103	27	121	245.817	17	26	136
104	41	195	250.150	79	0	175
105	55	56	254.550	43	97	171
106	34	108	258.967	67	0	139
107	97	139	263.467	25	0	157
108	18	31	267.967	65	0	168
109	93	106	272.633	41	0	155
110	70	72	277.367	4	80	176
111	23	118	282.176	100	36	135
112	9	35	287.010	66	0	173
113	75	120	291.860	48	0	157
114	10	82	296.776	68	0	160
115	36	162	301.776	75	0	130
116	15	155	306.776	0	0	182
117	48	80	311.776	0	0	132
118	2	66	316.776	64	62	151

119	16	33	322.026	9	58	185
120	84	208	327.526	0	0	159
121	47	110	333.026	0	0	152
122	3	29	338.526	50	12	144
123	49	65	344.181	32	69	153
124	11	150	349.881	61	87	137
125	90	184	355.881	0	0	138
126	46	109	361.881	0	0	154
127	44	202	367.964	81	0	143
128	63	154	374.131	60	0	160
129	40	67	380.298	63	0	177
130	13	36	386.498	72	115	190
131	25	181	392.831	90	0	165
132	12	48	399.164	0	117	185
133	170	174	405.664	0	0	149
134	57	143	412.164	59	86	156
135	23	157	418.771	111	0	169
136	27	132	425.386	103	23	179
137	11	60	432.019	124	0	183
138	90	168	438.686	125	0	174
139	34	38	445.436	106	55	170
140	78	107	452.269	78	2	168
141	50	124	459.269	77	0	166
142	19	105	466.769	74	94	181
143	44	98	474.519	127	51	164
144	3	30	482.269	122	76	162
145	62	68	490.336	70	83	180
146	14	136	498.586	101	88	151
147	43	115	507.086	0	89	171
148	6	51	515.586	0	0	177
149	131	170	524.419	0	133	169
150	53	126	533.252	33	0	176
151	2	14	542.127	118	146	191
152	47	99	551.027	121	96	178
153	49	74	560.056	123	56	186
154	4	46	569.123	92	126	198
155	93	186	578.206	109	0	181
156	57	88	587.306	134	0	194
157	75	97	596.456	113	107	173
158	64	103	605.656	93	102	188
159	61	84	614.906	98	120	187

160	10	63	624.275	114	128	186
161	81	94	633.775	0	0	174
162	3	7	643.414	144	0	192
163	8	175	653.081	0	71	175
164	42	44	663.581	95	143	187
165	1	25	675.247	47	131	191
166	21	50	686.947	11	141	178
167	20	119	698.676	85	54	180
168	18	78	710.442	108	140	179
169	23	131	722.814	135	149	189
170	28	34	735.369	99	139	184
171	43	55	748.719	147	105	190
172	5	17	762.069	91	0	189
173	9	75	775.440	112	157	192
174	81	90	788.874	161	138	194
175	8	41	802.350	163	104	193
176	53	70	816.228	150	110	202
177	6	40	831.061	148	129	182
178	21	47	846.661	166	152	200
179	18	27	862.729	168	136	183
180	20	62	879.484	167	145	195
181	19	93	896.609	142	155	199
182	6	15	914.180	177	116	199
183	11	18	932.639	137	179	188
184	28	166	951.383	170	0	201
185	12	16	971.585	132	119	193
186	10	49	992.053	160	153	195
187	42	61	1013.219	164	159	198
188	11	64	1036.488	183	158	196
189	5	23	1060.871	172	169	204
190	13	43	1087.152	130	171	202
191	1	2	1113.931	165	151	197
192	3	9	1142.188	162	173	196
193	8	12	1171.759	175	185	197
194	57	81	1207.559	156	174	200
195	10	20	1243.451	186	180	203
196	3	11	1279.853	192	188	204
197	1	8	1319.603	191	193	206
198	4	42	1360.257	154	187	201
199	6	19	1402.044	182	181	203
200	21	57	1443.944	178	194	206

201	4	28	1491.322	198	184	205
202	13	53	1544.313	190	176	207
203	6	10	1607.025	199	195	205
204	3	5	1672.777	196	189	208
205	4	6	1762.567	201	203	207
206	1	21	1860.000	197	200	209
207	4	13	1970.208	205	202	208
208	3	4	2209.126	204	207	209
209	1	3	2683.124	206	208	0

Table 30: **Agglomeration** schedule of the frequency of use of *slow* of native speakers respondents

Stage	Cluster Combined		Coefficients	Stage Cluster First Appears		Next Stage
	Cluster 1	Cluster 2		Cluster 1	Cluster 2	
1	101	111	.000	0	0	15
2	9	93	.000	0	0	18
3	13	90	.000	0	0	37
4	24	82	.000	0	0	17
5	77	81	.000	0	0	61
6	4	80	.000	0	0	16
7	97	118	.500	0	0	19
8	79	116	1.000	0	0	41
9	83	105	1.500	0	0	20
10	61	103	2.000	0	0	43
11	21	91	2.500	0	0	41
12	53	57	3.000	0	0	45
13	45	50	3.500	0	0	22
14	36	37	4.000	0	0	40
15	85	101	4.667	0	1	73
16	4	68	5.333	6	0	23
17	24	56	6.000	4	0	21
18	9	18	6.667	2	0	47
19	59	97	7.500	0	7	78
20	17	83	8.333	0	9	55
21	24	52	9.167	17	0	88
22	26	45	10.000	0	13	75
23	4	41	10.833	16	0	52
24	19	117	11.833	0	0	75
25	112	115	12.833	0	0	84
26	84	96	13.833	0	0	29
27	46	89	14.833	0	0	83
28	39	88	15.833	0	0	51
29	63	84	16.833	0	26	89
30	31	74	17.833	0	0	48
31	48	73	18.833	0	0	49
32	47	70	19.833	0	0	50
33	34	69	20.833	0	0	99
34	3	66	21.833	0	0	72
35	58	65	22.833	0	0	63
36	12	28	23.833	0	0	64
37	13	75	25.167	3	0	65

38	87	108	26.667	0	0	66
39	23	104	28.167	0	0	53
40	36	92	29.667	14	0	71
41	21	79	31.167	11	8	54
42	10	67	32.667	0	0	81
43	32	61	34.167	0	10	74
44	49	54	35.667	0	0	100
45	8	53	37.167	0	12	62
46	42	43	38.667	0	0	85
47	9	114	40.250	18	0	62
48	31	99	41.917	30	0	64
49	48	51	43.583	31	0	71
50	30	47	45.250	0	32	63
51	15	39	46.917	0	28	79
52	4	40	48.617	23	0	73
53	23	38	50.450	39	0	96
54	21	22	52.350	41	0	83
55	17	109	54.267	20	0	70
56	6	113	56.267	0	0	72
57	16	110	58.267	0	0	92
58	62	107	60.267	0	0	77
59	44	94	62.267	0	0	81
60	2	86	64.267	0	0	76
61	11	77	66.267	0	5	69
62	8	9	68.588	45	47	68
63	30	58	70.921	50	35	67
64	12	31	73.255	36	48	91
65	13	76	75.671	37	0	103
66	87	100	78.171	38	0	79
67	7	30	80.838	0	63	109
68	8	95	83.517	62	0	99
69	11	64	86.267	61	0	85
70	5	17	89.017	0	55	94
71	36	48	92.017	40	49	103
72	3	6	95.017	34	56	98
73	4	85	98.150	52	15	104
74	20	32	101.400	0	43	90
75	19	26	104.667	24	22	93
76	2	106	108.000	60	0	102
77	62	72	111.333	58	0	80
78	33	59	114.750	0	19	97

79	15	87	118.417	51	66	96
80	62	71	122.083	77	0	101
81	10	44	125.833	42	59	88
82	14	55	129.833	0	0	95
83	21	46	134.148	54	27	92
84	60	112	138.481	0	25	101
85	11	42	142.898	69	46	108
86	35	78	147.398	0	0	102
87	1	25	151.898	0	0	94
88	10	24	156.773	81	21	108
89	27	63	161.773	0	29	97
90	20	102	166.923	74	0	95
91	12	98	172.089	64	0	98
92	16	21	177.486	57	83	105
93	19	29	182.886	75	0	109
94	1	5	189.529	87	70	107
95	14	20	196.272	82	90	106
96	15	23	203.050	79	53	100
97	27	33	210.675	89	78	104
98	3	12	218.408	72	91	111
99	8	34	226.158	68	33	106
100	15	49	234.032	96	44	110
101	60	62	243.127	84	80	113
102	2	35	252.494	76	86	107
103	13	36	262.177	65	71	105
104	4	27	272.239	73	97	116
105	13	16	283.502	103	92	111
106	8	14	294.947	99	95	112
107	1	2	306.605	94	102	114
108	10	11	319.527	88	85	110
109	7	19	337.360	67	93	112
110	10	15	356.808	108	100	113
111	3	13	376.641	98	105	114
112	7	8	402.967	109	106	115
113	10	60	430.996	110	101	115
114	1	3	473.374	107	111	117
115	7	10	538.761	112	113	116
116	4	7	652.559	104	115	117
117	1	4	933.924	114	116	0



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