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*The internationalisation and website  
localization of small and medium-sized  
enterprises: A study of the strategies that  
“Cantina 3V” could adopt to address the  
Danish and Belgian markets*

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## INTRODUCTION

The aim of this dissertation is to study the internationalisation and the website localization process of small and medium-sized enterprises, by focusing on the case study of "Cantina 3V", a winery located in Lonigo, in the Berici Hills of Vicenza. This dissertation is structured in four main chapters.

The first chapter aims to analyse the internationalisation process by reviewing the main theories of international business that underlie this phenomenon. Specifically, this phenomenon is explained by means of two fundamental theoretical frameworks: the Product Life Cycle Model and the Uppsala Internationalization Model. In addition, the first chapter provides an explanation of the main paths a company can pursue to become international. Moreover, it introduces the internal and external barriers that might prevent companies from undergoing the internationalization process. Then, it goes on to deal with the five main dimensions of the internationalization strategy that companies have to adopt to become international: international market-entry modes, international market selection and segmentation, and the timing strategy. Finally, it examines the possible correlation existing between the family ownership of the company and the strategic internationalization choices.

The second chapter analyses the wine industry and its markets, emphasizing its market dynamics and relevant regulations. It begins by exploring the historical significance of wine, highlighting its role in human civilization from the Neolithic era to contemporary global trade. Specifically, it examines the European market of wine in terms of production and consumption trends. Then, it deals with the main European regulations establishing standards in matter of wine production, but also with the regulations governing imports and exports between European Member States. Secondly, the chapter analyses the Danish and Belgian markets of wines in terms of production and consumption trends, distribution channels, level of prices, and the regulations that both countries apply on imports. Then, three topics are examined related to the wine industry: the increasing relevance of organic farming in the wine field, the successful "Made in Italy" label, and the role of women in the wine industry. Specifically, this part will be useful to the case study of "Cantina 3V" we will deal with in the fourth chapter.

The third chapter introduces the concept of website localization. It traces the evolution of website localization and the increasing relevance of translation in the global scenario.

Thus, it begins by analysing the main phases of a website localization project, to then study the different levels of localization. Then, the chapter goes on to examine the translation technologies that can help the translator during the translation process. In this sense, SDL Trados Studio and the main translation technologies are introduced which can support translators throughout their tasks. Finally, it studies the specific language of the wine field, to be used as a kind of guideline to follow during the translation of the “Cantina 3V” website.

The fourth chapter is devoted to the case study of “Cantina 3V”. It starts by introducing the winery in question and then offers a translation of the website. Then, it moves on to the analysis of the translation in order to make sense of the process and the techniques adopted to solve the challenges posed by the translation process. Secondly, it examines a machine translated version of the website, with a view to identifying the main imprecisions and mistakes in the machine translation. Finally, the chapter reports the interview I had with Deborah Volpato, the owner of the winery, who is in the process of opening up “Cantina 3V” to the Danish and Belgian markets.

In conclusion, this dissertation will first examine both the internationalization process, and website localization in general. It will then attempt to apply the concepts to the specific case of “Cantina 3V”.

## 1. THE INTERNATIONALIZATION PROCESS OF SMALL AND MEDIUM SIZED ENTERPRISES

Nowadays, due to the increasing globalization of economy and competition between companies, more and more enterprises feel the need to become international.<sup>1</sup> This process is what we refer to as the internationalization process which has been defined by Welch and Luostarinen as “the process of increasing involvement in international operations”.<sup>2</sup> In other words, it is the process that leads a national firm to expand its business across national boundaries to reach new foreign markets.

However, this is not a new phenomenon since, it seems that some inputs of multinational enterprises were registered in 1867 when the US company *Singer* had already established a production facility in Glasgow. Moreover, if we look at the theoretical apparatus that aim to explain the existence of these multinational enterprises, we will find out that the first attempt to standardise this phenomenon was made by John Dunning in 1970 in its Ownership Location Internalisation (OLI) paradigm.<sup>3</sup>

On the other hand, it is true that by the second half of the 19<sup>th</sup> century this process underwent a rapid increase. This was mainly thanked to “the technological revolution which made the transfer of people, goods, information, and money much easier”<sup>4</sup>, but also to the much favourable conditions for international trade and entrepreneurship. In addition to that, another variable that contributed to the increase of the internationalization phenomenon is the role of institutions. Hence, they facilitate the globalisation of business activities by means of national and international regulations. An example of these regulations are the “standardisation of business practices and of commercial laws and codes, ... the creation of practical standards which eliminate information asymmetries in different markets, ... a shared system of measures, ... the elimination of the gold standard”.<sup>5</sup>

Secondly, this phenomenon is not affecting only large companies. Hence, within the last 20 years an increasing number of small and medium sized enterprises started to

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<sup>1</sup> Korsakienė and Tvaronavičienė, “The internationalization of SMEs: an integrative approach”, 2012, p.294

<sup>2</sup> Welch and Luostarinen, “Internationalization: Evolution of a Concept”, 1988, p.36.

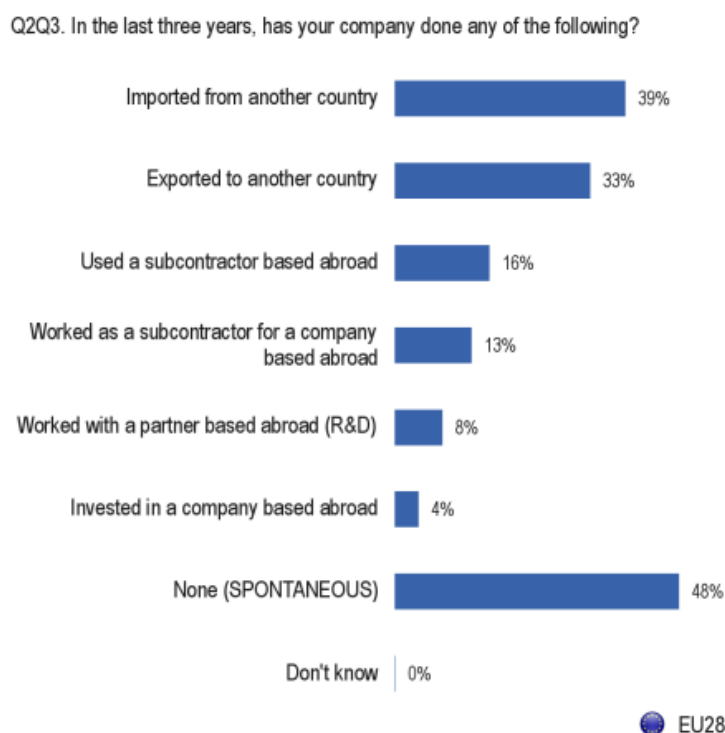
<sup>3</sup> Colli, *Dynamics of International Business*, 2016, p.6.

<sup>4</sup> Ivi, p.7.

<sup>5</sup> Ivi, p.9.

rapidly expand internationally.<sup>6</sup> According to the Eurobarometer survey conducted in 2015, 99% of all European businesses are small and medium-sized enterprises, counting for over 20 million. In addition, it was highlighted that importing from and exporting to other countries were the most activities undertaken by European companies. Hence, 52% of them were involved in international activities inside and outside the Internal market. Particularly, according to the graph below (*Figure 1*), in the last three years 39% have imported from another country, while 33% have exported to another country; 16% have used a subcontractor abroad and 13% have worked as a subcontractor for a foreign company; 8% started a collaboration with a foreign partner on R&D and 4% have invested in a company located abroad.<sup>7</sup>

Figure 1: percentage of EU enterprises involved in international activities.<sup>8</sup>



Then, as we can see, these enterprises are companies that are increasing their relevance in the scenario of the global economy<sup>9</sup> both for their worldwide presence and

<sup>6</sup> Kalinic, Forza, “Rapid internationalization of traditional SMEs: Between gradualist models and born globals”, 2012, p.694.

<sup>7</sup> European Commission, Brussels. Flash Eurobarometer 421 (Internationalisation of Small and Medium-Sized Enterprises), 2015, p. 7

<sup>8</sup> *Ibidem*

<sup>9</sup> Kalinic and Forza, “Rapid internationalization of traditional SMEs: Between gradualist models and born globals”, 2012, p.694.



for their contribution to job creation. Hence, “they represent about 90% of businesses and more than 50% of employment worldwide. Formal SMEs contribute up to 40% of national income (GDP) in emerging economies”.<sup>10</sup>

Nevertheless, this process implies that the firm should pass through a number of stages in order to become international. Particularly, there are two main theories that explain the internationalisation as a process through stages: the Product Life Cycle Model developed by John Vernon and the Uppsala Internationalization Model developed by Jan Johanson and Jan-Erik Vahlne.

John Vernon developed his Product Life Cycle Model in 1966. It is an attempt to describe how companies shift production and marketing activities of a new product from developed countries to developing countries through the four stages of the life cycle of a product: introduction, growth, maturity and decline.<sup>11</sup> Particularly, the author wanted to stress “the role of product innovation, the effects of scale economies and the role of uncertainty in influencing trade patterns across national borders”.<sup>12</sup> The introduction stage refers to the period in which the new product is created and sold locally: so, the main market is the domestic one, but the company is able to export the product to foreign similar countries. The reason for this is that at its initial stage the product is very expensive, so the company will export the product to those countries that have a similar income and can afford for it.<sup>13</sup> During the growth stage the business starts to develop, and the product diffuses across space. Thus, the company can gain more sales and profits, the production increase, and the company can benefit from early scale economies. In this stage the company starts moving the production to those similar countries to which the product was exported in the introduction stage. This is due to the risk of being copied by them, as they have the capability of doing so.<sup>14</sup> The maturity stage is characterised by a decrease of the price of the product, an increase of the international competition and a saturation of the demand. Here the low-cost producers start to emerge by imitating. That is why, during the decline stage, the final stage of the process, the company will move the

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<sup>10</sup> The World Bank, “Small and Medium Enterprises (SMEs) Finance. Improving SMEs’ access to finance and finding innovative solutions to unlock sources of capital” <https://www.worldbank.org/en/topic/sme/finance> (Last visited on May 13<sup>th</sup> 2023)

<sup>11</sup> Lam and White, “An Adaptive Model of the Internationalization Process”, 1999, pp. 2-3

<sup>12</sup> Melin, “Internationalization as a Strategy Process”, 1992, p. 103

<sup>13</sup> Ietto-Gillies, *Transnational corporations and international production; concepts, theories and effects*, 2019, p. 72

<sup>14</sup> Ivi, p. 73

production to developing countries to exploit cost advantages and to maintain their profit margin and competitiveness in international markets.<sup>15</sup>

The second model that need to be mentioned is the Uppsala Internationalization Model developed by Johanson and Vahlne in 1977. The aim of this model is to describe how companies increase their international involvement through the gradual acquisition of foreign market knowledge.<sup>16</sup> In this sense, this gradual acquisition of knowledge enables the company to open up to markets that are less culturally and linguistically similar to the domestic one.<sup>17</sup> This enables the company to overcome the physic distance that stands between the two markets. According to the two authors, the physic distance is defined as “the sum of factors preventing the flow of information from and to the market. Examples are differences in language, education, business practices, culture and industrial development”.<sup>18</sup> Thus, according to this model, the company has to pass through three main stages in order to increase its involvement into the international scenario: exports via agents, setting up of sales subsidiaries, and setting up of production subsidiaries.<sup>19</sup>

As we have seen, the internationalization process is not a new phenomenon as the first insight was registered at the end of the 17<sup>th</sup> century. Moreover, it is a process that implies the company to undergo a number of stages in order become international. Particularly, we focused on two models that explain the internationalization as a process through stages: the Product Life Cycle Model and the Uppsala Internationalisation Model. In addition, in order to internationalize, the company needs to develop its own strategy which is made up of four dimensions: the “why”, so the reasons for which the company wants to internationalize, the “how”, which imply the decision of the most suitable market entry mode, “when”, that refers to the ideal entry time, and “where”, that is the selection of the proper foreign market for its business.<sup>20</sup>

Thus, this first chapter will focus on the four main aspects of the internationalization process: the motives and barriers to the international process, the international market entry mode, the International market selection and segmentation and the timing strategy.

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<sup>15</sup> Ivi, pp. 73-75

<sup>16</sup> Lam and White, “An Adaptive Model of the Internationalization Process”, 1999, p. 3

<sup>17</sup> Melin, “Internationalization as a Strategy Process”, 1992, p. 103

<sup>18</sup> Ietto-Gillies, *Transnational corporations and international production: concepts, theories and effects*, 2019, p. 131

<sup>19</sup> Ivi, p. 134

<sup>20</sup> Fuchs, *International Management. The Process of Internationalization and Market Entry Strategies*, 2022, p. 137

Particularly, it will take into account the major theories standing behind this phenomenon by focusing more on those that better apply to the case study of “Cantina 3v” that will be discussed in the last chapter. In this sense, because of the specific nature of the ownership of the winery in question, it will also focus on how the family ownership might influence the internationalization process.

### *1.1 Motivations and barriers to small and medium sized enterprises internationalisation*

As the tendency for small and medium sized enterprises towards internationalisation is increasing, it is important to understand the driving forces that stand behind this phenomenon and the main barriers that might prevent a company from opening to the International market.

First of all, the expansion to the international market is an entrepreneurial strategy that is primarily driven by the willingness to maximise returns and minimise costs in purchasing, production and sales.<sup>21</sup> Secondly, internationalisation is also a way for the company to grow their business and to have access to knowledge in foreign locations.<sup>22</sup> Particularly, it might be an important growth strategy for those companies that operate in a limited home market as internationalisation enables them to exploit economies of scale and scope, increase their market power and reduce inputs costs. Other reasons that companies might have to open up to the international market are the possibility to exploit their firm-specific assets to differentiate from competitors in the international market<sup>23</sup>, to upgrade their technology, but also to spread the risk.<sup>24</sup>

As we can see, a company might have different reasons to internationalise. John Dunning, in his OLI paradigm, identified three main determinants for which a company can open to the international market: 1) ownership advantages, 2) location advantages, 3) internalisation advantages.<sup>25</sup> More specifically, the ownership advantages are “those that are specific to a particular enterprise. They constitute competitive advantages towards

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<sup>21</sup> Wilson, “Encouraging the internationalisation of SMEs”, 2006, p. 5

<sup>22</sup> Hsu, Chen, Cheng, “Internationalization and firm performance of SMEs: The moderating effects of CEO attributes”, 2013, p. 1.

<sup>23</sup> *Ivi*, p. 2.

<sup>24</sup> Wilson, “Encouraging the internationalisation of SMEs”, 2006, p. 5

<sup>25</sup> Carril-Caccia and Pavlova, “Foreign direct investment and its drivers: a global and EU perspective”, 2018, p. 3

rivals and enable the company to take advantage of investment wherever they arise”.<sup>26</sup> Some examples of these ownership advantages might be superior technical and/or organisational knowledge, established market position, access to cheaper inputs, knowledge of markets and local production conditions.<sup>27</sup> Secondly, “locational advantages are those advantages specific to a country which are likely to make it attractive for foreign investors”<sup>28</sup>, such as the quality of transportation and communication, government policies, inputs’ quality and price, legal and commercial infrastructure.<sup>29</sup> Finally, “internalization advantages are all those benefits that drive from producing internally to the firm; they allow it to bypass external markets and the transaction costs associated with them [...]”.<sup>30</sup> An example of them might be a better engagement in practices, control supplies and conditions of sales of inputs, and avoid search, monitor and negotiation costs.<sup>31</sup> According to that, if a company is able to exploit all these three advantages it can enter the international market through a foreign direct investment. If the company can exploit ownership and internalization advantages, but cannot use locational advantages, it can enter the international market through exports. By contrast, if the company can only exploit ownership advantages, it cannot undertake the internationalization process, but it can choose to agree some contractual agreements such as licensing or franchising.<sup>32</sup>

Moreover, Dunning identified four main reasons a firm can pursue to internationalise according to the three advantages above explained: 1) resource-seeking, 2) market-seeking, 3) efficiency-seeking, 4) strategy-asset-seeking.<sup>33</sup> Thus, a resource-seeking company has the primary goal to open to the international market to have access to natural resources that are not available or are more expensive in the home country. These are companies that are more likely to invest in emerging countries characterized by an abundant endorsement of natural resources. Secondly, a market-seeking company wants

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<sup>26</sup> Ietto-Gillies, *Transnational corporations and international production: concepts, theories and effects*, 2019, p. 120

<sup>27</sup> *Ivi*, p. 121

<sup>28</sup> *Ivi*, p. 120

<sup>29</sup> *Ibidem*.

<sup>30</sup> *Ibidem*

<sup>31</sup> *Ibidem*

<sup>32</sup> Fuchs, *International Management. The Process of Internationalization and Market Entry Strategies*, 2022, p. 110

<sup>33</sup> Schmidt, *Internationalization of Business*, 2017, p. 3 and Carril-Caccia and Pavlova, “Foreign direct investment and its drivers: a global and EU perspective”, 2018, p. 3

to invest abroad in order to reach new markets. In this case, we can say that “Cantina 3V”, the object of the case study, can be defined as a market-seeking company. Hence, it wants to expand internationally in order to reach new markets, particularly the Danish and Belgium markets. Efficiency-seeking companies are those that, by means of the internationalisation process, want to improve their productivity by lowering labour costs. In this sense, these companies are seeking for low-cost labour markets, mostly in emerging countries. Finally, a strategic-asset-seeking company is a company that want to improve and gain new knowledge, technologies, managerial skills or labour force. Hence, contrary to efficiency-seeking and natural resources-seeking companies, strategic-asset-seeking companies are usually investing in advanced economies.<sup>34</sup> Nevertheless, this is not a strict categorisation since companies might want to pursue more than one motives at once. In this sense a company might want to invest abroad to either reach new markets and to gain new knowledge and competencies. Alternatively, it might want to lower their production costs and have access to natural resources.

In addition to that, there are five external factors that can incentive the company to internationalize. The first aspect refers to the international development of the domestic market which is mainly caused by the progressive saturation of the demand. Hence, it forces companies to start operating abroad in order to survive. The second aspect is the international expansion of clients. It is mostly true for those companies that operate as supplier of important clients for which are obliged to adjust their offer to their needs. The third one regards the strategies adopted by major competitors. In this sense, the company decides to expand abroad as a reaction to the competitors’ strategy which may threaten the company’s competitive advantage. The fourth aspect refers to the introduction of institutional provisions to help the internationalization process of local firms. These may imply the provision of fundings to support costs that the company has to face to internationalize, the provision of information about foreign markets opportunities, or legal counselling. The final aspect is the presence of new commercial opportunity in the foreign market.<sup>35</sup>

However, we also have to take into consideration that during the internationalisation process there might be some barriers – both internal and external to the firm – that the

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<sup>34</sup> Carril-Caccia and Pavlova, “Foreign direct investment and its drivers: a global and EU perspective”, 2018, p. 3-4

<sup>35</sup> Fontana and Caroli, *Economia e gestione delle imprese*, 2017, p. 192

company might face, and which could prevent the entrepreneur from entering the international market. Some examples of the external barriers are national and international administrative rules as well as formal and informal trade barriers. These can include “standards and international compatibility issues, intellectual property protection, political risks, corruption and rule of law issues”.<sup>36</sup> Other external barriers might be the high level of competition among firms in the international market which requires small and mediums sized enterprises to adapt to the competitive strategies adopted by multinational enterprises.<sup>37</sup> On the other hand, there might be internal barriers which include “cultural differences, lack of information or skills, insufficient networks, language barriers and lack of access to necessary finance”<sup>38</sup>, but also the lack of an effective initial strategy to enter the international market.<sup>39</sup> Regarding this last point, companies that decide to enter a new foreign market has to deal with the liability of foreignness which represent an additional costs for them. Particularly, we can identify four major costs related to foreignness: “(1) costs directly related to the geographical distance between home and host location; (2) costs caused by the unfamiliar country environment; (3) costs incurred for the foreign firm from nationalistic economic policies and the lack of legitimacy; and (4) risks due to sales compliance rules enforced by the home country”<sup>40</sup>. Hence, these costs might force the company to adapt its habitual routine practices used in the domestic market to the new routines adopted by the foreign market.<sup>41</sup>

In addition to that, there might also be business and financial risk as well as some costs that the company has to deal with, such as those related with the analysis of the foreign market and travel expenses.<sup>42</sup> In this sense, the OECD identified five main internal barriers that can represent an obstacle to the internationalization process of a company, and which can be summarized as follow: shortage of working capital to finance exports, identifying foreign business opportunities, limited information to locate/analyse markets, inability to contact potential overseas customers, lack of managerial time, skills and

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<sup>36</sup> *Ibidem*

<sup>37</sup> Dana, Etemad, Wright, “The impact of globalization on SMEs”, 1999, p. 100

<sup>38</sup> Wilson, “Encouraging the internationalisation of SMEs”, 2006, p. 4

<sup>39</sup> *Ibidem*

<sup>40</sup> Fuchs, *International Management. The Process of Internationalization and Market Entry Strategies*, 2022, pp. 166-167

<sup>41</sup> *Ivi*, p. 166

<sup>42</sup> Wilson, “Encouraging the internationalisation of SMEs”, 2006, p. 4

knowledge.<sup>43</sup> Hence, regarding this last barrier, it seems to be the managerial competence of the CEO that plays a major role in moderating the impacts of both the barriers and motivations above mentioned. In this sense, the manager is the one who has to be able to overcome the cultural diversity barrier by investing time and effort to establish the firm's presence in the foreign country where it wants to expand. That is why, the firm should firstly try to expand towards those countries that are more culturally closed to the home country.<sup>44</sup>

According to the upper echelons theory, it is the “experience, backgrounds and characteristics of top managers” that “shape their cognitive perspectives and the differences in the effects of the strategic decision-making process, including issue identification, information seeking, and information processing”.<sup>45</sup> In this sense, when a company decide to expand internationally, managers have to be able to develop some strategies that help them to deal with the complexity that the internationalization process involves.<sup>46</sup> Particularly, those characteristics that affect the manager's ability to overcome complexities are: the age, the position tenure (an indicator of the ability to gather and process information), the educational level, the international experience and the duality of the CEO being the manager and the chairperson at the same time. Particularly, it seems that younger managers are more oriented towards innovative and novel strategies. Moreover, they are also better able to process and integrate information when making decision. Another important dimension is the educational level of the manager since, education is associated with a higher ability to absorb and process information. Hence “executives with high educational levels can engage, at times, in a more in-depth analysis of decision-making and thus may possess enhanced information processing capabilities, characteristics that are important for managing a firm engaged in internationalization”.<sup>47</sup> Then, the international experience of the manager is important as well. Particularly, we refer to the experience of working and living in a foreign country which might help the manager to deal with the uncertainties and cultural differences associated with international operations. Indeed, experience in foreign markets helps the company

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<sup>43</sup> OECD, “Top Barriers and Drivers to SME Internationalisation”, 2009, p. 7

<sup>44</sup> Hsu, Chen, Cheng, “Internationalization and firm performance of SMEs: The moderating effects of CEO attributes”, 2013, p. 1-2

<sup>45</sup> *Ivi*, p. 2

<sup>46</sup> *Ivi*, p. 3

<sup>47</sup> *Ivi*, p. 4.

reducing “the integration and coordination cost and enhances the ability to access foreign knowledge, which, in turn, increases the internationalization performance”.<sup>48</sup> Finally, the manager’s duality might have positive and negative effects. It can affect positively the internationalisation process since it might establish unity of command and provide a faster response to external events. However, it can also be a negative aspect as the manager might act without inputs from others and so limiting the potential opportunities that the firm might have.<sup>49</sup>

Finally, to sum things up, we have seen that the major motives for which a company decide to internationalise have been explained by the John Dunning’s OLI paradigm: to reach a new market, to have access to natural resources, to lower labour cost, and to gain new strategic assets. Furthermore, we have also to consider the external factors that push the company to internationalize. On the other hand, the company may face some barriers that can prevent it from expanding its business across national boundaries. Particularly, according to the upper echelons theory, it is the manager that should be able to overcome those complexities and drive the company through the internationalization process.

### *1.2 International market entry modes*

Once the company has decided to embark on the internationalization process, it has to choose the way in which it wants to expand abroad. In this sense, the company needs to decide the international market entry mode that best suits its goals.

First of all, the international market entry modes can be divided into two main categories: equity and non-equity mode. The main difference between the two stands in the different level of control played by the main company over foreign partners. Equity modes refer to Foreign Direct Investments which require “the transfer of firm assets, particularly managerial knowledge, continuous effort, the transfer of technologies, human resources, and other form of tangible and intangible firm assets”.<sup>50</sup> In this sense, the main company plays a certain level of control over companies located in foreign countries. Particularly, according to the International Monetary Fund the main company has to own at least 10% of ordinary shares or voting power of the foreign company in order to be

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<sup>48</sup> *Ibidem.*

<sup>49</sup> *Ibidem.*

<sup>50</sup> Fuchs, *International Management. The Process of Internationalization and Market Entry Strategies*, 2022, p. 203



considered to have control.<sup>51</sup> In addition, depending on the percentage of the ordinary share or the voting power the main company owns, we can identify three direct investment firms: the subsidiary, where the main company owns more than 50% of voting power or ordinary share; associate, in which the investor owns between 10% and 50% of the voting power or ordinary shares; branches, where the main company owns less than 10%.<sup>52</sup>

Moreover, there are two main types of equity mode of entry: greenfield FDI and brown field FDI. Greenfield FDIs are those that imply the creation of new building, plant, or activity from scratch. On the other hand, brown field FDIs involves the merge or the acquisition of an already existing enterprise which leads to a consequently change in the ownership structure of the acquired company.<sup>53</sup> In this sense, they can also be identified as mergers and acquisitions. Moreover, both of the above mentioned equity modes can be horizontal or vertical. Hence, horizontal FDIs imply the duplication of an entire part of the main company in the foreign country. Thus, companies that choose to expand horizontally mainly seek to have access to new foreign markets. By contrast, vertical FDIs involve the transfer abroad of one or more of a firm's stages of production with the main strategy to access low-cost inputs or intrafirm trade.<sup>54</sup>

In addition to that, it is also important to look at the variation of FDI flows across time, so at the “cross-border transactions related to direct investment during a given period of time, usually a quarter or a year”.<sup>55</sup> In order to do so, we will look at the variations of inward and outward flows, where inward flows refers to the investments made by the home country into a foreign country; while, outward flows refers to the investment made by a foreign country into the home country. Thus, the graph here below (*Figure 2*) shows the outward and inward flows of FDI from 2005 to 2022. We can see that both inward and outward flows underwent a decrease in 2008 due to the subprime mortgage crisis in the United States triggered by the bankruptcy of Lehman Brothers. Thus, in this period companies lost their capability to finance their overseas projects due

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<sup>51</sup> Ietto-Gillies, *Transnational corporations and international production: concepts, theories and effects*, 2019, p. 9

<sup>52</sup> OECD, “OECD Benchmark Definition of Foreign Direct Investment”, 2008, p. 10

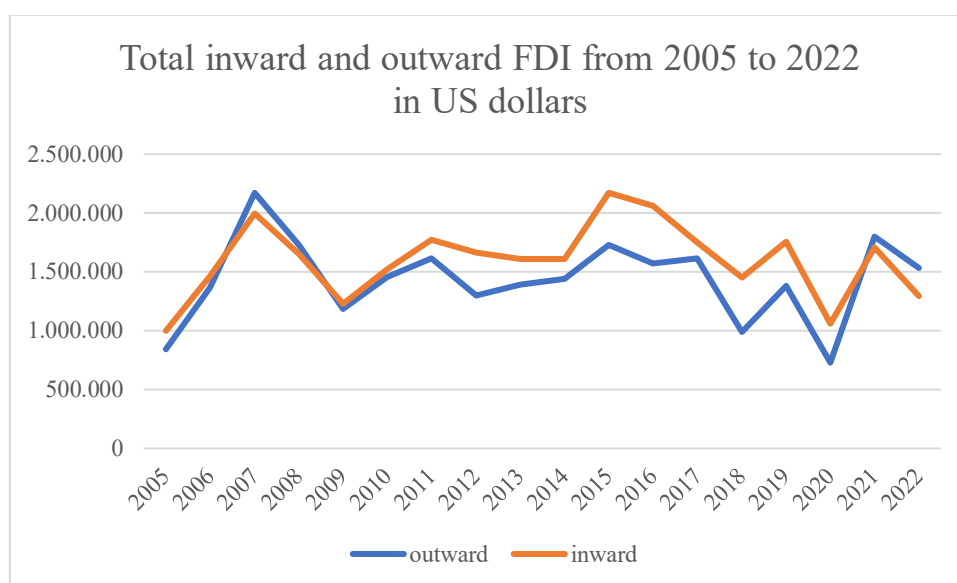
<sup>53</sup> Ietto-Gillies, *Transnational corporations and international production: concepts, theories and effects*, 2019, p. 21

<sup>54</sup> Ietto-Gillies, *Transnational corporations and international production: concepts, theories and effects*, 2019, p. 21

<sup>55</sup> OECD Data, “FDI flows”, <https://data.oecd.org/fdi/fdi-flows.htm#indicator-chart> (Last visited on June 6<sup>th</sup> 2023)

to the tighter credit conditions, the lower corporate profits, the global economic recession, and the appreciation of risk. This led many multinational enterprises to disinvest and cut costs, and the global FDI flows to drop significantly.<sup>56</sup> However, after this period, outward FDI increased less than inward FDI until 2020 when both of them underwent another decrease due to the COVID-19 pandemic.<sup>57</sup> This decrease was even higher than the one of 2008 and the main reasons for this were the measures that public authorities took to preserve the public health and the economic policy actions that governments took in order to contain the economic consequences. These affected the decisions of firms regarding their overseas investment.<sup>58</sup> Subsequently, we can see that in 2021 both variables started to decrease again. The reason of this might be the Ukraine war which is causing a food, fuel and finance crisis and the consequent rise of prices. This generated a sense of risk and uncertainty that prevent investors to invest abroad.<sup>59</sup>

Figure 2: Total inward and outward FDI from 2005 to 2022 in UD dollars<sup>60</sup>



Secondly, non-equity modes of entry are defined as contractual relationship between the main company and partner firms. In this sense, the main company does not own any percentage of the ordinary shares or voting power of the foreign partner.<sup>61</sup> We can identify

<sup>56</sup> Liang G., “Reassessing the impact of the 2008 financial crisis on global foreign direct investment: empirical evidence and theoretical implications”, p. 343

<sup>57</sup> *Ibidem*

<sup>58</sup> OECD, “Foreign direct investment flows in the time of COVID-19”, p. 1

<sup>59</sup> UNCTAD, “World Investment Report 2022”, p. 2

<sup>60</sup> UN Comtrade United Nations, <https://comtradeplus.un.org/> (Last visited on February 21<sup>st</sup> 2024)

<sup>61</sup> *Ivi*, p.26

several types of non-equity mode of entry which can be classified as follows: international trade, collaborative partnerships, and international outsourcing.<sup>62</sup>

The first one is related to international trade which refers to the exportation and importation of goods and services across borders.<sup>63</sup> However, we will mainly focus on exports as it is the way through which “Cantina 3V” wants to expand abroad. The term exporting refers to “the sale of products and services in foreign countries that are sourced from the home country.”<sup>64</sup> It is the main and the easiest entry-mode used by companies that want to expand internationally since it does not involve the establishment of a production facility in the foreign country.<sup>65</sup> In addition, companies can easily adapt to the various changes the foreign market might undergo.<sup>66</sup>

Companies, in order to be able to export, must agree some contractual agreements with local partners or distributors and adapt the label, price and offer to the foreign local market. Hence, regarding the marketing and promotion part of the business strategy, the company has to let potential clients of the foreign market know about their offering, by means of advertising, trade shows, or a local sales force. Regarding this last point, what play a major role is the translation into the local language of products description and services, or even of the website. It is, indeed, a way for the company to make itself known by local potential clients.<sup>67</sup>

In addition to that, the company can choose whether to export its good and services directly or indirectly. The main difference between the two stands in the location of the export intermediaries. Hence, direct exports can be brought on with or without foreign intermediaries that have a direct access to the foreign market. By contrast, indirect export involves the exports of goods and services through domestic export intermediaries.<sup>68</sup>

However, exporting has also negative aspects. Companies that decide to internationalize through exports are, indeed exposed to tariff and non-tariff trade barriers,

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<sup>62</sup> Ietto-Gillies, *Transnational corporations and international production: concepts, theories and effects*, 2019, p. 26 and Carpenter M. A. and Dunung S. P., *International Business*, 2011, p. 382

<sup>63</sup> *Ivi*, p. 25

<sup>64</sup> Carpenter M. A. and Dunung S. P., *International Business*, 2011, p. 383

<sup>65</sup> *Ibidem*.

<sup>66</sup> Wilson, “Encourage the internationalization of SMEs”, 2006, p. 8

<sup>67</sup> *Ibidem*.

<sup>68</sup> Schmidt, *Internationalization of Business*, 2017, p. 11

but there might also be some discrepancies in the way of operating between foreign intermediaries and the company itself.<sup>69</sup>

Another non-equity mode can be identified in the collaborative partnerships which refers to “all contractual agreements to collaborate on specific projects or on a variety of them often for long or indeterminate periods”.<sup>70</sup> These are licensing, franchising, strategic alliances and joint ventures.

Licensing is “a contractual agreement, whereby a domestic licensor grants foreign licensees the right to certain assets, such as patents, trade marks, copyrights or know-how, under agreed terms and conditions”.<sup>71</sup> Generally, the licensor grants to the licensee the right to use its intellectual proprieties assets for a specific period of time and the licensee is paid through royalties.<sup>72</sup>

Franchising might be similar to licensing agreements since the multinational firm grants the right to the franchisee to use its intellectual property assets, but the “franchiser provides a bundle of services and products to the franchisee”.<sup>73</sup>

Strategic alliances and joint ventures are defined as collaborations between at least two foreign companies which cooperate in clearly defined domains to achieve the same goals.<sup>74</sup> However, the two expressions are usually used as interchangeably, but while joint ventures mainly identify those collaborations that involve equity ownership, alliances are usually arrange to carry out specific business activities.<sup>75</sup>

International outsourcing is based on contractual agreements between companies and involves a certain level of externalization of activities.<sup>76</sup> It is defined as “the act of transferring some of a company’s recurring interval activities and decision rights to outside providers, as set in a contract”<sup>77</sup>. In other words, it is the geographical separation of activities involved in producing a good (service) across two or more countries. Particularly, when talking about international outsourcing we are referring to a firm that

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<sup>69</sup> Wilson, “Encouraging the internationalization of SMEs”, 2006, p. 9

<sup>70</sup> Ietto-Gillies, *Transnational corporations, and international production: concepts, theories and effects*, 2019, p. 27

<sup>71</sup> *Ibidem*

<sup>72</sup> Carpenter M. A. and Dunung S. P., *International Business*, 2011, p. 411

<sup>73</sup> *Ibidem*

<sup>74</sup> Schmidt, *Internationalization of Business*, 2017, p. 11

<sup>75</sup> Ietto-Gillies, *Transnational corporations and international production: concepts, theories and effects*, 2019, p. 35

<sup>76</sup> *Ivi*, p. 26

<sup>77</sup> *Ibidem*

has decided to externalize a particular production activity to a firm located in a foreign country. In this sense, it involves also the transfer of the control over that activity to the foreign partner. That is why International outsourcing might be risky. Hence, by externalizing a production activity, the main company will lose the control over it.<sup>78</sup>

At this point, it is important to understand how a company can choose the appropriate market entry mode. In order to do so, the company has to evaluate both internal and external factors.

Particularly, there five external factors that can influence the market entry choice: the target market characteristics, the products, the intensity of the foreign market competition, the distribution channels of the foreign country, and trade and investment regulations.<sup>79</sup>

Regarding the internal aspects, there are six major factors that influence this choice: the aim of the internationalization strategy, the international market experience of the company, how the company can integrate multiple entry modes, suitable resources and competences to enter a foreign market, company size and its financial availability, and the initiatives of the CEO.<sup>80</sup>

On the other hand, in selecting an international market entry mode the company needs also to take into account the managerial effort, so the market knowledge and market experience, the invested assets and the level of control played by the main company. Thus, according to the Uppsala Internationalization Models, if we think about the internationalization as a gradual process, we can classify the above explained entry modes according to the stage of internationalization of the company.<sup>81</sup>

Accordingly, a company in its initial stage of internationalization will prefer to open to the International market through exports since it requires a low managerial effort, limited resources and no control over foreign partners. The reason of this is that companies at this stage want to keep risks low.<sup>82</sup> By contrast, in later stages companies might choose an entry mode that requires a great knowledge and experience of the foreign market, lots of resources, and a certain level of control played by the main company over

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<sup>78</sup> nibusinessinfo.co.uk, “Outsourcing” <https://www.nibusinessinfo.co.uk/content/outsourcing> (Last visited on June 8<sup>th</sup> 2023)

<sup>79</sup> Fontana and Caroli, *Economia e gestione delle imprese*, 2017, p. 197

<sup>80</sup> *Ibidem*

<sup>81</sup> Fuchs, *International Management. The Process of Internationalization and Market Entry Strategies*, 2022, p. 204

<sup>82</sup> *Ibidem*

foreign partners, such as licensing, franchising, international outsourcing and FDI. Moreover, these entry modes are adopted in later stages of the international process also because they may require the establishment of sales subsidiaries, manufacturing plants or a wholly owned subsidiary.<sup>83</sup>

Finally, to sum things up, we have seen that there are two major categories in which the international market entry modes can be divided: equity and non-equity entry mode. Each of them is characterised by different levels of managerial effort, resources, and level of control. Moreover, according to the Uppsala model, each entry mode is associated to a different status of the internationalization process of the company, since each step, and so each entry mode, requires a different level of managerial effort, resources invested and control. Thus, companies that want to expand abroad will choose the entry mode depending on its goals and the level of the three above mentioned requirements.

### *1.3 International Market Selection and Segmentation*

Another important aspect that needs to be taken into consideration when talking about the internationalization process is the International Market Selection and Segmentation.

First of all, the International Market Selection refers to the choice on where the company wants to be geographically present.<sup>84</sup> In order to do so the company has to first study the potential markets to identify those that might be interesting for its business. This evaluation is structured into two complementary levels: a macro-segmentation at a country level and a micro-segmentation at a consumer level.<sup>85</sup> Regarding the first level, it refers to the selection of a foreign market according to several criteria. Particularly this level is made up of three main stages. The first stage is a preliminary screening in which companies will select the most attractive countries that want to evaluate in detail. In order to do so the company has to consider the physical/demographic environment (population size, urban and rural distribution, climate variations, shipping distance, natural resources, etc.), political environment (system of government, political stability, ideological orientation, government involved in business and communications, etc.), economic environment (level of development, economic growth, role of foreign trade in the

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<sup>83</sup> Ivi, p. 205

<sup>84</sup> Schmidt, *Internationalization of Business*, 2017, p. 10

<sup>85</sup> Gaston-Breton and Martin, "International market selection and segmentation: a two-stage model", 2011, p. 268

economy, currency, balance of payments) and social/cultural environment of the market selected (educational level, existence of middle class, familiarity to home market, language, etc.).<sup>86</sup> The second step consists in the analysis of industry market potential which involves the study of the access to the market (limitations on trade, documentation and import regulations, local practices, patents and trademarks, investments, taxation, etc.), the product potential (customer needs, local production, exposure to and acceptance of product, attitudes toward products of foreign origin, competitive offerings) and local distributor and production (availability of intermediaries, regional and local transportation facilities, availability of manpower, conditions for local manufacture).<sup>87</sup> The third and final step is the analysis of company sales potential which involves the analysis of sales volumes forecasting (size and concentration of customer segments, projected consumption statistics, competitive pressure, expectations of local agents), landed cost (costing method for exports, domestic distribution costs, international freight and insurance, cost of product modification), cost of internal distribution (tariffs and duties, value added tax, local packaging and assembly, local distributors and inventory costs, promotional expenditures) and other determinants of profitability (going price levels, competitive strengths and weaknesses, credit practices, current and projected exchange rates).<sup>88</sup>

The second level that companies need to investigate is the international consumer segmentation which involves the segmentation of consumers across countries. The reason for this is the fact that within the foreign market the company decided to address, there are different segments,<sup>89</sup> so different geographical grouping or groups of individuals that might show similar behaviour.<sup>90</sup> Particularly, there are two main variables that need to be taken into consideration when segmenting the specific selected market. The first one is related to the product-specific characteristics which involves the attitude of consumers towards the attributes of the product. The second one has to do with domain-specific features of consumers, such as their lifestyle and central values.<sup>91</sup>

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<sup>86</sup> Cavusgil, "Guidelines for Export Market Research", 1985, p. 30

<sup>87</sup> *Ibidem*

<sup>88</sup> *Ibidem*

<sup>89</sup> Schmidt, *Internationalization of Business*, 2017, p. 12

<sup>90</sup> Jan-Benedict E.M. Steenkamp and Frenkel Ter Hofstede, *International market segmentation: issues and perspectives*, 2002, p. 185

<sup>91</sup> Gaston-Breton and Martin, "International market selection and segmentation: a two-stage model", 2011, p. 271

At this point, once the company has decided where to be geographically present, it is important to understand how the company can enter the market or markets selected. There are three strategies the company can choose: concentration, dispersion, or a combined strategy. The strategy of concentration refers to the fact that the company wants to address one specific market, such as Danish market, and then expand to other markets sequentially, such as Danish market and then Belgian market.<sup>92</sup> This strategy is particularly recommended when it is necessary to adapt the trade to the foreign markets since it requires less resources and brings significant benefit and experience to the company.<sup>93</sup> The advantages of adopting the concentration strategy are: the possibility for the company to spread over time the demand for resources, the chance to offset initial losses in a new market with profits in other markets, the extension of the life-cycle of a product and learning from early market entries. In this sense, the concentration strategy allows the company to first enter markets similar to the home market and then to less familiar ones.<sup>94</sup>

On the other hand, the strategy of dispersion involves that companies enter several markets simultaneously. The aim of companies adopting this strategy is to exploit international market opportunities on a larger number of markets.<sup>95</sup> Hence, it enables “a quicker amortization of fixed costs, facilitates the establishment of standards on a worldwide scale (e.g., telecommunications or consumer electronics) and enables surprise effects among consumers and competitors”.<sup>96</sup>

The combined strategy imply that companies enter some markets sequentially and other simultaneously. It is particularly useful when there are some restrictions regarding financial resources and manpower.<sup>97</sup>

Finally, we have seen that the company need to select a market that want to address. In order to do so, the company need to segment the market according to some criteria which can be summed up as follows: the attractiveness of foreign markets, the risk of foreign markets and the entry barriers to foreign markets. Then, the company need also

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<sup>92</sup> Stremțan, Mihalache, Mihalache and Pioraș, “On the internationalization of the firms – from theory to practice”, 2009, pp. 1031 – 1032 and Schmidt, *Internationalization of Business*, 2017, p. 13

<sup>93</sup> Stremțan, Mihalache, Mihalache and Pioraș, “On the internationalization of the firms – from theory to practice”, 2009, pp. 1031 - 1032

<sup>94</sup> Schmidt, *Internationalization of Business*, 2017, pp. 13-14

<sup>95</sup> *Ibidem*

<sup>96</sup> *Ibidem*

<sup>97</sup> *Ibidem*



to segment the consumer within the market selected; so, it has to identify the group of individuals that share same behaviours. At this point, the company has to decide whether to address only one market or multiple markets at the same time. Hence, the company can choose to adopt the concentration strategy, for which only one or more specific markets are selected, the dispersion strategy, where the company will try to address multiple markets at the same time, or the combined strategy, for which the company will enter some markets sequentially, and others simultaneously.

#### *1.4 Timing Strategy*

The final aspect that companies need to consider when internationalizing is the timing strategy, so when it is better for the company to open to the international market.

First of all, we need to make a distinction between two categories of competitors: international competitors and local competitors. Generally, the company that is trying to enter a foreign market will be disadvantaged compared to firms that are already established and working within the foreign market. On the other hand, the company can strategically position itself in terms of timing and gain an advantage compared with international competitors.<sup>98</sup> In this sense, depending on the strategy the company decides to adopt, it can position itself as a pioneer, so introducing its products before other competitors, or as a follower, so introducing its products after other competitors. In order to choose its strategy, the company has to evaluate both the risk of a premature entry and the problem of missed opportunity due to a late entry. Thus, “a potential pioneer must determine its entry-time so as to balance the opportunities/benefits with an innovation and the risks/costs associated with product development and marketing. A potential follower must consider not only the marketing activities of the early entrants and the evolution of the industry but also the competition of other potential entrants”.<sup>99</sup> In other words, the company has to evaluate both advantages and disadvantages of entering a market as a pioneer and as a follower.

The pioneer tries to gain advantages by being the first mover in technology, product or marketing innovation.<sup>100</sup> These are called first-mover advantages which enables the

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<sup>98</sup> Schmidt, *Internationalization of Business*, 2017, p. 13

<sup>99</sup> Lilien and Yoon, “The timing of competitive market entry: an exploratory study of new industrial products”, 1990, p. 568

<sup>100</sup> Kaličanin, “A question of strategy: to be a pioneer or a follower?”, 2008, p. 91

pioneer to gain the position of “lead in terms of profile and image in a particular foreign market. They can gain early experiences, which allow them to adapt to local conditions and developments. Moreover, they can build up strong relationships with local suppliers, join local networks early on, build up a local customer base and set standards on the market. Consequently, they can achieve quasi-monopolistic pioneer profits and establish market entry barriers to bar (potential) competitors from market access”.<sup>101</sup> This enables them to charge a higher price for their products in order to maximize profits.<sup>102</sup> Moreover, the pioneer tends to have lower production costs than later entrants.<sup>103</sup> By contrast, there also are some disadvantages related to this strategy. Hence, the pioneer has to bear in mind the costs and the risks associated with the development of a new product and the market for the product. These involve free-rider phenomenon that benefit followers, market and technological uncertainties, changes in technology and customer needs and the adoption of new and updating technology.<sup>104</sup> In addition, there also might be the risk of imitators that try to copy the product of the pioneer in a short time and with less costs.<sup>105</sup>

On the other hand, the follower “has the opportunity to learn from the pioneer’s mistakes in a particular foreign market. It often finds an already stable environment (e.g., in terms of political and legal conditions) and has more reliable information (e.g., consumer buying patterns), and it can take over pre-established standards and benefit from the pioneer’s investments (e.g., customer awareness of certain products). Thus, the follower often saves on costs and can, in some instances, beat the pioneer to the break-even point”.<sup>106</sup> However, the follower can face some late-mover disadvantages. The first one is related to the acquisition by the pioneer of supplier commitment for raw materials, technologies and distribution channels. In this sense, it will be costly for the follower to have access to those resources. Moreover, the follower might find some difficulties in respecting the standards to produce the product set by the pioneer. Then, the customer loyalty towards follower’s products and services will be lower than the loyalty towards

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<sup>101</sup> Schmidt, *Internationalization of Business*, 2017, p. 13

<sup>102</sup> Kaličanin, “A question of strategy: to be a pioneer or a follower?”, 2008, p. 92

<sup>103</sup> Lilien and Yoon, “The timing of competitive market entry: an exploratory study of new industrial products”, 1990, p. 569

<sup>104</sup> Kaličanin, “A question of strategy: to be a pioneer or a follower?” 2008, p. 93

<sup>105</sup> *Ibidem*

<sup>106</sup> Schmidt, *Internationalization of Business*, 2017, p. 13

pioneer's products. Finally, the pioneer might have set some entry barriers to the market it serves; thus, making it difficult for the follower to enter that market.<sup>107</sup>

As we can see deciding the timing strategy, so whether to enter the foreign market as a pioneer or as a follower, is a strategic decision. The choice depends on how long the company is able to gain from the first-mover advantages. This depends on the current and future resources of the company, but also from industry dynamics which are external to the company. The latter is the results from the interaction between two factors: the pace of technological evolution, so the number of enhancements the technology underwent, and the pace of market evolution, so the number of customers who bought the product in a specific period of time. Thus, the combined effects of these two factors will determine the chance for the company to achieve a first-mover advantage.<sup>108</sup>

Overall, the timing strategy is a strategic decision the company has to make taking into consideration its internal resource but also the technological and market change. This will help the company to better evaluate both advantages and disadvantages of being a pioneer or a follower. Hence, "the pioneer sees the advantages of building reputation and capitalizing cost dynamics, but also sees the disadvantages of absorbing the risks and costs associated with product and market development".<sup>109</sup> The follower, instead, can learn for the pioneer and save costs to produce the product, but it can be difficult for it to enter the market due to the monopolistic position the pioneer achieved.

### *1.5 The influence of family ownership on the internationalization process*

Another import aspect that needs to be addresses regards the research field of family-run business. Hence, since "Cantina 3V" is a family-run business, it is interesting to investigate how the nature of this company influence its internationalization process. The reason for this is that a different type of ownership also implies a difference in values, incentives and temporal preferences.<sup>110</sup>

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<sup>107</sup>Bizfluent, "The Disadvantages of the Late Mover Theory" <https://bizfluent.com/7414552/the-disadvantages-of-the-late-mover-theory> (Last visited on June 10<sup>th</sup> 2023)

<sup>108</sup> Kaličanin, "A question of strategy: to be a pioneer or a follower?", 2008, p. 96

<sup>109</sup> Lilien and Yoon, "The timing of competitive market entry: an exploratory study of new industrial products", 1990, p. 569

<sup>110</sup> Ling, "Family ownership and internationalization processes: Internationalization pace, internationalization scope, and internationalization rhythm", 2012, p. 48

First of all, in order to do so we have to understand what a family-run business is. We can define a family business as a company in which one or more member of the family are directly involved in the ownership or management of the business. Particularly, a business can be considered a family business when at least 50% of the total capital shares is owned by one or more family members.<sup>111</sup> Moreover, there are some aspects that characterize the family business by making it unique. These are the influence of the family on the business; the aims to long-term family stability and satisfaction; the orientation towards internal and external stakeholders' satisfaction and the style of management that is value-driven, emotional and goal alignment.<sup>112</sup> In addition, there are two features of the family business which are the most relevant regarding the internationalization process: the “desire to maintain the importance of the family, stemming from the family’s strong personal attachment, commitment, and identification with the firm ...”<sup>113</sup> and “the desire to control the firm, with the consequent fear of losing it”.<sup>114</sup> Hence, these features imply an alignment between the interest of the family and the firm. Thus, managers of the family business are more likely to pursuit long-term horizons in order to make the business grow, even undertaking the internationalization process.<sup>115</sup> Accordingly, the strong involvement of the family in the business can facilitate internationalization thanks to the strong identification the managers have with the business which push them to engage in risky decisions.<sup>116</sup>

Second of all, family businesses have to consider the entry mode, pace, scope and rhythm of its international strategy.

Regarding the entry-mode choice it seems that exports is the preferred entry mode due to the aversion that family business has towards risks. Hence, exporting minimises the number of resources the company has to commit, it decreases risk and enhances flexibility. In addition, through exports “a firm can achieve competitive advantage,

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<sup>111</sup> Fontana and Caroli, *Economia e gestione delle imprese*, 2017, p. 197

<sup>112</sup> Dana and Ramadani, *Family Business in Transition Economies*, 2015, pp. 12-13

<sup>113</sup> Ling, “Family ownership and internationalization processes: Internationalization pace, internationalization scope, and internationalization rhythm”, 2012, p. 48

<sup>114</sup> Claver, Rienda and Quer, “The internationalisation process in family firms: choice of market entry strategies”, 2007, p. 5

<sup>115</sup> Ling, “Family ownership and internationalization processes: Internationalization pace, internationalization scope, and internationalization rhythm”, 2012, p. 48

<sup>116</sup> Arregle, J.-L., Duran P., Hitt M. A. and van Essen M., “Why Is Family Firm’s Internationalization Unique? A Meta-Analysis”, 2017, p. 803

increase productive capacity or improve its financial position”.<sup>117</sup> Accordingly, due to the risk-averse nature of family business, it seems that its internationalization process tends to be sequential, as the Uppsala Internationalization Model suggests. Hence, the firm will enter the international market through exports since it requires minimal risk and efforts. As the firm gain experience and knowledge of the international market, it will move on riskier mode of entry and that requires a higher resources commitment.<sup>118</sup> On the other hand, according to the network theory, other aspects that help the company to enter a foreign market is the “relationships and networks with enterprise suppliers, customers, contractors and other competitors ...”.<sup>119</sup> This theory wants to stress the importance of using information to understand the foreign market the company wants to enter and to see whether it is possible to move resources there. That is why, it would be better if the company starts the internationalization process by addressing first those countries with whom the family business has a stronger network.<sup>120</sup>

As far as the pace of internationalization is concerned, it seems that there is a positive correlation between the family ownership and the pace or speed of the internationalization process. In this sense, managers of family-run businesses are more likely to undergo a rapid process of internationalization thanks to the alignment between the interest of the family and the business. Hence, “when considered in the light of rapid internationalization, family members carefully explore the international environment required to make family firm successful. As they engaged in internationalization they will restructure their mental maps, organizational structures, systems, and processes in order to promote and sustain family wealth through long-term returns”.<sup>121</sup>

By contrast, it seems that there is a negative correlation between the family ownership and the scope of firm internationalization. The reason for this is the increasing scope of internationalization which involves the increase of costs and resources commitment. These costs are mostly related to the adaptation of the product and company’s routines to the new market it wants to enter. Moreover, it implies also a greater managerial and

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<sup>117</sup> Claver, Rienda and Quer, “The internationalisation process in family firms: choice of market entry strategies”, 2007, p. 3

<sup>118</sup> *Ivi*, p. 7

<sup>119</sup> Rexhepi, Ramadani, Rahdari and Anggadwita, “Models and strategies of family businesses internationalization. A conceptual framework and future research directions”, 2017, p. 250

<sup>120</sup> *Ibidem*

<sup>121</sup> Ling, “Family ownership and internationalization processes: Internationalization pace, internationalization scope, and internationalization rhythm”, 2012, p. 49

organizational experience since the firm has to build new relationships with new clients, suppliers and identify its competitors in the new market. Thus, “an increase in the scope of internationalization will involve higher costs because of increased complexity and additional transaction costs ...; managerial and firm resource constraints ...; information processing demands ...; and coordination difficulties ...”.<sup>122</sup> Accordingly, due to the willingness of the family business to stabilize future returns, managers will limit the scope of the internationalization process, so its geographical presence.

Then, there is also a negative correlation between family ownership and a regular rhythm of internationalization. This depends mainly on the flexibility of the company to face and react to changes of the environment. Particularly, flexibility is an important asset to guarantee long-term returns for family-run businesses. Hence, managers of family firms will adopt an irregular rhythm of internationalization which enables them to evaluate and reconfigure the resources available to face new opportunities or dangers, and so to gain long-terms returns.<sup>123</sup>

In conclusion, we have seen that the family ownership has an impact on the internationalization process under different points of view. It is the intrinsic features of the family business that determines the international strategy it will adopt to expand abroad. Particularly, the alignment between the interests of both family and business and the risk-aversion nature of the company are the main features that guide its choices. Hence, regarding the market choice, the family business will prefer to enter the market through exports since it is the less risky entry-mode. Then, in order to gain long-term returns, the family business will undergo a rapid internationalization at an irregular and flexible rhythm, and it will be geographically limited.

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<sup>122</sup> *Ibidem*

<sup>123</sup> *Ivi*, p. 50

## 2. ANALYSIS OF THE WINE INDUSTRY AND MARKET

In the first chapter we have analysed the internationalization process of small or medium sized enterprises and the various steps they need to follow in order to open to the international market. Another topic that needs to be taken into consideration is the analysis of the wine industry and market. Hence this second chapter will mainly focus on this issue. Particularly, it starts by first giving a brief introduction on the history behind this product. Then, it will go on by studying the European wine market taking into consideration also the regulations that govern the quality of the European wine and the trade within the European Union. After that, it will analyse the Danish and Belgian wine markets, since they are the two markets that “Cantina 3V” would like to address. Finally, it will study three topics related to the wine industry: the organic farming, the country-of-origin *Made in Italy* to explain the success of the Italian wine abroad, and the role of women in the wine industry.

To begin with, the EU legislation Reg. (EU) 1308/2013 defines wine as a “product obtained exclusively from the total or partial alcoholic fermentation of fresh grapes, whether or not crushed, or of grape must”.<sup>124</sup> It is indeed an agricultural product whose production process does not follow a fixed manufacturing recipe as it depends on the characteristics of the harvest. Hence, soil, weather, geology, varieties and wine-making techniques are all variables factors that contribute to give each wine its unique features.<sup>125</sup>

In addition to that, the wine is a product that has accompanied the human being throughout history. Hence, it first appeared 11,000 years ago during the Neolithic period when the human being started to leave nomadism apart in favour of sedentarism.<sup>126</sup> Particularly, the wine was discovered in the North part of the Mesopotamian area, where it was considered as a gift from the divine. At that time, Mesopotamian people noticed that the grape juice could simmer without a flame to warm it up and turn into wine.<sup>127</sup> Accordingly, since they were not aware of the capacity of the yeasts present in the air to trigger the fermentation process, Mesopotamian people thought the wine was, indeed, a gift from the divine. From now on, the trade of wine began and between the 4<sup>th</sup> and 3<sup>rd</sup> millennium B.C. the vine cultivation and the consumption of wine spread towards

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<sup>124</sup> Comité européen des entreprises vins, “EU wine sector », <https://www.ceev.eu/about-the-eu-wine-sector/> (Last access on September 2<sup>nd</sup> 2023)

<sup>125</sup> *Ibidem*

<sup>126</sup> Ricci, *abbinare il vino al cibo, Matrimonio d'amore*, 2018, p. 11

<sup>127</sup> *Ibidem*

Anatolia & Thrace, and then to Egypt where it was treated as a precious nectar that only Pharaohs and the priestly class could consume. In this sense, we can say that the wine has accompanied the human being throughout its history, starting from the Hebraic tradition, passing through the Greek and Roman era, the Medieval time, up to the XXI century.<sup>128</sup>

Nowadays, the wine industry is an international business. Thus, 25% of the wine produced in the world is traded internationally.<sup>129</sup> Particularly, even those wineries that only focus on supplying the local market are affected by the internationalization of the wine industry, since they have to compete with imports.<sup>130</sup>

Moreover, this globalization or internationalization of the wine industry brought on the emergence of new countries participating in this global scenario. These countries are referred to as *New World* in contrast to *Old World* that identifies those countries that have always be present in the wine industry. Countries of the *New World* are USA, Australia, New Zealand, Chile, South Africa, Argentina, while *Old World* countries are Italy, Spain, France, Portugal, Germany and Greece. Particularly, the rise of the *New World* in the international trade of wine started at the end of 1990s when it was registered an increase in the competition and in the growth of the world trade.<sup>131</sup> Thus, countries of the *New World*, particularly Chile and Australia, are challenging the dominance of the *Old World* countries.<sup>132</sup> This is mainly thank to that marketing strategies they are adopting. Hence, while *Old World* countries' market strategy relies on the prestigious that the domination of origins has, *New World* countries adopt a strategy that is more focused on the development of a strong brand and varietal wines. In this sense, they manage to be competitive on the cost side since they capitalize large volumes in order to achieve economic of scale.<sup>133</sup>

In addition to that, it is important to point out also the different consumption trends between the Old World and the New World. Hence, in the Old World wine is part of their everyday life since people grow up surrounded by this product. That is why in the Old

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<sup>128</sup> *Ibidem*

<sup>129</sup> Hall C. M, Mitchell R., *Wine marketing*, Elsevier, 2008, p. 36

<sup>130</sup> *Ibidem*

<sup>131</sup> Ugaglia A. A., Cardebat J.-M., Corsi A., *The Palgrave Handbook of Wine Industry Economics*, 2019, p. 2

<sup>132</sup> Duncan A., Greenway D., "THE ECONOMICS OF WINE – INTRODUCTION", 2009, p. 137 and Ugaglia A. A., Cardebat J.-M., Corsi A., *The Palgrave Handbook of Wine Industry Economics*, 2019, p. 5

<sup>133</sup> Ugaglia A. A., Cardebat J.-M., Corsi A., *The Palgrave Handbook of Wine Industry Economics*, 2019, pp. 5-8



World the consumption of wine does not know class distinction as it is part of their culture. On the other hand, consumers of the New World see wine as a symbol of social status, power and knowledge. For this reason, drinking wine is associated with special occasion and it is mostly consumed as an experience.<sup>134</sup> Moreover, in recent times, it was registered an increase in wine consumption in the countries of the New World and a decrease in those of the Old World.

Table 1: Wine consumption in the New World<sup>135</sup>

<b>Years</b>	<b>Argentina</b>	<b>Australia</b>	<b>Chile</b>	<b>New Zeland</b>	<b>South Africa</b>	<b>USA</b>
2000	12 491 hl	3 899 hl	2 271 hl	413 hl	3 892 hl	21 200 hl
2005	10 972 hl	4 523 hl	2 644 hl	817 hl	3 401 hl	25 850 hl
2010	9 753 hl	5 389 hl	3 100 hl	921 hl	3 463 hl	27 350 hl
2015	10 269 hl	5 476 hl	2 578 hl	960 hl	4 251 hl	30 927 hl
2021	8 381 hl	5 716 hl	2 521 hl	902 hl	4 000 hl	33 077 hl

Table 2: Wine consumption in the Old World<sup>136</sup>

<b>Years</b>	<b>France</b>	<b>Germany</b>	<b>Greece</b>	<b>Italy</b>	<b>Portugal</b>	<b>Spain</b>
2000	34 500 hl	20 150 hl	2 861 hl	30 800 hl	4 595 hl	14 046 hl
2005	33 530 hl	19 848 hl	3 586 hl	27 016 hl	4 900 hl	13 686 hl
2010	29 272 hl	20 200 hl	3 248 hl	23 500 hl	4 725 hl	10 896 hl
2015	26 452 hl	20 500 hl	2 404 hl	21 400 hl	4 813 hl	9 810 hl
2021	25 202 hl	19 900 hl	2 207 hl	24 200 hl	4 600 hl	10 311 hl

What is important to point out here is that if we look at the data reported on the tables above, it might look like that the assumption suggesting the consumption of the New World is increasing compared to that of the Old World is not verified. Hence, in order to see that variation across time, we have look at the percentage variation. Thus, by calculating the percentage variation of each country, we will discover that the consumption of the *New World* underwent a higher increase than that of the *Old World* (Figure 3 and Figure 4).<sup>137</sup> This can be seen form the values reported on the Y-axis. Hence, while for the *Old World* countries values vary from -30% to 25%, *New World* countries' values vary from -20% to 100%.

<sup>134</sup> Hall C. M, Mitchell R., *Wine marketing*, 2008

<sup>135</sup> OIV, <https://www.oiv.int/it/what-we-do/data-discovery-report?oiv> (Last visited on September 5<sup>th</sup> 2023)

<sup>136</sup> *Ibidem*

<sup>137</sup> *Ibidem*

Figure 2: Percentage variation of New World<sup>138</sup>

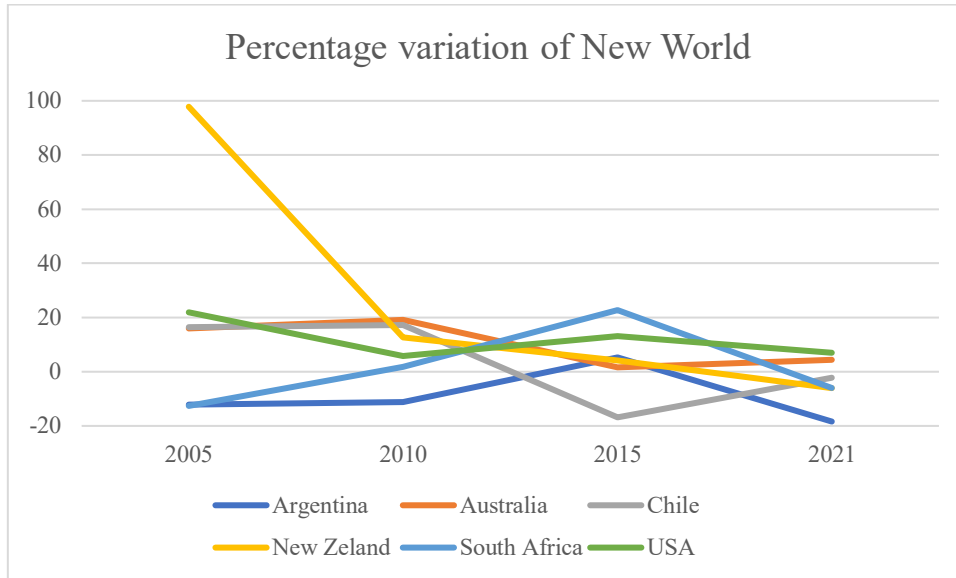
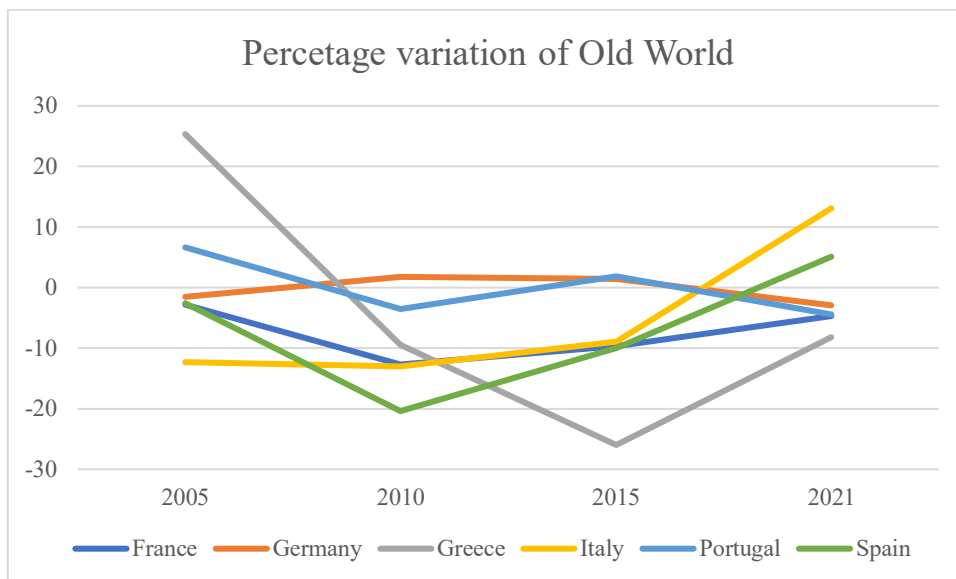


Figure 3: Percentage variation of Old World<sup>139</sup>



A possible explanation for this might be a change in the lifestyle and the relationship that consumers of the *Old World* have with wine. Therefore, they began to pay more attention to the quality of the wine and to the feelings the taste of wine can arouse. This

<sup>138</sup> *Ibidem*

<sup>139</sup> *Ibidem*

led them to prefer a responsible consumption of wine, so to privilege the quality of the wine rather than quantity.<sup>140</sup>

In conclusion, wine is a product that has accompanied the human being throughout its history. Today it is still an appreciated beverage that is consumed all over the world thanks to the internationalization of the wine industry. Thus, as we have seen, even local enterprises have to deal with the effect of this internationalization that might lead them to choose to open up to the international market. Moreover, the internationalization of the wine industry brought on the emergence of new countries that was not traditionally involved in the wine industry and which shown a consumption pattern that is in contrast to that of the *Old World*.

### 2.1 The European wine market

The European Union wine market is the largest wine market in the world that is “responsible for well over half of world trade in wine”.<sup>141</sup> Particularly, it is the largest in terms of production, consumption, exportations and importations, counting for 45% of world’s wine-growing areas, 63% of global wine production, 57% of global wine consumption and 70% of total wine exports.<sup>142</sup> Hence, regarding the market size, in 2021 the European Union wine market registered a total revenue of USD 181,966.6m, with a compound annual growth of 0.3% in the period from 2016 to 2021.<sup>143</sup>

Moreover, if we look at the most recent updated statistics gathered by the European Commission (*Figure 5*), we can see that the EU production of wine underwent an exponential increase in the 2018/2019 season, to then decrease in the following years probably due to the COVID-19 pandemic.<sup>144</sup> However, we can see that the wine production is slightly increasing compared to the last 2021/2022 season with a total amount of 165,691 hl of wine produced.

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<sup>140</sup> Ricci F. M., *abbinare il vino al cibo. Matrimonio d’amore*, 2018, p. 34

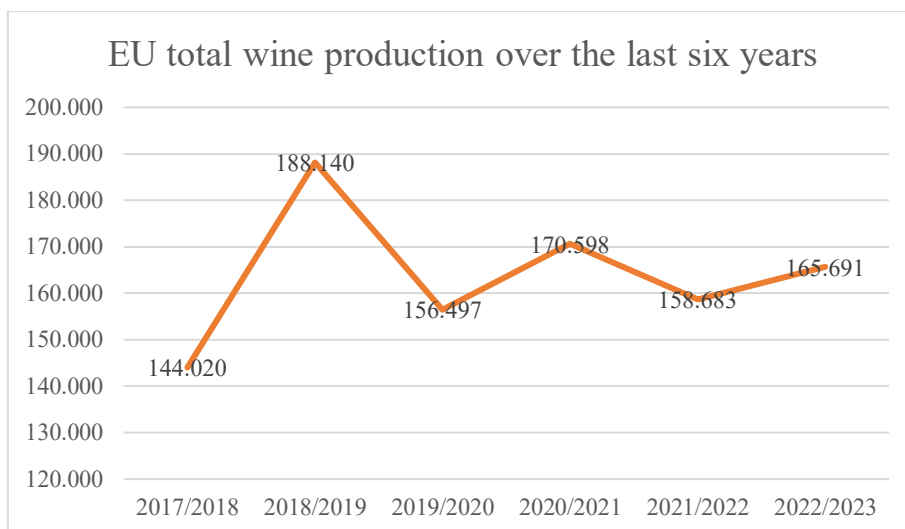
<sup>141</sup> Hall C. M, Mitchell R., *Wine marketing*, 2008 p. 46

<sup>142</sup> Comité européen des entreprises vins, “EU wine sector », <https://www.ceev.eu/about-the-eu-wine-sector/> (Last visited on September 2<sup>nd</sup> 2023)

<sup>143</sup> MarketLine, *Wine Industry Profile: Europe*, p. 9

<sup>21</sup> European Commission, “Wine production & opening stocks”, <https://agridata.ec.europa.eu/extensions/DashboardWine/WineProduction.html#> (Last visited on September 3<sup>rd</sup> 2023)

Figure 4: EU total wine production over the last six years<sup>145</sup>

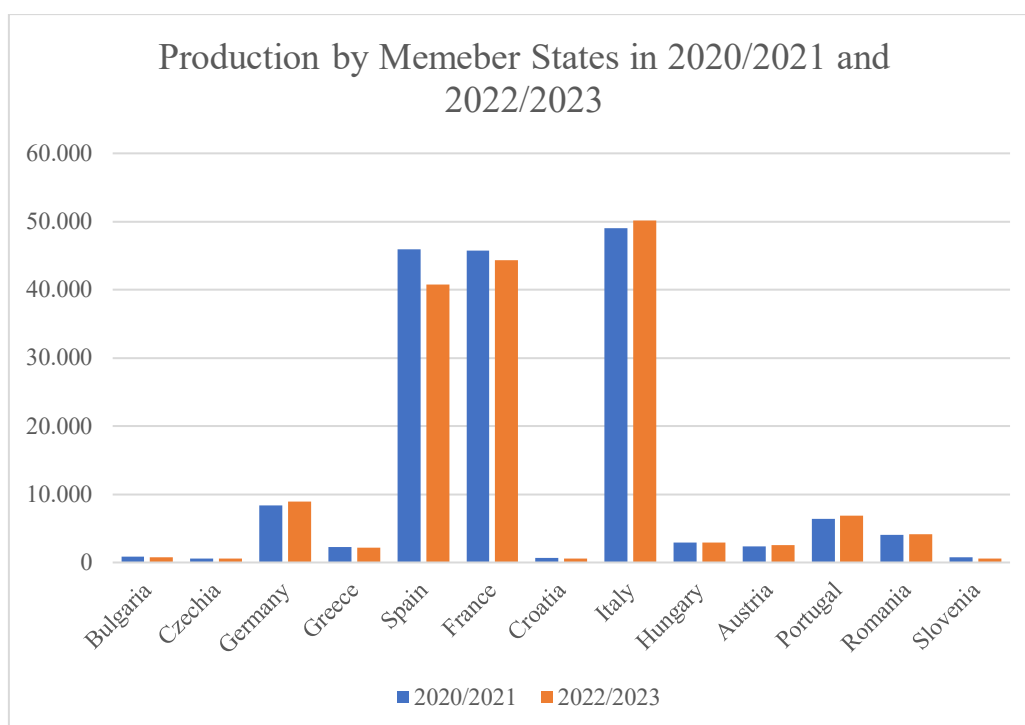


In addition, if we look at the geography segmentation of the European market, we will find out that in 2020/2021 Italy was the first wine producer in Europe counting for 28.8% of the total production, followed by Spain (26,9%). This trend has been confirmed also in the current 2022/2023 season where Italy is still the first wine producer of the EU. It produced 50,110 hl of wine, counting for 30.2% of the total production. Then there is France (26.8%), Spain (24.6%), Germany (5.4%), Portugal (1.5%), and all the other member states (*Figure 6*).<sup>146</sup>

<sup>145</sup> *Ibidem*

<sup>146</sup> European Commission, “Wine production & opening stocks”, <https://agridata.ec.europa.eu/extensions/DashboardWine/WineProduction.html> (Last visited on September 3<sup>rd</sup> 2023)

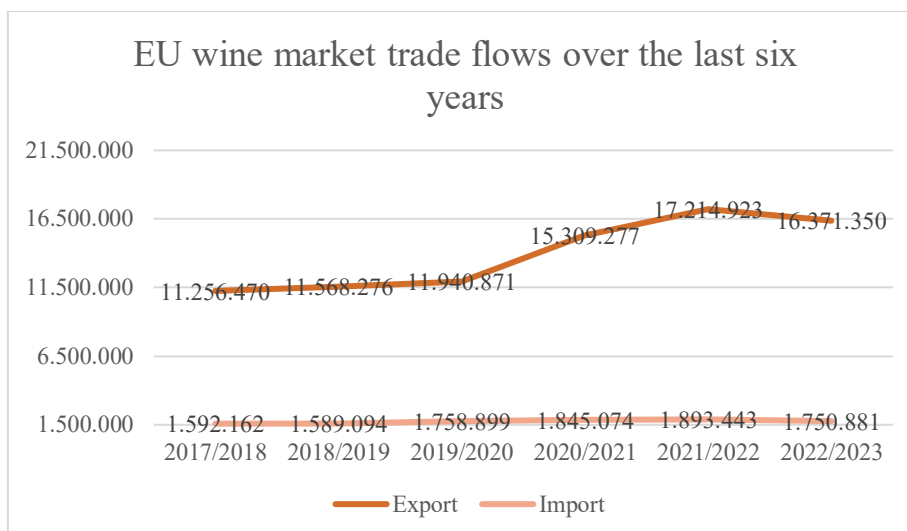
Figure 5: Production by Member States in 2020/2021 and 2022/2023<sup>147</sup>



Regarding the European wine market trade flows (*Figure 7*), we can see that exports are significantly higher than imports. Thus, in the 2022/2023 season the EU wine market registered a total value of exports of EUR 16,371,350 and a total value of imports of EUR 1,750,881. Particularly, while the value of imports has not changed that much over the last six years, the export value underwent a significant increase from 2019/2020 up to 2021/2022 to then slightly decrease in 2022/2023.

<sup>147</sup> *Ibidem*

Figure 6: EU wine market trade flows over the last six years<sup>148</sup>

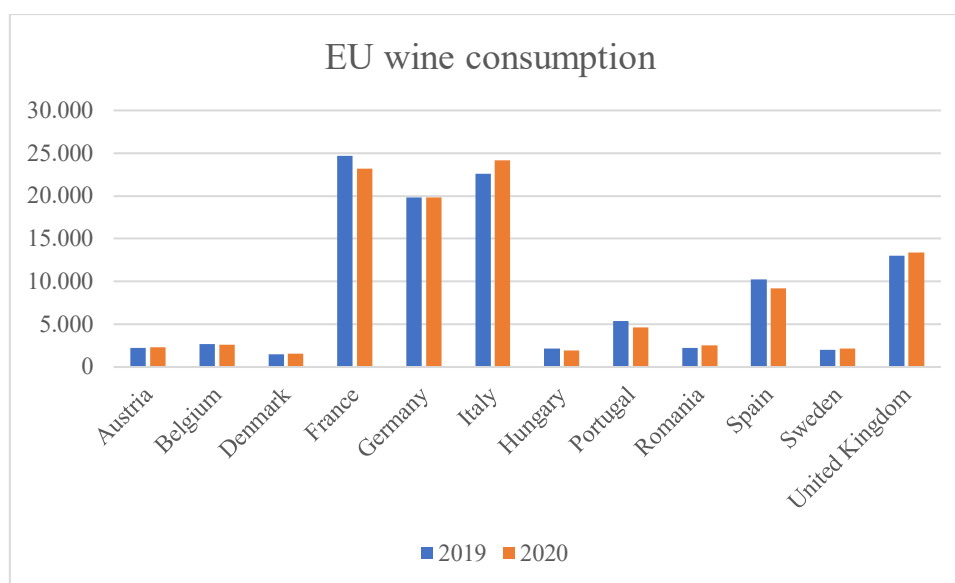


Furthermore, regarding the consumption of wine in the European Union, in 2020 the OIV organization estimated a consumption of wine of 112 mhl, counting for 48% of the world consumption, which is in line with data of 2019. However, it is important also to analyse the geographical segmentation of the consumption in order to see which country contributed the most. As we can see from the graph below (*Figure 8*), the country that consumed wine the most was France with 24.7 mhl. At the second place there is Italy with 24.5 mhl which recorded the highest level of wine consumption in the last ten years. Then these countries are followed by Germany (19.8 mhl), UK (13.3 mhl, the majority of which are imported wines), Spain (9.6 mhl), Portugal (4.6 mhl), Romania (3.8 mhl), Belgium (2.6 mhl), Austria (2.3 mhl), Sweden (2.2 mhl), Hungary (1.9 mhl) and Denmark (1.5 mhl).<sup>149</sup>

<sup>148</sup> *Ibidem*

<sup>149</sup> OIV, “STATE OF THE WORLD VITIVINICULTURAL SECTOR IN 2020”, 2021 p. 10

Figure 7: EU wine consumption<sup>150</sup>



However, it is important to point out that the wine industry is also a pillar for the economic, social and environmental sustainability of the EU. Thus, “vine growing and wine production ensure the sustainability of rural societies in many European regions by providing employment that is often more specialised and better paid than in other agricultural sectors”.<sup>151</sup> In addition to that, the wine industry also contributed to generate economic activity in those sectors that are directly or indirectly connected to the production of wine, such as: nursery sector (it influences the quantity and quality of the wine produced), oak casks (25% of EU wine age in oak barrels), glass, cork, oenological products (they accompany the winemaking process and ensure hygiene standards) and agricultural machinery (it increases the efficiency and sustainability of wine production).<sup>152</sup>

In order to sum things up, according to the statistics gathered by the European Commission, the wine market of the European Union is the largest in the world in terms of production, consumption, exportations and importations. Particularly, among the member states that produce wine, Italy is the first producer followed by France and Spain. On the other hand, regarding the consumption trends, Italy was the first consumer in 2020

<sup>150</sup> *Ibidem*

<sup>151</sup> Comité européen des entreprises vins, “EU wine sector, <https://www.ceev.eu/about-the-eu-wine-sector/> (Last visited on September 2<sup>nd</sup> 2023)

<sup>152</sup> *Ibidem*

while in 2019 it was France. Moreover, the EU wine market has also a positive impact on other sectors that are directly or indirectly related to it by generating economic activity.

### 2.1.1 EU wine quality regulations

The main reason for which the EU wine market is the largest market in the world is the quality of the wine it produces which is based on the classification of wines according to their geographical origin. The EU concept of quality underwent a reform in 2008 when the regulations of CAP (Common agricultural policy) were modified. The main novelty was the reform of the CMO (common market organisation) in order to achieve the following three goals: (1) to enhance the competitiveness of EU wine producers, the reputation of EU wines and regaining market share both inside and outside EU; (2) to simplify and making the market-management rules more effective in order to balance the equilibrium between supply and demand; (3) to preserve the tradition of European wine growing and to promote the social and environmental role of wine in rural areas.<sup>153</sup>

Particularly, this reform introduced the *geographical origin approach* which classifies the wines according to the specific region in which they were produced.<sup>154</sup> This approach makes a distinction between wines that has a Geographical Indication (GI) and other wines. Then, those wine with a Geographical Indication are further classified into wines with a Protected designation of origin (PDO) and wines with a Protected geographical indicator (PGI).<sup>155</sup> According to the Article 93 of the Regulation (EU) 1308/2013 of the European Parliament and of the Council of 17 December 2013, a *designation of origin* stands for “the name of a region, a specific place or, in exceptional and duly justifiable cases, a country used to describe a product ... fulfilling the following requirements: (i) the quality and characteristics of the product are essentially or exclusively due to a particular geographical environment with its inherent natural and human factors; (ii) the grapes from which the product is produced come exclusively from that geographical area; (iii) the production takes place in that geographical area; and (iv) the product is obtained from vine varieties belonging to *Vitis vinifera*”.<sup>156</sup> Then, the article goes on by explaining

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<sup>153</sup> European Commission, “Wine”, [https://agriculture.ec.europa.eu/farming/crop-productions-and-plant-based-products/wine\\_en](https://agriculture.ec.europa.eu/farming/crop-productions-and-plant-based-products/wine_en) (Last visited on September 3<sup>rd</sup> 2023)

<sup>154</sup> Eurostat, “Glossary: Wine”, Statistics explained, <https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Glossary:Wine> (Last visited on September 3<sup>rd</sup> 2023)

<sup>155</sup> *Ibidem*

<sup>156</sup> Art. 93 Regulation (EU) 1308/2013 of the European Parliament and of the Council of 17 December 2013



what a *geographical indication* means: “an indication referring to a region, a specific place or, in exceptional and duly justifiable cases, a country, used to describe a product ... fulfilling the following requirements: (i) it possesses a specific quality, reputation or other characteristics attributable to that geographical origin; (ii) at least 85 % of the grapes used for its production come exclusively from that geographical area; (iii) its production takes place in that geographical area; and (iv) it is obtained from vine varieties belonging to *Vitis vinifera* or a cross between the *Vitis vinifera* species and other species of the genus *Vitis*”.<sup>157</sup> Thus, these two definitions explain the difference that stands between PDO wines and PGI wines. PDO wines must be produced with 100% of grapes originating from the specific region in questions, while PGI wines are produced with at least 85% of the grapes coming from the specific area and 15% coming from a different area. However, this is not the only requirement a wine has to comply with to have a PDO or a PGI.<sup>158</sup> Therefore, each Member State has to carry out an analysis on the chemical-physical and organoleptic elements of the wine in order to then recognize a wine to have a PDO or a PGI.<sup>159</sup>

On the other hand, wines that do not have a designation of origin or a geographical indication can report on the label the indication of the year of the harvest and/or the variety of vine used during the production process. Moreover, these wines have to be presented to the market as *wine* and no more as *table wines*.<sup>160</sup>

In addition to that, wine producers can adopt some oenological practices in order to ensure “proper vinification, proper preservation or proper refinement of the product”.<sup>161</sup> However, not all kind of these practices are allowed by the European Union. Particularly, the Article 80 of the Regulation (EU) 1308/2013 of the European Parliament and of the Council of 17 December 2013 provides some guidelines regarding the oenological practices accepted by the EU that companies can adopt. Particularly, the article makes reference to the List and description of the files of the OIV Code of Oenological Practices

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<sup>157</sup> *Ibidem*

<sup>158</sup> Eurostat, “Glossary: Wine”, Statistics explained, <https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Glossary:Wine> (Last visited on September 3rd 2023)

<sup>159</sup> Scrobogna D., Lanati D., Lauciani P., Meastri D., Scienza A., Simonit M., Sirch G., *l'arte del bere giusto*, 2017, p. 181 and 189

<sup>160</sup> *Ivi*, pp. 180-181

<sup>161</sup> Art. 80 Regulation (EU) 1308/2013 of the European Parliament and of the Council of 17 December 2013

referred to in Article 3(2) of Commission Delegated Regulation (EU) 2019/934 where the practices allowed are listed.

Finally, we have seen that the main regulation that govern the quality of the EU wine is the Regulation (EU) 1308/2013 of the European Parliament and of the Council of 17 December 2013. This regulation introduced the *geographical origin approach* which distinguish wines with a Geographical Indications from other wines. Among those that has a geographical indication there are PDO and PGI wines, where the formers are made of 100% of grapes originating from that specific area, while the latter are made of 15% of grape coming from other regions. Finally, the EU also provides some guidelines regarding the application of oenological practices by indicating those that are allowed and those that are not making reference to the OIV Code of Oenological Practices.

### *2.1.2 EU import and export regulations between Member States*

Another important topic that needs to be taken into consideration is the EU regulations regarding the importation and exportation of goods and services. Particularly, the procedure for exporting or importing a good will be different if the target market is located inside or outside the European Union. However, since the main goal of “Cantina 3V” is that of exporting towards the Danish and Belgian markets, which are Member States, we will only focus on the procedure a company need to follow to sell inside the EU.

First of all, enterprises that want to sell their products inside the EU can benefit from the EU Single Market which is based on the concept of the free movement of goods. It means that goods can move freely within the Single Market without any unjustified restrictions.<sup>162</sup> This allows people to have a wide variety of different products to choose from and to buy them at the most convenient cost. This is also benefiting businesses, since the free movement of goods help companies to build a strong platform in a diverse and competitive environment.<sup>163</sup>

From a legal point of view, the free movement of goods finds its legal basis in three articles of the TFUE: Article 34 TFUE, which concerns intra-EU imports and aims to remove all “quantitative restrictions and all measures having equivalent effect between

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<sup>162</sup> Your Europe, “Selling products in the EU”, [https://europa.eu/youreurope/business/selling-in-eu/selling-goods-services/selling-products-eu/index\\_en.htm](https://europa.eu/youreurope/business/selling-in-eu/selling-goods-services/selling-products-eu/index_en.htm) (Last visited on September 4<sup>th</sup> 2023)

<sup>163</sup> European Commission, “Free movement of goods. Guide to the application of Treaty provisions governing the free movement of goods”, 2010, p. 8

Member States”;<sup>164</sup> Article 35 TFUE which is about exports from one Member State to another and “prohibits quantitative restrictions and all measures having equivalent effect”;<sup>165</sup> and Article 36 TFUE, that concerns some derogations to the Articles 34 and 35 TFUE. Particularly, it is important to point out what a quantitative restriction and a measure having equivalent effect are. A quantitative restriction is a measure that aims to set a limit on the total or partial amount of goods imported or in transit. An example of this might be a quota system: a non-tariff barrier that aims to set “a limit on the total quantity of imports of a product allowed into the country during a period of time”.<sup>166</sup> Then, a measure having equivalent effect has been defined by the Court of Justice in *Dassonville* and then confirmed in *Cassis de Dijon* as “all trading rules enacted by Member States which are capable of hindering, directly or indirectly, actually or potentially, intra-Community trade ...”.<sup>167</sup> An example of these might be national rules which set some standard requirements to both domestic and imported goods.

However, even though goods can move freely within the Single Market, there are some products that, in order to be exported or imported, must follow additional rules. These are chemical and excise goods. Wine is an excise good, so it is subject to excise duties that must be paid when the product is produced or traded.<sup>168</sup> Particularly, the excise duties are regulated by two directives of the EU legislation: the Council Directive 92/83/EEC of 19 October 1992 on the harmonization of the structures of excise duties on alcohol and alcoholic beverages, amended by the Council Directive (EU) 2020/1151 of 29 July 2020, and the Council Directive 92/84 EEC of 19 October 1992 on the approximation of the rates of excise duty on alcohol and alcoholic beverages. The Council Directive 92/83/EEC states that the excise duty that Member States can apply on wine shall be fixed according to the number of hectolitres of the finished product. In addition, Member States can apply a reduced excise duty on still and sparkling wine if their alcoholic strength is inferior to 8,5 % vol. Moreover, a reduced excise duty can be applied to wine produced by small

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<sup>164</sup> *Ivi*, p. 9

<sup>165</sup> *Ibidem*

<sup>166</sup> Pugel T., *International Economics*, 2019, p. 163

<sup>167</sup> European Commission, “Free movement of goods. Guide to the application of Treaty provisions governing the free movement of goods”, 2010, p. 12 and Case 8/74 *Dassonville*, p. 837

<sup>168</sup> Your Europe, “Products subject to excise duties” [https://europa.eu/youreurope/business/taxation/excise-duties-eu/product-excise-duties/index\\_en.htm#alcohol](https://europa.eu/youreurope/business/taxation/excise-duties-eu/product-excise-duties/index_en.htm#alcohol) (Last visited on September 4<sup>th</sup> 2023)

producers if they produce less than 1000 hl of wine per year, but “the reduced rates shall not be set more than 50 % below the standard national rate of excise duty”.<sup>169</sup>

On the other hand, the Council Directive 92/84 EEC sets a minimum excise rate that must be applied to each product category, which is set at 0 for still and sparkling wine. As we can see, there is not a harmonized legislation on the rate of excise duty to be applied on the wine trade between Member States, but it will depend on the Member States to which a company want to export their products. Thus, each country can set an excise rate on still and sparkling wine according to their national needs and legislations.<sup>170</sup>

In addition to that, it is important to point out that according to the Council Directive 2006/112/EC of 28 November 2006 on the common system of value added tax, there are VAT obligations that has to be applied to the sale of goods within the EU. Particularly, VAT obligations will be different depending on whether the company is trading in goods or services and whether the purchaser is a final costumer or an EU business.<sup>171</sup> However, since “Cantina 3V” aims to sell products, we will focus on VAT obligations that apply to the supply of goods to final customers and EU businesses.

Thus, if “Cantina 3V” wants to sell its products to EU business located in another Member State, it does not have to charge VAT if the EU business has a valid EU VAT number. Otherwise, “Cantina 3V” has to charge VAT on that sale at the rate applicable in the “Cantina 3V”’s country, that is Italy. By contrast, VAT obligations must be charged if “Cantina 3V” sells goods to a final costumer located in another Member State. In this case, the EU has fixed a threshold of EUR 10,000.<sup>172</sup>

Moreover, according to Article 119 of the Regulation (EU) No 1308/2013, some specific categories of wines<sup>173</sup> must present on their labels some compulsory particulars in order to be sold inside and outside EU. These are “(a) the designation for the category of the grapevine product ...”, which can be omitted whether the label of the wine include

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<sup>169</sup> Council Directive (EU) 2020/1151 of 29 July 2020 amending Directive 92/83/EEC on the harmonization of the structures of excise duties on alcohol and alcoholic beverages

<sup>170</sup> European Commission, “Excise Duty on Alcohol”, [https://taxation-customs.ec.europa.eu/taxation-1/excise-duties/excise-duty-alcohol\\_en](https://taxation-customs.ec.europa.eu/taxation-1/excise-duties/excise-duty-alcohol_en) (Last visited on September 4<sup>th</sup> 2023)

<sup>171</sup> Your Europe, “Cross-border VAT”, [https://europa.eu/youreurope/business/taxation/vat/cross-border-vat/index\\_en.htm](https://europa.eu/youreurope/business/taxation/vat/cross-border-vat/index_en.htm) (Last visited on September 4<sup>th</sup> 2023)

<sup>172</sup> *Ibidem*

<sup>173</sup> According to the Annex VII, part II of the REGULATION (EU) No 1308/2013, these categories of wines are: wine, new wine still in fermenting, liqueur wine, sparkling wine, quality sparkling wine, quality aromatic sparkling wine, aerated sparkling wine, semi-sparkling wine, aerated semi-sparkling wine, grape must, partially fermented grape must, concentrated grape must, wine from raisined wine and wine of overripe grapes.

the name of a protected designation of origin or a protected geographical indication; “(b) for wines with a protected designation of origin or a protected geographical indication: (i) the term “protected designation of origin” or “protected geographical indication”; and (ii) the name of the protected designation of origin or the protected geographical indication; (c) the actual alcoholic strength by volume; (d) an indication of provenance; (e) an indication of the bottler or, in the case of sparkling wine, aerated sparkling wine, quality sparkling wine or quality aromatic sparkling wine, the name of the producer or vendor; (f) an indication of the importer in the case of imported wines; and (g) in the case of sparkling wine, aerated sparkling wine, quality sparkling wine or quality aromatic sparkling wine, an indication of the sugar content”.<sup>174</sup>

Finally, to sum things up, we have seen that thanks to the Single Market, goods can move freely within its territory without any restrictions or extra costs. However, there are some goods that are subject to excise duty, such as wine, and the application of which vary according to the country to which the company want to sell its product. Moreover, we need to take into consideration also the VAT obligation that must be applied on the sale. Then, there are also some obligations regarding the labels of wine bottles that companies must comply with in order to sell the product within the EU.

## *2.2 A focus on the Belgian and Danish wine markets*

At this point, it is important to analyse the Danish and Belgian wine markets since they are the two markets that “Cantina 3V” wants to address. Thus, this paragraph aims to give a general understanding of the two markets by focusing on the production and consumption trends, the distributional channels, the level of prices, and on the two countries’ legislation to follow in order to sell wine.

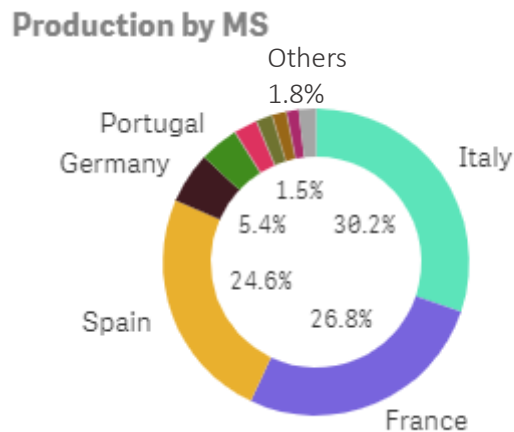
According to the data gathered by the European Commission (*Figure 9*), both Denmark and Belgium are not big producers of wine. Hence, regarding their wine

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<sup>174</sup> Article 119 of the REGULATION (EU) No 1308/2013 OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 17 December 2013 establishing a common organisation of the markets in agricultural products and repealing Council Regulations (EEC) No 922/72, (EEC) No 234/79, (EC) No 1037/2001 and (EC) No 1234/2007

production, in the 2022/2023 season both countries, along with Estonia, Finland, Ireland, Latvia, Poland and Sweden, contributed with 1.8% to the EU total wine production.<sup>175</sup>

Figure 8: Production of wine by Member States<sup>176</sup>



However, this does not mean that Denmark and Belgium do not play a role in the wine market. Hence, in 2019 they were among the largest importers of wine, counting for 9% (Denmark) and 7% (Belgium) of total wine imported.<sup>177</sup> Particularly, according to the WTO, wine of fresh grapes is the product that in 2020 was imported the most in Denmark and the third most imported in Belgium, respectively counting for a value of 793 million of US dollars and 1,050 million of US dollars. Moreover, if we look at the historical variation of the wine importations of the two countries (*Figure 10*), we will see that both countries increased their imports of wine from 2019 to 2021, when they started to decrease significantly.<sup>178</sup>

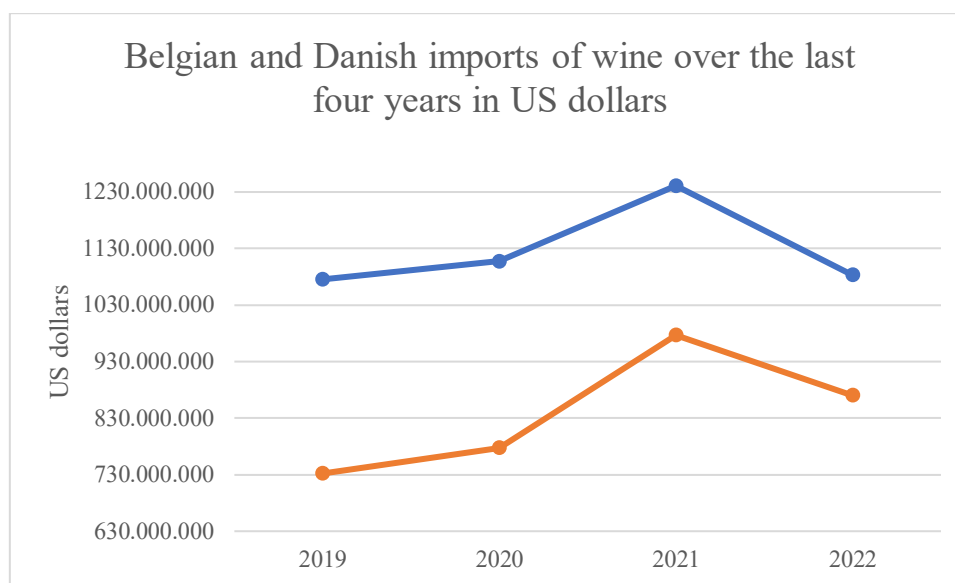
<sup>175</sup> European Commission, “Wine production & opening stocks”, <https://agridata.ec.europa.eu/extensions/DashboardWine/WineProduction.html> (Last visited on September 3<sup>rd</sup> 2023)

<sup>176</sup> *Ibidem*

<sup>177</sup> Eurostat, “Wine production and trade in the EU”, <https://ec.europa.eu/eurostat/en/web/products-eurostat-news/-/edn-20201119-2> (Last visited on September 5<sup>th</sup> 2023)

<sup>178</sup> UN Comtrade Database <https://comtradeplus.un.org/> (Last visited on February 21<sup>st</sup> 2024)

Figure 9: Belgian and Danish imports of wine over the last four years in US dollars<sup>179</sup>



In addition to that, it is important to understand also the main partners of the Danish and Belgian wine market, since both markets are mainly driven by imports. Thus, concerning the Danish wine market (*Table 3*), Italy is the first commercial partner counting for 38,5 million of litres imported in 2020 for a value of 158,4 million of US dollars. Then, Italy is followed by Spain (24,3 l), and France (24,0 l). Moreover, we can see also the emergence of extra-EU partners such as Australia, Chile, South Africa, and USA that are exporting in Denmark more than other European countries, such as Germany, United Kingdom and Portugal.<sup>180</sup>

Table 3: imports in volume (millions of litres) and value (millions of US dollars) in 2020<sup>181</sup>

Countries	Volume	Share %	Value	Share %
<b>Total</b>	<b>196,8</b>		<b>714,3</b>	
Italy	38,5	19,6%	159,5	22,3%

<sup>179</sup> *Ibidem*

<sup>180</sup> Confcooperative, “Il mercato dei vini e degli sparkling wine in danimarca”, 2022, p. 3

<sup>181</sup> *Ibidem*

Spain	24,3	12,3%	54,8	7,7%
France	24,0	12,2%	163,0	22,8%
Australia	19,7	10,0%	29,7	4,2%
Chile	18,9	9,6%	43,3	6,1%
South Africa	16,6	8,4%	28,2	3,9%
USA	15,1	7,7%	56,8	8,0%
Germany	12,2	6,2%	52,7	7,4%
United Kingdom	7,9	4,0%	31,0	4,3%
Portugal	5,2	2,7%	27,2	3,8%
Others	14,4	7,3%	68,1	9,5%

Furthermore, Italy is the first commercial partner of Denmark also concerning the market of sparkling wine with a total volume of 2,889.7 l exported in 2020. It is followed by France (2,751.7 l), Spain (1,447.9) and other EU and non-EU countries such as Germany, Australia, Chile and Argentina (*Table 4*).<sup>182</sup>

Table 4: imports of sparkling wine in volume (thousands of litres) and value (millions of US dollars) in 2020<sup>183</sup>

Countries	Volume	Share %	Value	Share %
<b>Total</b>	<b>8,084.0</b>		<b>84,5</b>	
Italy	2,889.7	35,7%	11,9	14,1%
France	2,752.7	34,0%	44,8	53%
Spain	1,447.9	17,9%	6,2	7,3%
Germany	194,2	2,4%	3,3	3,9%
Sweden	184,7	2,3%	1,7	2,1%
United Kingdom	177,6	2,2%	2,3	2,7%
Australia	88,3	1,1%	-	-
Chile	86,1	1,1%	-	-
Netherlands	55,7	0,7%	2,3	2,7%
Argentina	44,4	0,5%	-	-
Others	163,7	2,0%	2,8	3,4%

On the other hand, a different trend characterises the Belgian market of wine which see the France as its major commercial partner (*Table 3*). In 2020, France exported 1.091.659 hl for a value of 517.469,3 €, followed by Spain (355.184 hl), Germany (303.434 hl), Italy (379.561 hl), and other EU and non-EU countries such as South Africa,

<sup>182</sup> Confcooperative, “Il mercato dei vini e degli sparkling wine in danimarca”, 2022, p. 9

<sup>183</sup> *Ibidem*



USA, Portugal and Chile.<sup>184</sup> Particularly, there are several factors that can explain the France primacy, such as the closeness of the production areas, the share of the same language and the introduction of high quality wines before the arrival of more common wines. However, as we can see from the table here below, France is challenged by Spain and Italy which have a share of 11.97% and 12.79%.<sup>185</sup>

Table 5: world's imports of wine in volume (hl) and value (EUR) in 2020<sup>186</sup>

Countries	Volume hl	Share %	Value €	Share %
<b>Total</b>	<b>2.968.008</b>		<b>989.992,80</b>	
France	1.091.659	36,78%	517.469,30	52,27%
Spain	355.184	11,97%	88.304,30	8,91%
Germany	303.434	10,25%	43.911,40	4,43%
Italy	379.561	12,79%	115.200,70	11,63%
South Africa	153.968	5,19%	20.958,10	2,11%
USA	102.021	3,44%	20.450,90	2,06%
Portugal	111.366	3,75%	42.624,60	4,30%
Chile	93.510	3,15%	17.924,70	1,81%
Australia	90.845	3,06%	10.252,30	1,03%
Luxemburg	32.073	1,08%	10.425,60	1,05%
Argentina	27.534	0,93%	6.634,20	0,67%
Greece	5.256	0,18%	1.414,10	0,14%
Austria	3.099	0,10%	1.724,60	0,17%
Bulgaria	6.833	0,23%	1.207,10	0,12%
Others	311.665	7,10%	91.490,90	9,35%

By contrast, regarding the market of sparkling wine, Spain is the first commercial partner with a volume of 162.253 hl exported for a value of EUR 48.689. Then, there is France (108.588 hl), Italy (96.729 hl), Germany (7.116 hl), Luxemburg (6.999 hl) and others (*Table 6*).<sup>187</sup>

Table 6: world's imports of sparkling wine in volume (hl) and value (EUR) in 2020<sup>188</sup>

Countries	Volume hl	Share %	Value €	Share %
<b>Total</b>	<b>395.878</b>		<b>249.516,00</b>	
Spain	162.253	40,99%	48.689	19,51%

<sup>184</sup> ITA, "Belgio – Il mercato del vino", 2021, p. 8

<sup>185</sup> *Ivi*, p. 8

<sup>186</sup> *Ibidem*

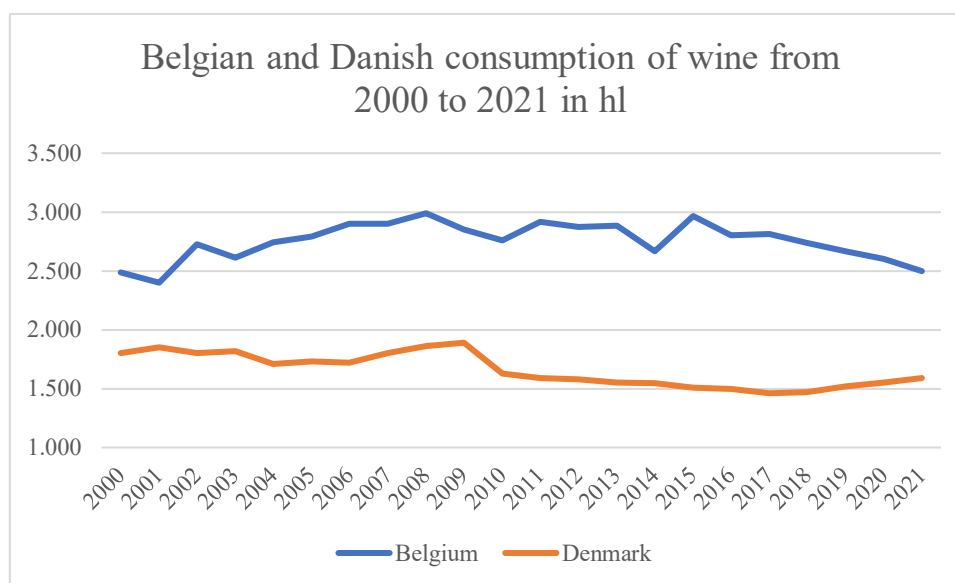
<sup>187</sup> *Ivi*, p. 23

<sup>188</sup> *Ibidem*

France	108.588	27,43%	153.494	61,52%
Italy	96.729	24,43%	29.706	11,90%
Germany	7.116	1,80%	5.020	2,01%
Luxemburg	6.999	1,77%	4.134	1,66%
Others	14.193	3,59%	8.473	3,40%

As far as the consumption of wine is concerned, the Danish market registered an increased in the consumption of wine which is leading to the substitution of beer in favour of wine,<sup>189</sup> while it is decreasing in the Belgian market. Hence, as we can see from the graph here below, while the Danish wine consumption is slightly increasing, the Belgian consumption started to decrease from 2015. The main reason for this decrease in the wine consumption is the fewer number of people that consume wine as they perceived it as expensive, and fewer consumers consider wine consumption a pleasant experience.<sup>190</sup>

Figure 10: Belgian and Danish consumption of wine from 2000 to 2021 in hl<sup>191</sup>



Particularly, regarding the typology of wine that Belgian and Danish consumers prefers, it is red wines that seems to be the most consumed. Hence, as we can see from

<sup>189</sup>Unione Italiana Vini, “Danimarca: piccola, grande (e snobbata)”, <https://www.unioneitalianavini.it/danimarca-piccola-grande-e-snobata/> (Last visited on September 5th 2023)

<sup>190</sup> ITA, “In Belgio, le abitudini di consumo del vino stanno cambiando”, <https://www.ice.it/it/news/notizie-dal-mondo/235855> (Last visited on September 5th 2023)

<sup>191</sup> OIV, <https://www.oiv.int/it/what-we-do/data-discovery-report?oiv> (Last visited on September 5th 2023)

the two graphs below, the Danish market registered a higher consumption of red wines compared to white and rosé wines. However, from 2017 to 2021 it was registered an increase in the consumption of white wines and a decrease in that of red wines.<sup>192</sup>

Figure 11: off-trade sales in volume (millions of litres)<sup>193</sup>

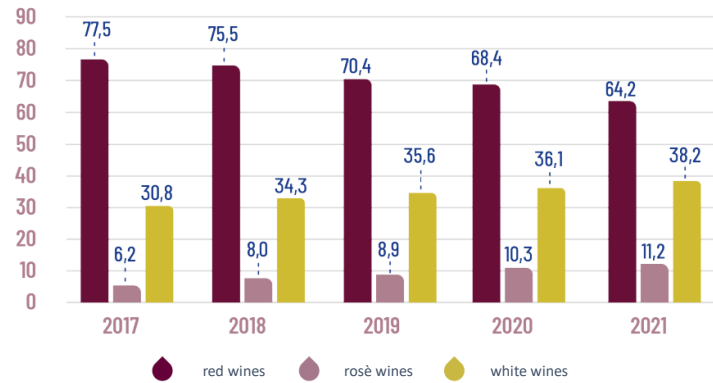
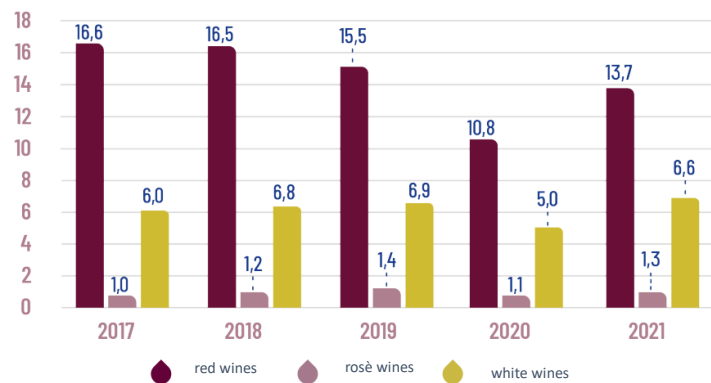


Figure 12: on-trade sales in volume (millions of litres)<sup>194</sup>



By contrast, Danish consumers seems to not appreciate sparkling wines as much as still wines. Thus, in 2021 it was registers a consume of a volume of 1.5 million of litres of Champagne and 4,9 million of litres of other sparkling wines, such as Cava and Prosecco.<sup>195</sup>

<sup>192</sup> Confcooperative Internazionalizzazione, “Il mercato dei vini e degli sparkling wine in danimarca”, 2022, p. 5

<sup>193</sup> *Ibidem*

<sup>194</sup> *Ibidem*

<sup>195</sup> Confcooperative Internazionalizzazione, “Il mercato dei vini e degli sparkling wine in danimarca”, 2022, p. 10 and Unione Italiana Vini, “Danimarca: piccola, grande (e snobbata), <https://www.unioneitalianavini.it/danimarca-piccola-grande-e-snobata/> (Last visited on September 5th 2023)

On the other hand, the Belgian consumption of wine varies across regions. Hence, red wines are on average the most appreciated, while the consumption of white wines is higher in the region of Flanders (42% of the total consumption) and rosé wines are mostly appreciated in Wallonia and Brussels. In addition, it was registered an increase in the consumption of organic wine among Belgian consumers.<sup>196</sup>

Regarding the distribution channels, we have to make a distinction between the sale of wine via e-commerce and in physical store. Hence, in both countries wine is mainly sold in physical store: in Denmark 95.4% of sales is made in physical stores, and only 4.6% is made online; likewise, 89.9% of wine sales in Belgium is made in physical store, and 10,1% is made online. Particularly, it is the large-scale distribution the main distribution channel in both countries, counting for 82.3% in Denmark and 81.4% in Belgium. In addition, according to the graph here below, among the large-scale distribution, discounts are the main distribution channel in Denmark, while supermarkets in Belgium.<sup>197</sup> In addition to that, it is important to point out the reason for which the e-commerce is not so used. Hence, the main reason is the lack of a harmonized legislation regarding the application of excise duties and the fiscal policies. Thus, each Member States has its own regulations regarding fiscal policy and apply the excise duty it prefers, making the online sale of wine more complicated.<sup>198</sup>

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<sup>196</sup> ITA, “Belgio – Il mercato del vino”, 2021, p. 11

<sup>197</sup> Confcooperative Internazionalizzazione, “Il mercato dei vini e degli sparkling wine in danimarca”, 2022, p. 6 and ITA, “Belgio – Il mercato del vino”, 2021, p. 11

<sup>198</sup> ITA, “Belgio – Il mercato del vino”, 2021, p. 13

Figure 13: Distribution channels in Denmark<sup>199</sup>

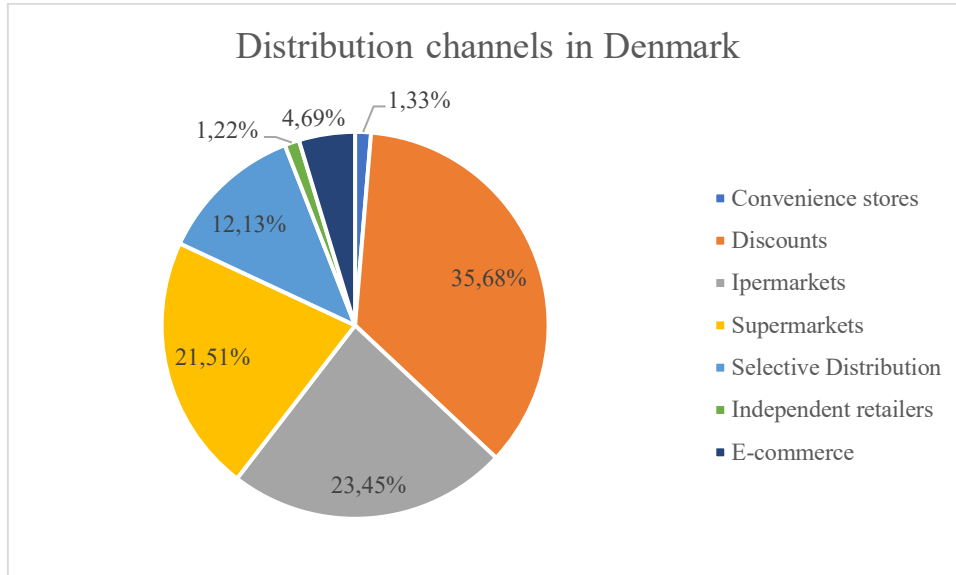
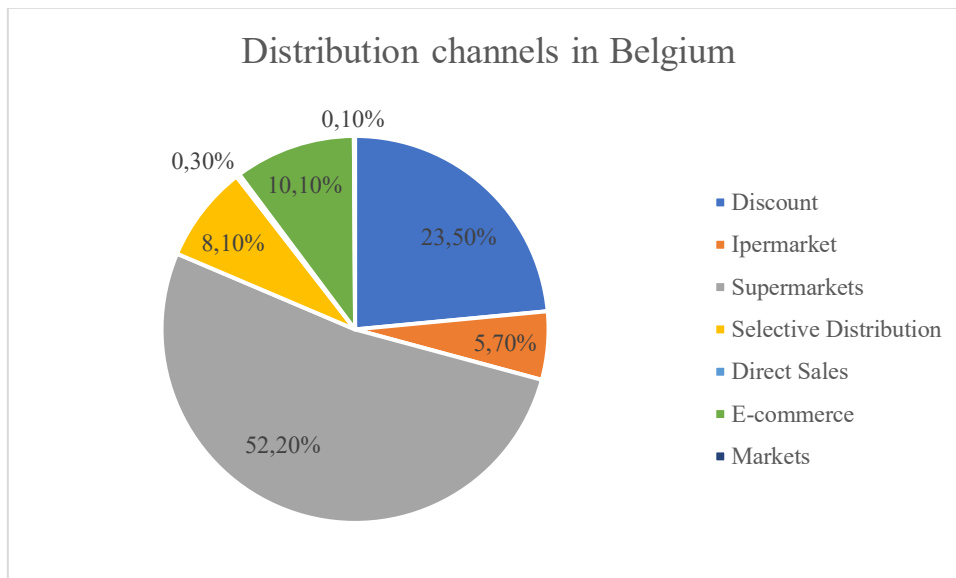


Figure 14: Distribution channels in Belgium<sup>200</sup>



Another important aspect that needs to be investigated is the level of prices. Thus, regarding the wine market of Denmark, 54,8% of red wines are sold between €3.77 and €8.97, 29,9% are sold at a price in between €9.10 and €11.57, and 15,3% are sold between

<sup>199</sup> *Ibidem*

<sup>200</sup> *Ibidem*

€11.70 to €26.00. Regarding white wines 33,3% are sold at a price between €3.77 to €5.07, 30% of white wines are sold from €5.20 to €8.97 and 36,6% between €9.10 and €26.00. Concerning rosé wines, 34,4% are sold at a price between €3.77 and €5.07, 29,8% between €5.20 and €8.97, and 35,8 from €9.10 to €26.00.<sup>201</sup>

On the other hand, in Belgium the average price applicated by the large-scale distribution is 5,5 EUR, while the average price for all the distribution channels is 5,38 EUR for bottle.<sup>202</sup>

Finally, it is important to understand taxes and regulations that Denmark and Belgium applied to the import of wine. In order to export wine in Denmark it is necessary to present the export invoice indicating personal data of both the seller and the buyer, the issuing date, the number of the invoice, type and number of packages, the type of the product, the quantity, the price of the product, the delivery and payment terms and conditions. Then, it is needed the Electronic Administrative Document (e-AD) which has to be issued before the delivery of the good. Moreover, the good labels and packaging must comply with the EU regulations. Particularly, the label has to report: the number of batches, the nominal volume, the presence of sulphites, the name of the category of the wine, if the wine has a DPO or PGI, the actual alcoholic strength by volume, the country of origin, the name of the bottling company and the sugar content for sparkling wines. In addition, it has to be applied the VAT that is at 25% for alcoholic beverages in Denmark, and the excise duty according to the table here below.

Table 7: excise duty applied on alcoholic beverages in Denmark<sup>203</sup>

<b>Alcoholic strength by volume</b>	<b>DKK/litre</b>
> 1,2% - 6%	DKK 5,18
> 6% - 15%	DKK 11,26
> 15% - 22%	DKK 15,08
> 22%	DKK 150,00 per litre of pure alcohol
<b>Sparkling wines</b>	Additional surcharge of 3,35 DKK/l

<sup>201</sup> Confcooperative Internazionalizzazione, “Il mercato dei vini e degli sparkling wine in danimarca”, 2022, p. 7

<sup>202</sup> *Ibidem* and ITA, “Belgio – Il mercato del vino”, 2021, p. 12

<sup>203</sup> ICE Agency “Guida Export Vino 2022”, <https://sites.google.com/ice.it/guidaexportvino2022/home?authuser=1> (Last visited on September 5<sup>th</sup> 2023)

Moreover, regarding the packaging, there is a specific excise duty to be applied of 1,6 DKK (0,2 EUR) per bottle of wine.<sup>204</sup>

Concerning the Belgian regulation system, in order to export there, it is necessary to present the export invoice, and the Electronic Administrative Document (e-AD). In addition, labels and packaging have to comply with the EU regulations described above. Then, it is to be applied a VAT of 21% and excise duties according to the table below.

Table 8: excise duty applied on alcoholic beverages in Belgium<sup>205</sup>

<b>Alcoholic strength by volume</b>	<b>EUR/l</b>
> 8,5%	23,9119 EUR/l
≤ 8,5%	Sparkling wine: 256, 3223 EUR/l
	Other wines: 74,9086 EUR/l

Moreover, there is also a tax on not-reused glass bottles of 9,86 EUR/l.

In conclusion, we can say that both Danish and Belgian markets of wine are mainly characterised by imported wine. Particularly, in both markets Italy is among the first exporters both in terms of volume and value. Regarding the consumption trends, red wines are the most appreciated by Danish and Belgian consumers, even though the consumption of white wines is increasing, particularly in Denmark. Then, in both countries the majority of wine is distributed by the large-scale distribution, with the predominance of discounts in Denmark and supermarkets in Belgium. Finally, we have seen the regulations required by both countries in order to export wine there which is mainly based on the EU regulations with a difference in the rate of VAT value and excise duties applied by the two countries.

### *2.3 The emergence of organic farming in the wine industry*

As we have previously mentioned, the Belgian wine market registered an increase in the consumption of organic wine over the last years. It is not the only country that consume organic wine. Hence, in the period from 2012 to 2017 the global organic wine

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<sup>204</sup> *Ibidem*

<sup>205</sup> *Ibidem*

consumption increased by 48,3%. Particularly, the countries that consumed the most organic wine were Germany, with a share of 23,9%, followed by France (16,4%), and the UK (10,2%).<sup>206</sup> In this sense, since the organic farming is increasing its relevance in the global scenario of the agricultural sector, it is important to study the main features that characterize this phenomenon.

The organic farming movement began in 1920 as a critique to the conventional agriculture, but it was from the beginning of the '60s that this phenomenon started to gain more support. Hence, at that time there has been an increasing concern regarding conventional farming which, due to the use of agrochemicals, lead to the “contamination of individual components of the environment, decrease in soil fertility, decrease in plant vitality and immunity, decrease in biodiversity, and lowered quality of food with negative effect on human health”.<sup>207</sup> In this sense, farmers felt the need to adopt an organic farming, instead of the conventional one, to contain the rural depopulation that conventional farming was causing. Particularly, the term organic farming describes “a farming system that uses environmentally friendly methods of weed, pest, and disease control. It bans the use of synthetic pesticides and fertilizers, emphasizes animal welfare in animal breeding, takes care of the overall harmony of agroenvironmental system and of its biological diversity, and gives priority to renewable sources of energy and to recycling of raw materials”.<sup>208</sup>

Nowadays, the organic farming is one of the most recognized food labels. Moreover, unlike sustainable and agroecological management, organic farming practices have been regulated by the legislation apparatus of many countries.<sup>209</sup> The main reason to do so was the need for consumers to know what practices are considered organic and what not, and so to be aware of whether the product in question was organic or not. The first legal framework regulating organic farming was adopted by the United States in the 1970s which led to the adoption in of the National Organic Program (NOP), the federal regulatory framework governing organic farming, in 2002. In Europe, it was in 1991 when the first legal framework regarding organic farming was adopted by European

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<sup>206</sup> Boncinelli F., Dominici A., Gerini F. and Merone E., “Insights into organic wine consumption: behaviour, segmentation and attribute non-attendance”, 2021, p. 1

<sup>207</sup> Šrútek M. and Urban J., “Organic farming”, 2008, p. 2582

<sup>208</sup> *Ivi*, pp. 2582-2583

<sup>209</sup> Siefert V., Ramankutty N., Mayerhofer T., “What is this thing called organic? – How organic farming is codified in regulations”, 2017, pp. 10-11



Community. Then, in 1999 the European Union adopted the *Guidelines for Production, Processing, Labelling, and Marketing of Organically Produced Foods* which set the principles of organic production. Thus, from now on, many international organizations and nations all over the world made the effort to adopt some kind of guidelines governing the organic farming.<sup>210</sup>

In addition to that, it is important to analyse the increasing relevance that organic farming is having in the wine industry. The organic wine production, along with the organic farming, is regulated by the Regulation (EU) 2018/848 on organic production and labelling of organic products which set the basic regulations regarding the production and labelling of organic product. In this sense, it is applied to the organic wine production all the rules regulating the organic farming. Particularly, regarding the production of organic products it is prohibited the use of GMOs, ionising radiation, and the use of hormones. Then it is limited the use of artificial fertilisers, herbicides, pesticides and antibiotics.<sup>211</sup> In this sense, farmers have to adopt organic practices in order to maintain soil fertility and animal and plant health such as: “crop rotation; cultivation of nitrogen fixing plants and other green manure crops to restore the fertility of the soil; prohibition of use of mineral nitrogen fertilisers; to reduce the impact of weeds and pests, organic farmers choose resistant varieties and breeds and techniques encouraging natural pest control; encourage the natural immunological defence of animals; in order to maintain animal welfare and health, organic producers need to prevent overstocking”.<sup>212</sup>

Furthermore, when it comes to the organic cultivation of vine and winemaking, there are additional rules that are to be applied. Particularly, the organic wine it is defined by the European Commission as wine produced from organic grapes and yeasts. However, it is not enough for a wine to originate from organic grapes to be considered organic because there some treatments that cannot be used in the production of an organic wine. Hence, the European Union in the Regulation (EU) No 1308/2013 and Regulation (EC) No 606/2009 laid down the oenological practices, processes and treatments that are allowed in the organic wine-making which, for example, do not include the use of sorbic acid and

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<sup>210</sup> Šrútek M. and Urban J., “Organic farming”, 2008, p. 2584

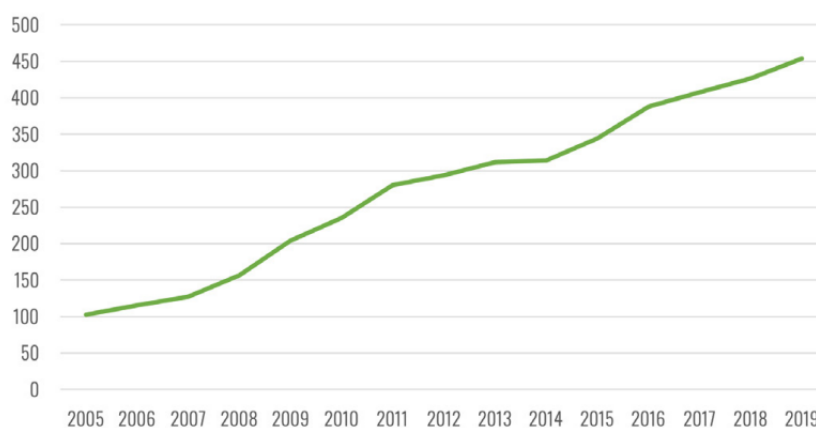
<sup>211</sup> European Commission, “Organic production and products”, [https://agriculture.ec.europa.eu/farming/organic-farming/organic-production-and-products\\_en](https://agriculture.ec.europa.eu/farming/organic-farming/organic-production-and-products_en) (Last visited on September 6<sup>th</sup> 2023)

<sup>212</sup> *Ibidem*

desulphurisation.<sup>213</sup> Generally, in order to obtain an organic wine it is prohibited the desulphurisation and the use of sorbic acid, and the wine has to have a level of sulphites inferior to their conventional equivalent<sup>214</sup> (100 mg/L for red wines and 150 mg/L for white and rosé wines).<sup>215</sup>

Moreover, another important topic that needs to be analysed is the distribution and the evolution of the organic vineyards' cultivation. In 2019, 6.2% of the total world surface was covered by certified organic vineyards, counting for a total of 454 kha. Particularly, as we can see from the graph below, the organic vine cultivation underwent an exponential growth from 2005 to 2019 with an increase average of 13% per year, while non-organic vineyard areas decreased by an average of 0.4% per year.<sup>216</sup>

Figure 15: Evolution of world area under organic vines<sup>217</sup>



Regarding the geographical distribution of organic vineyards area in the world, Spain, Italy and France are the first three organic producers, counting for 75% of the world's certified organic vineyard surface area. Then there are the United States (4%), Turkey (3%), China (3%), Germany (2%), Austria (1%), Greece (1%) and Argentina (1%).<sup>218</sup>

<sup>213</sup> Annex II, Part VI (2.1) (3.1) of Regulation (EU) 2018/848 on organic production and labelling of organic products and European Commission, “Organic production and products”, [https://agriculture.ec.europa.eu/farming/organic-farming/organic-production-and-products\\_en](https://agriculture.ec.europa.eu/farming/organic-farming/organic-production-and-products_en) (Last visited on September 6<sup>th</sup> 2023)

<sup>214</sup> European Commission, “Organic production and products”, [https://agriculture.ec.europa.eu/farming/organic-farming/organic-production-and-products\\_en](https://agriculture.ec.europa.eu/farming/organic-farming/organic-production-and-products_en) (Last visited on September 6<sup>th</sup> 2023)

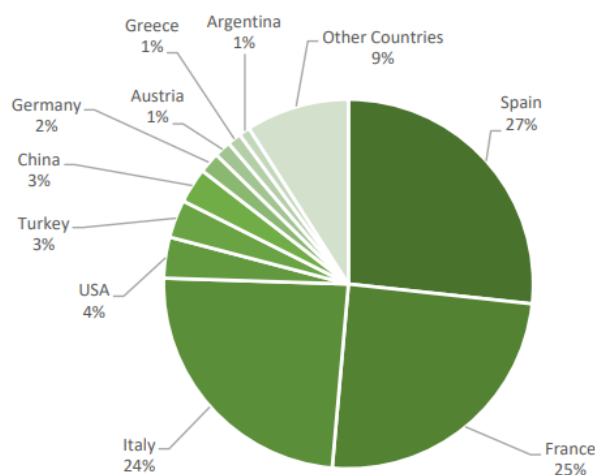
<sup>215</sup> AEB, “Come si produce il vino biologico”, <https://www.aeb-group.com/it/vino-biologico-produzione-e-normativa>

<sup>216</sup> OIV, “Focus OIV. The world organic vineyard”, 2021, p. 11

<sup>217</sup> *Ibidem*

<sup>218</sup> *Ivi*, p. 12

Figure 16: Distribution of world area under organic vines in 2019<sup>219</sup>



As we can see, certified organic vineyards are concentrated in Europe accounting for 84% of the world's total certified organic vineyard surface area. More specifically, within European Union, in 2019 it was Spain the first organic producer in the world with 121 kha, and 13% of its national areas were covered by certified organic vineyards. It was followed by France with 112 kha (14% of national vineyards), Italy with 109 kha (15% of national vineyards), and Germany with 8.3 kha (8% of national vineyards).<sup>220</sup>

In conclusion, the organic farming is increasing its relevance in the world of agriculture both in terms of consumption and production. Hence, many international organizations and countries around the world are trying to regulate the practices allowed to consider a product organic in order to preserve the human and animal health. Moreover, there is also an increasing relevance of these organic practices in the wine industry, which is causing the conversion of non-organic vineyards into organic vineyards. More specifically, Europe is the continent which possess the most part of the world's organic vineyards with Spain at the first place.

#### *2.4 Made in Italy as a competitive advantage in foreign markets*

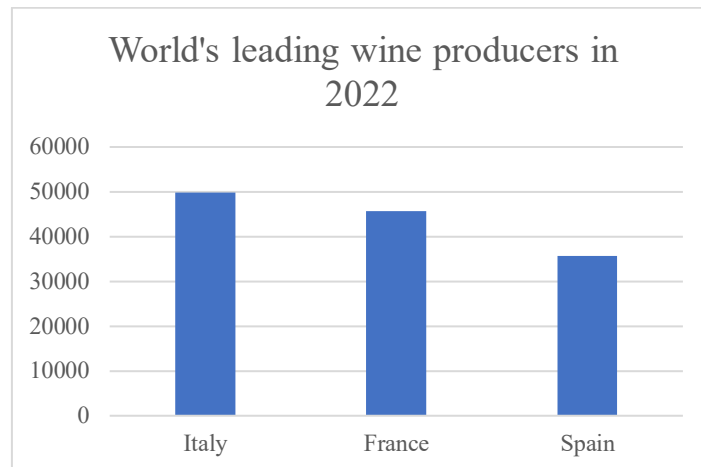
According to what we have previously said when we analysed the European market of wine, and then the Danish and Belgian markets, Italy has one of the largest wine markets in the world and the Italian wine is one the most wines exported all over the world. Hence, as the data gathered by OIV highlight, in 2022 Italy was the first wine producer in the

<sup>219</sup> *Ibidem*

<sup>220</sup> *Ivi*, pp. 12-13-14

world with 49.843 hl of wine produced, followed by France with 45.616 hl and Spain with 35.703 hl.<sup>221</sup>

Figure 17: World's leading wine producers in 2022<sup>222</sup>



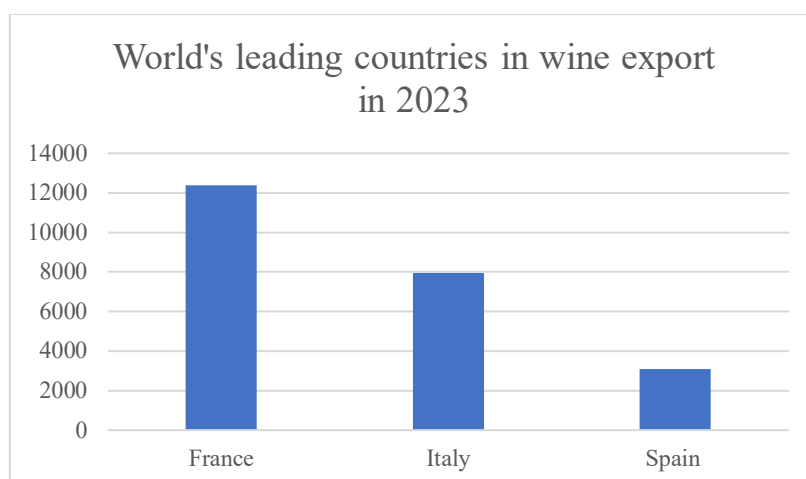
Moreover, according to the report published by the Spanish observatory of the wine market in March 2023, Italy is the second world's leading country in terms of exports of wine with 7.937 million of EUR exported, preceded by France with 12.397 million of EUR and followed by Spain with 3.100 million of EUR.<sup>223</sup>

<sup>221</sup> OIV, <https://www.oiv.int/it/what-we-do/data-discovery-report?oiv> (Last visited on September 5<sup>th</sup> 2023)

<sup>222</sup> *Ibidem*

<sup>223</sup> Observatorio Español del Mercado del Vino, "PRINCIPALES EXPORTADORES MUNDIALES DE VINO Marzo 2023", 2023, p. 7

Figure 18: World's leading countries in wine export in 2023<sup>224</sup>



A possible explanation of the success of Italian wines has to be found in the country-of-origin effect. Particularly, the country-of-origin effect is defined as that effect that is able to influence the propensity of consumers to buy or not a product produced by a specific country. This activates a series of positive or negative associations in the consumer's mind between the product and the image of the country which influence its purchasing behaviour. Particularly, there are three dimensions of the country-of-origin effect that affect the purchasing intentions of the consumer: the country image (the individual's perceptions regarding the economic, political social situation of a country), the country product image (the innovation, quality and prestige of a country's manufacturing production), and the country-related product image (the reputation of a specific product from a given country).<sup>225</sup>

In this sense, the country-of-origin *Made in Italy* is able to generate an advantage in the wine industry thanks to the "the strong symbolic and emotional connotations of both the country image and the country product image (e.g., Italian agro-food), rich with cultural values and strong perceptions".<sup>226</sup> Accordingly, it is the strong cultural and symbolic identity characterizing the Italian wine that creates value for it in foreign markets. Particularly, the strong cultural identity can be seen in the link existing between the wine and the *terroir*. Hence, the Italian wine industry is characterized by its large varieties of vine that are grown: more than 500 varieties. This is thanked to the fact that

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<sup>224</sup> *Ibidem*

<sup>225</sup> Pegan G., Vianelli D., de Luca P., *International Marketing Strategy The Country of Origin Effect on Decision-Making in Practice*, 2020, p. 2

<sup>226</sup> *Ivi*, p. 47

the Italian wine production is spread all over its regions, each of which possess its own native varieties of grapes, physical, climate and cultural features that contribute to the production of a unique wine and to its fine quality. Moreover, this geographical differentiation of wines is supported by a system of designation of origin and geographical indication that guarantee the fine quality of the wine produced. Particularly, PDO wines are mostly produced in the North-West, North-East, and the Centre of Italy; PGI wines are typically produced in the North-East; while the South of Italy mainly produces generic wines.<sup>227</sup>

Another important aspect that contributes to the importance of the *Made in Italy* in the wine industry is the way in which the wine-making process is organised. Thus, we can identify three main categories: individual farmers that produce wine from their own grapes; cooperatives, that produce wines from the grapes of their members, and private industrial wineries which purchase grapes to produce wine. What is important to stress here is the major role that cooperatives play in the fine quality of the wine produced. Hence, cooperatives contribute to the functioning of the designation of origin system as they are made up of several small farms producing PDO and PGI wines. Moreover, as an industrial cluster does, they contribute to the spread of knowledge and experience among the participating companies.<sup>228</sup>

In conclusion, to sum things up, Italy has one of the most important markets in the wine industry in terms of volume of both production and exports. Particularly, the success that Italian wines have around the world might be the result of the strong relation that this product has with the Italian culture and, most importantly, with the *terroir* that characterises each Italian wine producer regions. Moreover, it is important also the role of cooperatives, which, along with the other elements above mentioned, contribute to the production and the preservation of the fine quality wine produced, but also to the spread of knowledge and expertise among the participating companies. These are all the characteristics of the Italian wine and the Italian industry that contributed to characterise the quality associated to the country-of-origin *Made in Italy* and which makes consumers to prefer the Italian wine.

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<sup>227</sup> Ugaglia A. A., Cardebat J.-M., Corsi A., *The Palgrave Handbook of Wine Industry Economics*, 2019, p. 54

<sup>228</sup> Pomarici E., Corsi A., Mazzarino S., Sardone R, “The Italian Wine Sector: Evolution, Structure, Competitiveness and Future Challenges of an Enduring Leader”, 2021, pp. 283-285

## 2.5 The role of women in the wine industry

The final aspect that needs to be analysed related to the wine industry is how the role of women in this sector has changed across time. The reason for this is the ownership structure of “Cantina 3V” which sees at its head two women: Deborah Volpato and her mother Nicoletta Anselmi. Particularly, it is interesting to know how women managed to increase their presence in a sector that has always been characterised by the male presence since the first appearance of this alcoholic beverage.

From the Neolithic period the relationship between women and wine has always been controversial. Hence, wine was a beverage that only man could consume, while women were not allowed to drink it. Particularly, during the Roman times it was thought that drinking wine could cause sterility in women and it was considered a criminal offence as severe as the adultery and so, punishable by death.<sup>229</sup> However, as time passed by, wine became accessible also to women and the consume of this product among them increased. Hence according to the Istat report of 2019, in Italy 43% of women drink wine. Moreover, it was registered that, compared to man, women pay more attention to the quality of the wine and to the pairings of wine with food, which urge them to do more research.<sup>230</sup>

In addition, women started also to have a role in the wine-making process. More specifically, in the mid of the 20<sup>th</sup> century started the *feminization* of agriculture, so an increasing number of women began to be involved in the agricultural sector. Nowadays, this trend is still visible since women started to be present both among works and at the head of the management of the farm.<sup>231</sup> Hence, in Italy 215 thousand of agribusiness enterprises are managed by women. Moreover, in 1988 it was established the Italian association *Le Donne nel Vino* by twenty female wine producers, sommeliers and oenologists with the aim to promote the culture of wine by mean of the training and the enhancement of role of women in the wine industry.<sup>232</sup>

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<sup>229</sup> Roncati S., “Donne e vino nell’antichità”, [https://www.bibenda.it/news\\_bibenda\\_singola.php?id=4920](https://www.bibenda.it/news_bibenda_singola.php?id=4920) (Last visited on September 6th 2023)

<sup>230</sup> Rosa di Vini, “Donne e vino: un’antica storia (di proibizionismo)”, [Donne vino: : un'antica storia \(di proibizionismo\) • ROSADIVINI \(Last visited on September 6th 2023\)](#)

<sup>231</sup> Benedetto G. and Corinto G. L., “The Role of Women in the Sustainability of the Wine Industry: Two Case Studies in Italy”, 2015, p. 175

<sup>232</sup> Le donne nel Vino, <https://ledonnedelvino.com/lassociazione/storia/> (Last visited on September 6th 2023)

However, we cannot say that it has been filled the gender gap between man and women in the wine industry since 30% of private wineries and 12% of industrial wineries are managed by women. Then, regarding the commerce of wine, 24% of retail companies and 12,5% of wholesale companies are led by women. So, as we can see, one third of the total amount of wine companies are led by women and the most part of these companies are small companies.<sup>233</sup> In addition to that, if we look at what tasks are mainly covered by women, we will discover the women are mainly employed in marketing tasks thanks to their ability to communicate, which makes them suitable to manage the relations with clients and suppliers.<sup>234</sup>

According to this last point, even though women are mostly employed in marketing tasks, some studies have shown that the presence of women in the board director can be a source of competitive advantage thanks to their attitude oriented towards creativeness and innovation. Moreover, women have shown to be problem solvers generating a great variety of alternative solutions thanks to their ability to analyse the same problem from a number of different perspectives. In this sense, women tend to adopt a model of entrepreneurship that “mainly privileges a cooperative network system that includes business, community and family, fostered by the relational skills typical of women. Female entrepreneurial styles are characterized by flexible solutions in relation to the different phases of the woman’s life and the difficulty of the diverse works and private/family timing of tasks, especially when women have kids”.<sup>235</sup> Thus, women are more inclined to have a transformational leadership which is oriented to the commitment and the creativity of collaborators. On the other hand, mans are more inclined to adopt a transactional leadership oriented to the correction and rewarding of collaboration in relation to the goals achieved. In this sense, while women leadership shows more cooperativeness, generosity, and empathy, male leadership is characterized by self-confidence, assertiveness, and control.<sup>236</sup>

Accordingly, we can say that the most suitable solution should be a board composed by both man and women since the presence of women helps to develop a strong

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<sup>233</sup> Rosa di Vini, “Donne e vino: un’antica storia (di proibizionismo)”, [Donne vino: : un'antica storia \(di proibizionismo\) • ROSADIVINI \(Last visted on September 6th 2023\)](#)

<sup>234</sup> *Ibidem*

<sup>235</sup> Benedetto G. and Corinto G. L., “The Role of Women in the Sustainability of the Wine Industry: Two Case Studies in Italy”, 2015, p. 175

<sup>236</sup> *Ibidem*



information exchange, while man can support women to overcome their traditional risk aversion and their low propensity towards financial leverage.<sup>237</sup>

Finally, we have seen that the role of women in the wine industry has changed over time. Hence, while women could not have access to wine at the time when it was first discovered, nowadays women are always more present in the wine industry, even at the head of the management of wine companies. However, we cannot say that the gender gap existing between man and women in the wine industry is filled, since women are mainly employed in marketing tasks and a few companies are managed by women.

Overall, the European wine market is the largest of the world where Italy is among the largest wine producer countries. Moreover, the Italian wine is appreciated all over the world thanks to its quality and the positive associations that the *Made in Italy* label activates in consumers' mind. In addition, in the Danish and Belgian markets, the Italian wine is among the most imported wines. Particularly, red wines are the most appreciated, while the consumption of white wines and rosé wines is increasing over the last years in both markets. Finally, an important aspect is the emerging role of women in the wine industry who are increasing their presence in this sector even at the highest management levels.

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<sup>237</sup> Gallucci C., D'Amato A., Santulli R., "Women on Board of Directors and Firm Performance: The Moderating Role of Female Ownership. Empirical Evidence from the Italian Wine Industry", 2015, p. 236



### 3. WEBSITE LOCALIZATION

As we have seen in the previous chapters, globalization is nowadays increasing and affecting a number of different sectors. Thus, the overcoming of spatial barriers and the centrality of knowledge and information characterizing this phenomenon made the movement of people much easier. This led to an increasing number of contacts between different linguistic communities. As a consequence, in this global scenario the relevance of translation is on the increase as the main tool to mediate between different cultures.<sup>238</sup>

Particularly, it is important to point out what the term *translation* stands for. Hence, this term identifies “the process or the product of transforming a written text or texts from one human language to another which generally requires a significant degree of resemblance or correspondence with respect to the source text”.<sup>239</sup> Thus, the term *translation* refers to the translation of written text.

However, the rise in the late 1970s and early 1980s of personal computing and software, and their consequent spread around the world, gave birth to a new sector in the translation industry: localization. Particularly, it was the North America multinational software publishers’ decision to expand the market of personal computing towards the richest European countries (Italy, Germany, Spain and France) that increased the need for the localization of digital contents.<sup>240</sup> In addition to that, it is important to understand what we mean with the term localization. We can define the localization as “the linguistic and cultural adaptation of digital content to the requirements and the *locale* of a foreign market; it includes the provision of services and technologies for the management of multilingualism across the digital global information flow”.<sup>241</sup> In other words, it consists in the adaptation of a digital product to “a group of people who share a language, a writing system and other properties which may require a separate version of a product”.<sup>242</sup> In addition to that, in the 2000s new types of localization started to emerge and consolidate, each of which requires specific translation and technical skills. These are software localization, web localization, videogame localization and small device

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<sup>238</sup> Bielsa E., “Globalisation and Translation: A Theoretical Approach”, 2005 p. 131

<sup>239</sup> Colina S., *Fundamentals of Translation*, 2015 p. 8

<sup>240</sup> Schäler R., “Localization and Translation”, 2018 p. 211

<sup>241</sup> *Ibidem*

<sup>242</sup> Sandini P., “Website Localization and Translation”, 2005 p. 132

localization.<sup>243</sup> However, even though each type of localization require specific skills, there are some core aspects that are present in all localization projects: analysis, preparation, translation, engineering and testing and review. Thus, in the analysis part the specialist will analyse the digital content to be localized in order to understand the easiest way to localize it. In this sense, a pseudo-translation will be carried out: “the automatic replacement of strings within digital content with strings containing characters of the target language”.<sup>244</sup> In the preparation phase, project managers, engineers and language lead will prepare the localization kit containing all the materials that translators and engineers will use throughout the localization process, such as terminology database, translation memories and style guides. The translation phase is that of the truly translation of the digital text into another language. Generally, this is not entirely carried out by the translator, but the translator can use some translations memories and machine translation to carry out this task. Following the translation phase is the engineering and testing phase, during which the translated digital content has to be re-assembled and checked for quality, functionality, layout and linguistic correctness. Finally, in the review phase the localization teams along with the client and the vendor site will run a final review in order to correct some possible mistakes.<sup>245</sup>

In this dissertation we will mainly focus on website localization since we also aim to provide a possible English version of the “Cantina 3V” website, which is the object of the case study. Particularly, website localization is defined as the process of adapting a website to a *locale*.<sup>246</sup> It underwent an increase in the early 2000s when the introduction of Internet and the World Wide Web contributed to the expansion of localization activities. This caused a shift and caused the website localization industry to increase its market share surpassing that of software localization.<sup>247</sup> Moreover, in 2012 it was registered that 30.2% of the worldwide population used internet. In this sense, we can understand how important the presence of firms on the web is in order to compete into the international market of all sectors.<sup>248</sup> Particularly, website localization is extremely relevant for small

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<sup>243</sup> Jiménez-Crespo M. A., *Translation and web localization*, 2013 p. 28

<sup>244</sup> Schäler R., “Localization and Translation”, 2018 pp. 211-212

<sup>245</sup> *Ivi*, pp. 211-213

<sup>246</sup> Sandrini P., “Website Localization and Translation”, 2005 p.132

<sup>247</sup> *Ivi*, p.10

<sup>248</sup> *Ibidem*

and medium sized enterprises since it “can lead to better engagement with their foreign customers and eventually to higher effectiveness of their online internationalization channels”.<sup>249</sup>

Nevertheless, in order to understand what web localization is, we have to analyse the main characteristics of a website. First of all, a website is basically a collection of different files that can be accessible by a domain. It is typically an HTML document that contains digital assets (texts, pictures, multimedia files, etc.), application assets (e.g. MS-word files), transactional assets (e.g. shopping baskets), and Community Assets (i.e. dynamic contents in chat rooms).<sup>250</sup>

Secondly, a website is composed of “front-end elements”, which characterize the website interface, and “back-end elements”, that basically compose the operating system. Front end elements are particularly relevant for the localizer as they will need to be adapted to the specific locale. These are: the domain name, the first contact the user has with the website; the logo, a non-text element usually placed in the top-left corner; the navigation structure, which determines how the pages are organized; page layout; and the contents which should be characterized by good text quality and graphic elements.<sup>251</sup> On the other hand, back-end elements involve all those activities that contribute to making the website more dynamic and interesting for users allowing quicker access to information or retrieval of personalized information. These include: Content Management System (CMS), which allows updating content without changing programming code; newsletters, an important way of communicating new information and that the localizer need to localize; and website analytic software.<sup>252</sup> Other features of a website that will have a little impact on the localization process are: e-commerce functionality, site search, blog features, client support, referral forms and social networks, online database, downloadable files and security.<sup>253</sup>

Furthermore, it is also important to mention the hypertextuality of website, that is the presence of hypertexts: “non-sequential writing-text that branches and allows choices to

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<sup>249</sup> Ipsmiller E. et al., “Digital Internationalization of Traditional Firms: Virtual Presence and Entrepreneurial Orientation”, 2002 p. 2

<sup>250</sup> Sandrini P., “Website Localization and Translation”, 2005 p. 131

<sup>251</sup> Lako C., “The elements of the website localization process”, 2012 pp. 358-359

<sup>252</sup> *Ivi*, p. 359

<sup>253</sup> *Ibidem*

the reader, best read at an interactive screen”.<sup>254</sup> This allows users to easily jump from one page to another, and so to choose the order in which to read the webpage. Specifically, there are three features characterizing hypertext that might be critical during the web localization process. The first is the different type of hypertext: e-text, printed documented uploaded on the Web; hyperdocuments, new textual and communicative model that only appear on the Internet; and hyperweb, a network of different linked hypertexts. The second issue is related to coherence and cohesion in hypertexts. This represents a critical aspect in web localization due to the non-linearity of the hypertexts’ structure, which makes it difficult to perceive or create cohesion. The third and final critical aspect is, indeed, the non-linear structure of hypertexts, which allows users to choose their own path.<sup>255</sup>

In conclusion, we can say that the relevance of website localization is increasing in this global scenario where firms are expanding their presence on foreign markets. This is also justified by the large number of people that nowadays have access and use the Internet. In addition to that, it is important to point out that the localization of a website does not only include the mere translation of the content, but also the adaptation of the main features of the website to the specific locale.

### *3.1 The website localization process*

As we have said in the previous paragraph, the translation of the contents of the website is only one of the steps involved in the process of website localization. This means that this process is made up of a number of steps that professionals have to take in order to carry out a localization project. Particularly, it is important to stress that different professional figures are involved in this process, such as localization engineers, managers, terminologists, QA operators and localizers-translators, according to the specific tasks there are assigned to. However, in this chapter we will mainly focus on the translation of the contents as these are the primary part to be localized<sup>256</sup> and are the aim of this dissertation.

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<sup>254</sup> Jiménez-Crespo M. A., *Translation and web localization*, 2013 p. 55

<sup>255</sup> *Ivi*, pp. 56-62

<sup>256</sup> Lako C., “The elements of the website localization process”, 2012 p. 360

According to Jiménez-Crespo, the website localization process can be divided into three main steps: project acceptance, the translation of contents, and the proofreading of the translation.<sup>257</sup> Thus, during the project acceptance step, localization engineers and managers have to go through a series of steps: define the scope of the localization project with clients; set up the localization environment and manage the process; retrieve the sites content and architecture; analyse the website functions and operation; analyse third-party components like shopping charts or e-commerce platforms; identify the adaptations required for the target market; divide the website into the different components; define the future architecture of the localized website; identify the content to be translated; distribute the tasks and estimate time; create the localization pack containing all suitable files; create a model of the future website localized; create the global gateway; assemble into homogeneous pack similar components (texts, scripts, titles of web pages, etc.); create a testing plan; and set up all the components to be sent to the translators.<sup>258</sup>

The second step identified by Jiménez-Crespo is performed by translators and localization specialists and involves the following stages: the creation of a specific term base; the localization of texts component (the most relevant part of the entire process of localization); the creation and testing of all components that have to be fully adapted or made from scratch; the analysis and adaptation of graphics; and the creation of a new set of keywords and/or description.<sup>259</sup>

The last step regards Quality Assurance and Integration and it is carried out by QA specialists, engineers or localization specialists. It involves: the proofreading and checking of the translation; the reintegration of localized components and those that have been fully adapted; the testing of functional quality and cosmetic; Staged Quality Control; the creation of a Web-ready version; the testing of cultural acceptability and efficiency; Online Quality control and validation; and the delivery of the localized website to the final client.<sup>260</sup>

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<sup>257</sup> Jiménez-Crespo M. A., *Translation and web localization*, 2013 p. 29-31

<sup>258</sup> *Ivi*, p. 30

<sup>259</sup> *Ivi*, pp.30-31

<sup>260</sup> *Ibidem*

### 3.2 The localization degrees: standardization vs adaptation

Another important topic related to website localization is “the amount of translations and customization necessary to create different language editions. The levels, which are determined by balancing risk and return, range from translating nothing to shipping a completely translated product with customized features”.<sup>261</sup>

Particularly, we can identify five levels of website localization: standardized websites, semi-localized websites, localized websites, extensively localized websites and culturally adapted websites. Thus, standardized websites are those websites that only provide one version of the contents. In this sense, contents are available in only one language, and so no effort is made to address international customers in terms of translation, internationalization, or localization. Here the company will require fewer resources since it focuses on just the local market. Thus, by means of a standardized website, the company has less opportunity to reach foreign costumers.<sup>262</sup>

Semi-localized websites provide the translation in the language of the target market of a few contents, usually the most relevant, such as the contact page. This allows the firm to reach a broader range of foreign markets: this is particularly relevant for those companies that offer online shopping. However, it presents a negative aspect related to the limited market the company can reach and to the fact that costumers might perceive the website as of bad quality since only a few contents are translated.<sup>263</sup>

Localized websites provide the localization of specific web pages and contents that are most relevant for the target country. By means of a localized website the company can increase the number of markets reached since costumers can find every translated content. Nevertheless, products, layout and services might not be well tailored to the target audience.<sup>264</sup>

Highly localized websites provide a first hint of global localization with the adaptation of both back-end and front-end elements to the target locale. This means that an originally foreign company can look like a local one.

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<sup>261</sup> Microsoft corporation, 2003: 15 in Jiménez-Crespo M. A., *Translation and web localization*, 2013 p. 33

<sup>262</sup> Nguyen N., “*The 5 Levels of Website Localization*”, <https://mastertcloc.unistra.fr/2021/09/02/levels-of-website-localization-for-translators/> (last visited on December 6<sup>th</sup> 2023)

<sup>263</sup> *Ibidem*

<sup>264</sup> *Ibidem*



Moreover, we can associate the last two levels of website localization (localized websites and highly localized websites) to what has been defined as *glocalization*: “the implementation of the requirements of globalization in accordance with the constraints of the local environment such as adapting to the cultural, political, legal, behavioral and technical aspects”.<sup>265</sup> In this sense, the glocalization strategy enables the website to reach both the communicative effectiveness by taking into consideration the cultural features proper of each *locale*, and communicative efficiency thanks to the global template of communication.<sup>266</sup> Thus, glocalization strategies imply the existence of “a balance and harmony between the standardization versus the adaptation, and the homogenization versus the tailoring, of business activities”.<sup>267</sup>

Then, culturally adapted websites are the most advanced level of localization for which websites reflect an immersion in the culture of the target locale. The major advantage of having a culturally adapted website is that the company can easily penetrate a foreign market which are usually resistant to foreign companies. Here the company should invest in hiring experts in the foreign market the company wants to penetrate in order to create individual campaigns, products and services tailored to the target audience.<sup>268</sup> In this sense, websites are localized according to the three levels of cultural adaptation: perception, symbolism and behaviour.<sup>269</sup>

As we can see, in order to obtain a truly localized website, the cultural element plays an important role. Particularly, four are the elements subject to cultural adaptation: linguistic-textual aspects (e.g. intertextuality, register or microtext), visual-iconic aspects, technical aspects, and cognitive aspects (e.g. navigation, metaphors, mental models or interaction).<sup>270</sup>

Moreover, the five localization levels above explained are identified according to the six dimensions of the national culture elaborated by Geert Hofstede. These are particularly relevant in determining the cultural distance between countries. The first

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<sup>265</sup> Sutikno B. and Cheng J. M.-S., “How global companies communicate in host country: a glocalization strategy in web space”, 2012 p. 3

<sup>266</sup> *Ivi*, p. 5

<sup>267</sup> Svensson G. ““Glocalization” of business activities: a “glocal strategy” approach”, 2001 p. 15

<sup>268</sup> Nguyen N., “*The 5 Levels of Website Localization*”, <https://mastertcloc.unistra.fr/2021/09/02/levels-of-website-localization-for-translators/> (last visited on December 6<sup>th</sup> 2023)

<sup>269</sup> Jiménez-Crespo M. A., *Translation and web localization*, 2013 pp. 34-35 and Singh N., Pereira A., *The culturally customized website*, 2005 pp. 10-15

<sup>270</sup> Jiménez-Crespo M. A., *Translation and web localization*, 2013 p. 32

dimension is Individualism-Collectivism, and it refers to whether a person defines itself as part of a group or as an individual. In this sense, in an individualistic culture the achievement of personal target will matter a lot, while in a collectivist culture the focus is on the group's targets and its wellness.<sup>271</sup>

The second dimension is Power distance, which refers to “the extent to which the less powerful members of organizations and institutions (like the family) accept and expect that power is distributed unequally”.<sup>272</sup> In other words, this dimension represents the extent to which less powerful members of a society accept the power of institutions and their expectation concerning its democratic distribution. Thus, countries where there is a high distance from the power are usually characterized by a higher level of respect towards authorities: they are organized in structured hierarchy and activities are decentralized. On the other hand, countries with lower distance from power are not characterized by a structured hierarchy and activities are centralized.<sup>273</sup>

The third one is called Uncertainty Avoidance and is related to the capability of a society to tolerate uncertainty and ambiguity. In other words, it has to do with the way in which a society can manage unforeseen situations or events and the stress of change. Accordingly, countries with a high level of uncertainty avoidance are usually less tolerant towards changing and tend to face the unknown by applying strict rules. By contrast, countries with a low level of uncertainty avoidance are more open to changes.<sup>274</sup>

The fourth dimension is Masculinity-Femininity and refers to “the importance of achievements versus personal relationships”.<sup>275</sup> In other words, it identifies to which extent a culture perceived as relevant masculine values, such as assertiveness, power, materialism and ambition, or feminine values, such as human relationships. Thus, a society that masculine values-oriented are characterized by a higher difference between man and women and tend to be more competitive and ambitious. By contrast, feminine

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<sup>271</sup> Rubino M., Vitolla F., Raimo N., Garzoni A., “Cultura nazionale e livello di digitalizzazione delle imprese europee: evidenze empiriche”, 2019 p. 583

<sup>272</sup> Hofstede G., “The 6-D model of national culture”, <https://geerthofstede.com/culture-geert-hofstede-gert-jan-hofstede/6d-model-of-national-culture/> (last visited on December 6<sup>th</sup> 2023)

<sup>273</sup> Rubino M., Vitolla F., Raimo N., Garzoni A., “Cultura nazionale e livello di digitalizzazione delle imprese europee: evidenze empiriche”, 2019 p. 583

<sup>274</sup> *Ivi*, p. 584

<sup>275</sup> Jiménez-Crespo M. A., *Translation and web localization*, 2013 p. 33

values-oriented societies see the development of human relationships as the most relevant aspect.<sup>276</sup>

The fifth dimension is Long-Term Orientation and identifies the temporal horizon of a society. Thus, a long-term oriented society are characterized by a more practical view and is oriented towards the future. They cultivate persistence, perseverance and adaptability.<sup>277</sup> On the other hand, short-term oriented societies prefer to concentrate on the development of human relationships, the preservation of traditions and are less prone to accept changes.

The sixth dimension is Indulgence and it refers to which extent people in a society can satisfy and control their desires and needs. In this sense, in an indulgence culture member can control and satisfy their desires and needs, while a restricted culture people are not free, and the society tries to control the desires and needs of its members.

In conclusion, we have seen that there are five main levels of website localization identified according to the six dimensions of national culture elaborated by Geert Hofstede. In this sense, thanks to the six dimensions of national culture it is possible to see to which extent two cultures are similar and, as a consequence, choose the correct level of website localization.

### *3.3 Translation technologies*

At this point it is important to analyse the second step of the website localization process identified by Jimenez-Crespo, which is the mere translation of the website. Particularly, the main focus will be on the most relevant translation technologies that can help translators and localization specialists along the translation process.

First of all, the use of these technologies in translation is the result of the rapid development that computer science, computational linguistics and terminological studies underwent over the last ten years. In this sense, it is important to analyse the main feature of translation technologies since they are used by many translation companies to increase the productivity and efficiency of their businesses.<sup>278</sup>

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<sup>276</sup> Rubino M., Vitolla F., Raimo N., Garzoni A., “Cultura nazionale e livello di digitalizzazione delle imprese europee: evidenze empiriche”, 2019 p. 584

<sup>277</sup> *Ibidem*

<sup>278</sup> Chan S. *The routledge encyclopedia of translation technology*, 2015, p. XXVII

The term *translation technologies* refers to “different types of technology used in human translation, machine translation, and computer-aided translation, covering the general tools used in computing, such as word processors and electronic resources, and the specific tools used in translating, such as corpus-analysis tools and terminology management systems”.<sup>279</sup> As we can see, this term involves both computer-aided translation (CAT) and machine translation (MT). The former identifies those tools that aim to *automatically perform* the tasks that are usually carried out by the translator.<sup>280</sup> By contrast, the latter refers to tools that aim *to support the work of translators* by making it more efficient, eliminating repetitive tasks, automatizing the search for terminology and recycling previously translated texts.<sup>281</sup> In other words, the main difference between the two is that CAT tools are a support to the translation, while machine translations automatize the translation.

Particularly, CAT tools are composed of different translation technologies, which involve translation memories (TMs) and terminology management system (TMS).<sup>282</sup> In addition to that, there are other technological tools that can be integrated into a CAT tool, such as: the machine translation; concordancer or corpora, which analyse a number of text in order to display the occurrences of a specified character string; document analysis module, which compare the text to be translated to a specific term base in order to determine the number and type of matches; project management module, that is mainly needed to keep track of client information and manage deadlines; quality control module, which check for grammatical, completeness and spelling inconsistencies; and a term extractor, which analyse texts to identify the most suitable terms.<sup>283</sup>

An example of a CAT tool, and that will be used during the translation part of this dissertation, is SDL Trados Studio. It is, indeed, a software that enables the translator to use a number of translation technologies in order to make the translation process more effective and efficient.

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<sup>279</sup> *Ibidem*

<sup>280</sup> Fisher D., Bowker L., “Computer-aided translation”, 2010, p. 60

<sup>281</sup> Esselink B., *A Practical Guide to Localization*, 2000, pp. 359-360

<sup>282</sup> Fisher D., Bowker L., “Computer-aided translation”, 2010, p. 60

<sup>283</sup> *Ivi*, p. 62

Thus, in this chapter we will focus on the most relevant translation technology that are found within SDL Trados Studio and that will be useful for us during the translation process: machine translation, translation memories, term bases and corpora.

### 3.3.1 Machine translation

As we have stated above, machine translation refers to the translation of a written text from the source language to the target language automatically performed by a computer. Thus, when using machine translation the translation is usually carried out by the computer with no human intervention.<sup>284</sup>

However, this is not always so, as there are some cases in which the translator intervenes. We can identify two main purposes to run a machine translation: assimilation and dissimilation. Assimilation refers to machine-translated texts generated with the aim of having a general idea of a text written in a language the user is not familiar with. In this sense, less emphasis is given to translation errors, since the main focus is to understand the general idea of the text.<sup>285</sup> On the other hand, dissimilation identifies the use of a machine-translated text as “an intermediate step in the production of a document in the TL that will be published (disseminated)”.<sup>286</sup> Thus, in dissimilation we find collaboration between human translation and machine translation since the human can pre-edit the text that has to be machine-translated, post-edit the text generated by the machine translation or create a controlled language to avoid problems during the machine translation. More specifically, post-editing is defined as the editing of the raw MT output into adequate text performed by professional post-editors. Pre-editing consists in the editing of the source text when the text is to be translated into multiple target languages. Then, the pre-editing can be avoided by the creation of a controlled language containing lexical and syntactic restrictions aimed to avoid problems during the machine translation.<sup>287</sup> However, it has been proven that pre-editing, post-editing and the creation of a controlled language are all relevant steps to obtain an effective machine-translated text. The reason for this is that the text has to be pre-edited to make it suitable for machine

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<sup>284</sup> Forcada M. L., “Machine translation today”, 2010, p. 215

<sup>285</sup> *Ivi*, p. 217

<sup>286</sup> *Ibidem*

<sup>287</sup> *Ibidem*

translation, the system has been loaded with a controlled language, and then post-edited by a professional.<sup>288</sup>

In addition to that, three main approaches to machine translation have been identified. The first one is called *rule-based machine translation* (RBMT), also known as knowledge-based machine translation. It “relies on morphological, syntactic, semantic, and contextual knowledge about both the source and the target languages, respectively, and the connections between them to perform the translation task. Linguistic knowledge assists MT systems through computer-accessible dictionaries and grammar rules based on theoretical linguistic research”.<sup>289</sup> In other words, rule-based machine translations translate texts by applying linguistic rules created ad-hoc by humans. These rules might concern the division of sentences into words, looking up words in a dictionary, the analysis and the transfer of syntax, and the generation of texts in the target language.<sup>290</sup>

The second approach is *corpus-based machine translation* (CBMT), which is also called *data-driven machine translation*. It uses corpora in order to retrieve a number of linguistic data, information, examples and rules. It does so by combining *example-based machine translation* and *statistical machine translation*. Example-based machine translation is usually made up of three stages: matching, whereby the sentence to be translated is segmented and matched against similar or identical segments in the source language side of the bilingual examples in the corpus; alignment, that is the corresponding segments in the target language is aligned to the source language segments of the bilingual example in order to build a translation unit; recombination, where the target language segments are combined with the new source language segment to generate the translation. In this sense we can say that example-based machine translation is similar to a translation memory since “when the new sentence is identical to a sentence in the corpus of examples, its translation is recovered and used, as it would in a translation memory system”.<sup>291</sup> On the other hand, in statistical machine translation among all the target language segments that can be the translation of a source language segment, the machine will retrieve the target language segment that has the highest probability to be the correct

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<sup>288</sup> Esselink B., *A Practical Guide to Localization*, 2000, p. 395

<sup>289</sup> Xiaojing B., Shiwen Y., “RULE-BASED MACHINE TRANSLATION”, 2015, p. 193

<sup>290</sup> Melby K. A., “Future of machine translation. Musings on Weaver’s memo”, 2020, p. 419

<sup>291</sup> Forcada M. L., “Machine translation today”, 2010, p. 220

translation. Thus, this approach uses a probability model that is only approximate since it cannot analyse all possible translation of the segment at hand.<sup>292</sup>

The third approach is the *neural machine translation* (NMT) which “predicts the likelihood of a sequence of words by building and training a single large artificial neural network, which is capable of deep learning”.<sup>293</sup> Particularly, this network is made up of two sub-networks: the encoder and the decoder. Thus, “to translate a sentence from the source language into its corresponding in the target language, the encoder receives the words in the source sentence and converts them into semantic vector representations. This representation is used by the decoder to generate the target sentence word by word”.<sup>294</sup>

Furthermore, another aspect that needs to be investigated regarding machine translations is the quality of the generated output. Particularly, there are two ways in which the quality of the machine-translated text can be evaluated: manual evaluation and automatic evaluation. Manual evaluation is performed by judges that score sentences according to two different approaches. The first one is the Automatic Language Processing Advisory Committee (ALPAC) for which judges have to focus on intelligibility and fidelity. More specifically, intelligibility refers to whether the machine-translated text is understandable or not; while fidelity identifies the extent to which the translated sentences reproduce the meaning of the original one.

The second approach is the Defense Advanced Research Projects Agency (DARPA). It focuses on adequacy, fluency and informativeness. Adequacy measures how much of the information of the source text is conveyed into the target text; fluency measures the quality of the translated text according to whether the sentence is fluent or not; and informativeness measures the ability of a machine translation to produce high quality translations.<sup>295</sup>

However, manual evaluation is highly expensive and low efficient. For this reason, automatic evaluation has been proposed instead to have an efficient approach to evaluate machine-translated texts. Thus, four main automatic evaluation approaches have been

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<sup>292</sup> *Ibidem*

<sup>293</sup> Mondal K. S, Zhang H., Dipu Kabir H. M., Ni K., Hong-Ning Dai, “Machine translation and its evaluation: a study”, 2023, p. 10140

<sup>294</sup> Shereen A. M., Ashraf A. E., Hassan Y. F., Abdou M. A., “Neural machine translation: past, present, and future”, 2021, p. 15919

<sup>295</sup> Mondal K. S, Zhang H., Dipu Kabir H. M., Ni K., Hong-Ning Dai, “Machine translation and its evaluation: a study”, 2023, pp. 10141-10142

identified: Bilingual Evaluation Understudy (BLEU), National Institute of Standards and Technology (NIST), Metric for Evaluation of Translation with Explicit Ordering (METEOR), and Recall-Oriented Understudy for Gisting Evaluation (ROUGE). The BLEU approach is the most used and measures the similarity between the MT output with professional human translation references”.<sup>296</sup> Particularly, it is based on the precision between the candidate translation and any translation reference(s). The NIST approach is based on the BLUE approach, but it also analyses the informativeness of words. The METEOR approach addresses some issues related to the BLUE and NIST approach, such as recall, explicit word-to-word matching, and others. Finally, the ROUGE approach carries out a comparative analysis of the machine-translated text against a reference.<sup>297</sup>

In conclusion, to sum things up, we have seen that there are two ways for which machine translation can be used: to have a general idea of a text written in a language unknown to the user; or as a support to the human translator who can produce a quality translation by pre-editing, post-editing or creating a controlled language. Then, there are different types of machine translation: ruled-base machine translation, corpus-based machine translation and neural machine translation. Finally, we have also studied the way in which we can assess the quality of a machine-translated text. This can be done by means of manual evaluation or automatic evaluation. The last one is the most recommended since it is less expensive and more efficient than manual evaluation.

### 3.3.2 Translation memories

Another important tool that supports the translator during the translation process is the translation memory.

First of all, it is necessary to understand what a translation memory is and how it works. Translation memories are defined as “a database that stores sentences, paragraphs or segments of text that you have translated before”.<sup>298</sup> Thus, a translation memory needs two entries or segments to work: the source segment and its translation. These segments or entries are called *translation units*: the smallest translatable segments. They are identified by the translation memory tool through *segmentation*. It is the process for which

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<sup>296</sup> Ivi, p. 10142

<sup>297</sup> Ivi, pp. 10142-10144

<sup>298</sup> Trados, “What is a translation memory?”, <https://www.trados.com/learning/topic/translation-memory/> (last visited on December 14<sup>th</sup> 2023)



the software will divide the text according to periods, semicolons and hard returns. In this sense, the translation memory collects the translation unit in the source language and its translation, so that the user can easily store a sentence that has already been translated and use its translation without having to translate it again.

Moreover, a translation memory tool is useful also during the translation process. Hence, while the translator is translating the text, the TM will show up the relevant translation for each of the source sentences that are equal or similar to those that have been translated in the past.<sup>299</sup> These results are called *matches* and their accuracy is measured in percentages. They are divided into *context matches*, *perfect matches*, and *fuzzy matches*. Thus, *context matches* are the most accurate ones and are graded with a percentage that is usually higher than 100%. The reason for this is that the translation memory found a segment that is identical to the one that has already been translated, but also the context in which the sentence is found is identical. So, the sentences before and after the translation unit in question are the same. Perfect matches are graded with a percentage of 100% and are displayed when the TM finds a translation unit of the source file identical to one of the TM. By contrast, *fuzzy matches* are graded with a percentage below 100% since the source text is similar or partially identical to a segment in the TM. Particularly, the translator can set a threshold, for example 70%, below which the *fuzzy match* is not displayed. Thus, as we can see, the translator can operate on the translation memory in order to adapt and modify the results displayed to produce a quality translation.

However, it might happen that the TM does not come up with any *matches*. In this case, the translator has to translate the source segment from scratch.<sup>300</sup> Nevertheless, there is also another solution that the translator can adopt when no matches are displayed, that is adopting the machine translation. Hence, when using a CAT tool, the translator can choose to use both machine translation and translation memories. In this sense, the CAT tool will first store a suitable translation of a specific segment in the translation memory. If no matches are found, the CAT tool will ask the machine translation to translate that

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<sup>299</sup>RWS, “An introduction to translation memory”, p. 3 and Esselink B., *A Practical Guide to Localization*, 2000, p. 362

<sup>300</sup>Phrase, “Translation Memory: What it is, and How to Use It”, <https://phrase.com/blog/posts/translation-memory/#perfect-and-fuzzy-matches> (last visited on December 14<sup>th</sup> 2023) and Esselink B., *A Practical Guide to Localization*, 2000, p. 364

segment and then the translator will edit the result and save it into the translation memory.<sup>301</sup> In addition to that, this can be done also in batch mode: the “source text is first pre-translated by running it against a translation memory. Any remaining untranslated segments are then processed by a machine translation system. The output is post-edited by a human translator, who confirms the translation of each segment and automatically stores it in the translation memory database”.<sup>302</sup>

As we can see, translation memories are databases which allow the translator to save all the translations made in the past, and use them when translating a similar text. Thus, we can understand how useful translation memories are in supporting the translation of long and repetitive texts. Hence, thanks to the auto-propagation feature, once the translator has translated and confirmed a repetitive segment the translation memory tool will auto-propagate the translation throughout the file. In this sense, the translator does not need to translate each segment and the consistency of the text is preserved. This feature is also useful with the translation of texts that need regularly updates.<sup>303</sup>

In addition to that, translation memories tools allow a group of translators to work on different projects while using the same translation memory. Thus, we can see how the use of TMs can enhance efficiency, time to market and quality. In this sense, it enables the translator to work faster, particularly on those projects that are repeatedly updated. It ensures consistency in terms of phraseology and terminology throughout the document but also in other similar projects (mostly regarding repetitive sentences and terms). According to this last point, translation memories are particularly useful in the localization field since software products and website are updated very often.<sup>304</sup> Moreover, another important feature particularly useful in localization concerns the items called *placeables*. These are proper names, name of institutions, countries, products, dates, time, currency units, URLs that can be transferred according to a set of rules. Thus,

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<sup>301</sup> Esselink B., *A Practical Guide to Localization*, 2000, p. 395

<sup>302</sup> *Ibidem*

<sup>303</sup> Esselink B., *A Practical Guide to Localization*, 2000, p. 366 and Melby A. K., Wright S. E., “Translation memory”, 2015, p. 664

<sup>304</sup> Esselink B., *A Practical Guide to Localization*, 2000 p. 362 and Trados, “What is a translation memory?”, <https://www.trados.com/learning/topic/translation-memory/> (last visited on December 14<sup>th</sup> 2023)

translators do not have to translate and adapt these items since it will be done by the translation memory itself according to the rules that the translator has previously set.<sup>305</sup>

Then, so far, we have discussed what a translation memory is, but we did not consider how a translation memory is created. There are two ways in which a user can create a translation memory. The first one is by creating an empty translation memory and translating the document. This can be done also together with the machine translation (MT) that will pre-translate the file and the translator can adapt the solution proposed by the MT. Thus, as stated above, while the translator translates and confirms the segments, these will be saved in the TM and then auto-propagated throughout the document. The other way is through *alignment*. Usually, translation memory tools also provide the possibility to align a document with its translation. Thus, the alignment feature will automatically match a segment in the source segment with its translation, and the translator will check the accuracy of the alignment and correct those segments wrongly matched by the tool.<sup>306</sup> Generally, the alignment is done on documents that are similar to the one that has to be translated. The results of the alignment are then imported into an empty translation memory which will be subsequently used to translate the new source file.

Finally, the last thing that need to be highlighted is the difference existing between the machine translation and the translation memory. The main difference is that translation memories are created, upgraded and checked by human translators and they work as a support to enhance the quality, speed and consistency of the translation. By contrast, machine translations produce automatically translated texts which are usually of bad quality. That is why the translator, when using a machine translation tool, should pre-edit, post-edit or create a controlled language in order to enhance the quality of the translation. However, these technologies can be used together: the machine translation will be asked to translate when the translation memory cannot find a translation for the new segment.<sup>307</sup>

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<sup>305</sup>Chan S. *The routledge encyclopedia of translation technology*, 2015, p. 667

<sup>306</sup>Esselink B., *A Practical Guide to Localization*, 2000, p. 365 and RWS, “An introduction to translation memory”, p. 6

<sup>307</sup> Trados, “What is a translation memory?”, <https://www.trados.com/learning/topic/translation-memory/> (last visited on December 14<sup>th</sup> 2023)

### 3.3.3 Terms bases and glossaries

Another important tool that can help the translator throughout the translation process is the terminology management tool. It consists in “the process of identifying, storing and managing company, customer or product terminology that needs to be translated in a specific way”.<sup>308</sup> This is mostly done by means of terms bases which can be found within CAT tools.

Particularly, a term base is defined as “a list of established terms, usually organized in alphabetical order, that clarifies the use of terms related to a specific subject area”.<sup>309</sup> Moreover, it is important to point out that, contrary to glossaries which list the equivalent term in the target language, a term base allows the user to include information such as grammatical categories, definitions, context, gender, source and synonyms.<sup>310</sup> In this sense, thanks to all the information that each entry contains, the user can store and find the term that best fits the context.

However, managing terminology is not only a matter of keeping track of the already translated terms with their information. This process also involves the tasks of adding new entries, modifying existing ones and removing outdated terms.<sup>311</sup>

According to this last point, it is needed to specify how a term base works. Basically, it has the same concept of working of translation memories. Thus, when the translator starts translating a document in a CAT tool, the term base starts analysing the segment to see whether there is a term that matches one of its entries. If the term base finds an equivalent one, it will suggest the solution to the translator.<sup>312</sup> These features are called *automatic term search* and *term suggestions*.

However, even though translation memories and term bases work in a similar way, they are not the same thing. Hence, while translation memories store the entire segment

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<sup>308</sup>Trados “What is terminology management?”, <https://www.trados.com/learning/topic/terminology-management/#:~:text=A%20termbase%20functions%20as%20a,ones%20and%20removing%20outdated%20terms> (last visited on December 14<sup>th</sup> 2023)

<sup>309</sup>Phrase, “Terminology Management: Best Practices for Using a Term Base for Translation”, <https://phrase.com/blog/posts/term-base/> (last visited on December 14<sup>th</sup> 2023)

<sup>310</sup>Esselink B., *A Practical Guide to Localization*, 2000, p. 379

<sup>311</sup>Trados “What is terminology management?”, <https://www.trados.com/learning/topic/terminology-management/#:~:text=A%20termbase%20functions%20as%20a,ones%20and%20removing%20outdated%20terms> (last visited on December 14<sup>th</sup> 2023)

<sup>312</sup>Phrase, “Terminology Management: Best Practices for Using a Term Base for Translation”, <https://phrase.com/blog/posts/term-base/> (last visited on December 14<sup>th</sup> 2023)

to find a suitable previously saved translation, term bases focus on words and expressions to provide a suitable equivalence and to collect specific terminology.<sup>313</sup>

Particularly, there are a number of reasons for which translators should use term bases throughout the translation process, which are mainly related to solving problems of equivalence. The first reason is consistency in term usage. Hence, the use of term bases allows the translator to use the same specific solution for each document related to a specific matter of project. This prevents potential misunderstanding deriving from using different equivalences for the same term.

The second reason is to enhance the quality of translations. Thus, by keeping the term base updated with the relevant information of each entry, the translator can choose the most suitable equivalent for each specific context. More specifically, an updated term base can help the translator solve the following problems he/she might face throughout the translation process: “not knowing if in the target language there is a lexicalized unit semantically and pragmatically equivalent to the term used in the original text. Doubting whether a given unit of the target language is the most appropriate equivalent among the alternatives found. Ignoring or having doubts about the phraseology used in a particular field of speciality”.<sup>314</sup> Then the use of term bases can also save time and effort. Hence, if translators can access an updated term base, they do not have to go back to check for the accuracy of terminology.<sup>315</sup>

Finally, in order to sum things up, we have seen that, as for translation memories, the use of term bases can enhance the translation both in terms of quality and speed. Hence, term bases that have always been updated by adding new entries and new information about each entry, can facilitate the work of translators who do not have to check for each terminological problem they face, but rely on the suggestions provided by the term base.

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<sup>313</sup> Trados “What is terminology management?”, <https://www.trados.com/learning/topic/terminology-management/#:~:text=A%20termbase%20functions%20as%20a,ones%20and%20removing%20outdated%20terms> (last visited on December 14<sup>th</sup> 2023)

<sup>314</sup> Cabré M. T., “Terminology and translation”, 2010, p. 359

<sup>315</sup> Trados “What is terminology management?”, <https://www.trados.com/learning/topic/terminology-management/#:~:text=A%20termbase%20functions%20as%20a,ones%20and%20removing%20outdated%20terms> (last visited on December 14<sup>th</sup> 2023)

### 3.3.4 Parallel and comparable Corpora

The last important tool that needs to be investigated is the use of corpora during the translation process. A corpus is defined as “a large collection of authentic texts that have been gathered in electronic form according to a specific set of criteria”.<sup>316</sup> From this first definition we can find four main characteristics that describe a corpus of texts. First of all, a corpus is large. It means that in order to have a corpus the user has to collect a number of texts according to the aim of the research. Then, the texts collected have to be authentic: so, they have to be instances of naturally occurring language and must not be created with the purpose of being included in a corpus. Thirdly, the corpus is electronic, which means that it will be processed by computer software which can help the user to study and manipulate data. The last feature is that it has to be specific: so, it has to be a representation of a specific sub-language<sup>317</sup>, such as the language related to wine which is the one we will focus on.

In addition to that it is important to point out that there are different kinds of corpora according to the specific aim the user want to pursue. Corpora can be divided according to six contrastive parameters: sample or monitor, diachronic or synchronic, general or specialized, monolingual, bilingual or multilingual, written, spoken, mixed or multi-modal, and annotated or non-annotated. In this sense, a sample corpus contains a finite number of texts that have been gathered to represent, for example, a language variety. By contrast, monitor corpus are open corpus which are constantly enriched with new texts. Then, synchronic corpora are made up of texts produced in a specific period of time; while diachronic corpora include texts that have been produced over a long period of time. General corpora are those which aim to study the language of general usage; while specialized corpora contain texts that represent the language used in a specific subject field. A monolingual corpus contains texts written in one language, while a bilingual or multilingual corpus is made up of texts written in two or more languages.<sup>318</sup> Particularly, multilingual corpora can be further classified into *parallel* and *comparable* corpora. The former identifies corpora made up of texts written in language A and their relative translation in language B, C or more. By contrast, the latter does not contain translated

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<sup>316</sup> Bowker L. and Pearson J., *Working with Specialized Language. A practical guide to using corpora*, 2002, p. 9

<sup>317</sup> *Ivi*, pp. 9-10

<sup>318</sup> Laviosa S., “Corpora”, 2010, p. 80

texts, but only texts written in one language and on the same subject field.<sup>319</sup> Then, a written corpus is made up of written texts, while a spoken corpus is made up of recorded texts and those that are written to be spoken. Mixed corpora are those that contain both written and spoken texts; while multi-modal corpora contain texts that have been produced by means of a combination of different semiotic modes. Lastly, annotated corpora contain texts that have been previously analysed and annotated with textual or contextual information. By contrast, non-annotated corpora include texts that have not been previously analysed.<sup>320</sup>

More specifically, according to the aim of the current dissertation, it is important to analyse in detail how to create and use specialized corpora throughout the translation process. Hence, not only is the use of corpora useful to study the particularity of a language, but also it is in the translation field in order to identify the best translation solution for a particular segment. This is especially relevant when it is a language for specific purposes (LSP) that is to be translated: “the language that is used to discuss specialized fields of knowledge”.<sup>321</sup> By contrast, LGP or language for general purposes is the language that people use in their everyday lives. Thus, what distinguishes an LSP from the LGP is the number of specialized terms that the LSP contains and the way in which words are combined.<sup>322</sup> In this sense, what the translator needs to do is to create a specialized corpus paying particular attention to the medium of texts, the subject, and the language.<sup>323</sup>

Thus, since in the following chapter we will have to deal with the translation of the LSP related to wine, it is important to understand how specialized corpora can help us during the translation process. First of all, a specialized corpus is needed in order to have a reference regarding the LSP used in the specific field of knowledge. Particularly, it will be useful in identifying the right equivalence to use according to the frequency the specialized term appears in the corpus. In this sense, it can be helpful also to understand the context of use of that specialized term and its collocations. Then, it can also be a

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<sup>319</sup> Bowker L. and Pearson J., *Working with Specialized Language. A practical guide to using corpora*, 2002, p. 12

<sup>320</sup> Laviosa S., “Corpora”, 2010, pp. 80-81

<sup>321</sup> Bowker L. and Pearson J., *Working with Specialized Language. A practical guide to using corpora*, 2002, p. 25

<sup>322</sup> *Ibidem*

<sup>323</sup> *Ivi*, pp. 45-52

support for checking grammatical features of the target language, such as prepositions. Lastly, a specialized corpus can also support the stylistic choices that we will have to make during the translation according to the style used in the wine field.<sup>324</sup>

In conclusion, we have seen that there are different types of corpora, but we will mainly focus on specialized corpora. The reason for this is that in the following chapter we will discuss the translation of the website of “Cantina 3V”. Thus, we need to have a corpus representing the LSP related to wine in order to identify and solve the main difficulties that we may encounter during the translation. In this sense, a specialized corpus can be helpful to understand what equivalence is better to use and how to use it according to the context in which it is found.

### 3.4. *The LSP of wine*

As we have stated in the previous paragraph, during the translation of the website we will have to deal with the LSP of the wine industry. In this sense, it is important to have a look at the main features characterizing this language in order to see which are the main challenges we will have to face.

First of all, it is important to understand what a language for specific purposes is and in what way it differs from the general language. As we have previously seen, a language for specific purposes is defined as “the language that is used to discuss specialized fields of knowledge”.<sup>325</sup> Thus, according to this definition, a language for specific purposes is characterized by the following elements: the subject fields are those that are not covered by the general knowledge; users of the special language are experts of that specific field; the formality characterizing the communication between experts; the presence of language-based features (units and rules) and text-based features (text and document types); the presence of language-based characteristics that enable the special language to be considered a subset of the general language.

However, among all these characteristics, the most relevant that needs to be pointed out is vocabulary. In an LSP can be found three types of lexemes: *general vocabulary units*, which are words taken from the general language and used by the specific language

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<sup>324</sup> Ivi, pp. 31-36

<sup>325</sup> Bowker L. and Pearson J., *Working with Specialized Language. A practical guide to using corpora*, 2002, p. 25



without losing or changing its meaning; *specific lexical items*, or semitechnical terms, which are words taken from general language but that have acquired one or more meanings within the specific language usage; and *technical terms*, which are only found in the specialized language and, so, characterized by univocity and accuracy of meaning.<sup>326</sup>

In this sense, when it comes to the translation of a wine’s description, it is important to know the way in which a wine is described and examined by experts. Hence, in order to examine a wine, three senses are taken into consideration: sight-smell-taste or appearance-nose-palate.<sup>327</sup> Particularly, it is important to point out that “the meaning of a term can change depending on the stage of sensory examination to which it refers”.<sup>328</sup> For example, the Italian adjective *intens-* can be translated as *depth* when it refers to the visual examination, or as *intense* or *pervasive* when it refers to smell. In this sense, it is important to analyse the terminology used in the wine field in order to see the terms that are mostly used to describe a specific dimension of a wine. In Table 9 below is reported a list of the main terms used to evaluate a wine.

Table 9: list of terms used to evaluate a wine<sup>329</sup>

<i>acetic</i>	<i>dumb</i>	<i>hearty</i>	<i>peppery</i>	<i>sour-sweet</i>
<i>acidic</i>	<i>earthy</i>	<i>heavy</i>	<i>perfumed</i>	<i>spicy</i>
<i>acid</i>	<i>elegant</i>	<i>herby,</i>	<i>piquant</i>	<i>stalky</i>
<i>aged</i>	<i>empty</i>	<i>herbaceous</i>	<i>positive</i>	<i>steely</i>
<i>alcoholic</i>	<i>evolved</i>	<i>honest</i>	<i>powerful</i>	<i>stemmy</i>
<i>aromatic</i>	<i>fat</i>	<i>hot</i>	<i>pricked</i>	<i>stiff</i>
<i>astringent</i>	<i>feminine</i>	<i>insipid</i>	<i>prickly</i>	<i>stony</i>
<i>austere</i>	<i>fermenting</i>	<i>light</i>	<i>puckery</i>	<i>strong</i>
<i>baked</i>	<i>fierce</i>	<i>lingering</i>	<i>pungent</i>	<i>sturdy</i>
<i>balanced</i>	<i>fierce</i>	<i>(finish)</i>	<i>racy</i>	<i>stylish</i>
<i>big</i>	<i>fine</i>	<i>little</i>	<i>rare</i>	<i>subtle</i>
<i>bite</i>	<i>finesse</i>	<i>lively</i>	<i>refreshing</i>	<i>succulent</i>
<i>bitter</i>	<i>finish</i>	<i>luscious</i>	<i>rich</i>	<i>sugary</i>
<i>bland</i>	<i>firm</i>	<i>maderized</i>	<i>ripe</i>	<i>superficial</i>
<i>body</i>	<i>flabby</i>	<i>manly</i>	<i>robust</i>	
<i>bouquet</i>	<i>flat</i>	<i>mature</i>		

<sup>326</sup> Nagy K. I., English for Special Purposes: Specialized Languages and Problems of Terminology”, 2014, pp. 266-267

<sup>327</sup> Watson G., “The Rhetoric of Wine”, 2013, p. 17

<sup>328</sup> *Ibidem*

<sup>329</sup> Lehrer A., “Talking about wine” 1975, p. 902

<i>breed</i>	<i>flinty</i>	<i>meager</i>	<i>rough</i>	<i>supple</i>
<i>caramel</i>	<i>flowery</i>	<i>mealy</i>	<i>round(ed)</i>	<i>swallowable</i>
<i>chalky</i>	<i>forceful</i>	<i>medium</i>	<i>rugged</i>	<i>sweet</i>
<i>character</i>	<i>foxy</i>	<i>mellow</i>	<i>salty</i>	<i>syrupy</i>
<i>clean</i>	<i>fragile</i>	<i>metallic</i>	<i>sappy</i>	<i>tangy</i>
<i>cloying</i>	<i>fragrant</i>	<i>mineral</i>	<i>savory</i>	<i>tannic</i>
<i>coarse</i>	<i>fresh</i>	<i>moldy</i>	<i>scented</i>	<i>tart</i>
<i>common</i>	<i>fruity</i>	<i>mossy</i>	<i>semi-sweet</i>	<i>tender</i>
<i>complex</i>	<i>full-bodied</i>	<i>musky</i>	<i>sensuous</i>	<i>thin</i>
<i>cooked</i>	<i>full-flavored</i>	<i>musty</i>	<i>severe</i>	<i>tough</i>
<i>corky</i>	<i>gassy</i>	<i>neutral</i>	<i>sharp</i>	<i>unbalanced</i>
<i>creamy</i>	<i>gay</i>	<i>noble</i>	<i>short</i>	<i>unharmonious</i>
<i>crisp</i>	<i>gentle</i>	<i>nose</i>	<i>(finish)</i>	<i>unripe</i>
<i>deep,</i>	<i>graceful</i>	<i>nutty</i>	<i>silky</i>	<i>velvety</i>
<i>depth</i>	<i>grapey</i>	<i>oaky</i>	<i>simple</i>	<i>vigorous warm</i>
<i>delicate</i>	<i>great</i>	<i>odd</i>	<i>small</i>	<i>watery</i>
<i>developed</i>	<i>green</i>	<i>off</i>	<i>smoky</i>	<i>weak</i>
<i>disciplined</i>	<i>grip</i>	<i>old</i>	<i>smooth</i>	<i>wild</i>
<i>distinctive</i>	<i>hard</i>	<i>ordinary</i>	<i>soft</i>	<i>withered</i>
<i>distinguished</i>	<i>harmonious</i>	<i>overripe</i>	<i>solid</i>	<i>woody</i>
<i>dry</i>	<i>harsh</i>	<i>oxidized</i>	<i>sophisticated</i>	<i>yeasty</i>
<i>dull</i>	<i>heady</i>	<i>penetrating</i>	<i>sound</i>	<i>young</i>
			<i>sour</i>	<i>zestful</i>

What is important to point out here is that the above listed terms cannot be used as synonyms, but they are used to describe a specific dimension of a wine. However, it is true that a given term might belong to more than one dimension.

A wine is examined under eleven dimensions: acidity, sweetness, balance, astringency, age, body, nose, activity, clarity and appearance, color and time. Acidity refers to the taste, smell and feeling in the mouth and it is evaluated as follows. Table 10 shows the terms used to describe this dimension.

Table 10: list of items used to describe acidity<sup>330</sup>

Too much NEGATIVE		POSITIVE	Too little NEGATIVE
Acetic (sour)	pricked	Sour Acidic (sharp)	Tart Crisp Piquant
			Flat (bland) (flabby)

<sup>330</sup> Ivi, p. 903

(hard)	Lively Zestful tangy
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As we can see the term *sour* appears twice because it has two meanings “(1) 'sour in taste', and (2) 'acetic, on the way to becoming vinegar-hence spoiled (like sour milk)’”.<sup>331</sup> Moreover, other terms are used to describe the acidity or a certain type of acidity such as *steely*, *metallic*, *stony*, and *mineral*.

The second dimension is *sweetness* which is described by means of terms in Table 11 below.

Table 11: list of items used to describe sweetness<sup>332</sup>

Too much NEGATIVE	POSITIVE	Too little NEGATIVE
Syrupy	sweet	Too dry
Cloying	Semi-sweet	
Sugary	dry	

The third dimension is *balance*, which characterizes a wine that “has a pleasant proportion of sugar, acid and other constituents”.<sup>333</sup> On the other hand, an unbalanced wine has too much sugar or is too much acidic. Normally it is described by means of the following terms in Table 12:

Table 12: list of items used to describe balance<sup>334</sup>

Too much NEGATIVE	POSITIVE	Too little NEGATIVE
Unbalanced	Balanced	Unbalanced
Unharmonious	Harmonious	Unharmonious
Acidic		Flat
Sour		Etc.
Cloying		
Etc.		

<sup>331</sup> *Ibidem*

<sup>332</sup> *Ivi*, p. 904

<sup>333</sup> *Ibidem*

<sup>334</sup> *Ibidem*

In addition to that, we can also examine these first three dimensions through a three-dimensional examination, since balance involves both acidity and sweetness, as shown in Table 13:

Table 13: list of items used in the three-dimensional examination of acidity, sweetness and balance<sup>335</sup>

	Too much NEGATIVE	POSITIVE	Too little NEGATIVE
Sweetness	Cloying	sweet    Dry	
Acidity	Sour	Tart	Flat
Balance	Unbalanced	Balanced	Unbalanced

The fourth dimension is *astringency* which is caused by the tannin characterizing red wines, and it refers to the tactile sensation. In this sense, we may think that the terms used to describe astringency are applied only to red wines. However, these terms are also used to evaluate the texture of white wines and dessert wines since some tannin may get into wines aged in wood. Table 14 below shows the terms used to describe this dimension.<sup>336</sup>

Table 14: list of items used to describe astringency.<sup>337</sup>

Too much NEGATIVE	POSITIVE
Hard	Firm
Harsh	Soft
(Sharp)	Smooth
Rough	Velvety
(Bitter)	Silky
	Gentle
	Tender
	Creamy
	(mellow)

<sup>335</sup> *Ibidem*

<sup>336</sup> *Ibidem*

<sup>337</sup> *Ibidem*

The fifth dimension is *age*, which refers to the evaluation of astringency and acidity. Here the terms are used to differentiate a too young wine from a too old wine (see Table 15).

Table 15: list of items used to describe age.<sup>338</sup>

Too young NEGATIVE		POSITIVE		Too old NEGATIVE
Green		Fresh	Mature	Withered
Unripe	young		Ripe	
Immature			Mellow	
Austere			Developed	
			Evolved	
			Aged	

This is also the case in which we can correlate together the three dimensions of acidity, astringency and age as showed in Table 16 below.

Table 16: list of items used in the tree-dimensional examination of acidity, astringency and age.<sup>339</sup>

	Too young NEGATIVE	POSITIVE	Too old NEGATIVE
Age	Unripe	Mature	Withered
Acidity	Sharp	Crisp	(flat) Acetic
Astringency	Rough Harsh	Soft Smooth	

The sixth dimension is *body*, which has to do with the weight of wine in the mouth and its physical correlates are the percentage of alcohol and dissolved solid. This dimension is the densest in terms of terminology since some of the terms used can be further classified according to the degree of fullness (see Table 17).

<sup>338</sup> *Ivi*, p. 905

<sup>339</sup> *Ibidem*

Table 17: list of items used to describe body.<sup>340</sup>

Too much NEGATIVE		POSITIVE			Too little NEGATIVE
Coarse	Heavy	Full	Rich	Light	Watery
	Strong	Big	Deep	Delicate	Thin
alcoholic	(Chewy)	Thick	Powerful	Fragile	Weak
		Solid	Forceful		Meager
		Sturdy	Robust		Small
		Hearty	Round		(Flabby)
					little

Another dimension that is rich in vocabulary is that of *nose*. Particularly, what is important to highlight here is the distinction between *aroma* and *bouquet*. Hence, *aroma* refers to the smell from the grape, that is its natural attribute,<sup>341</sup> while *bouquet* stands for the smell coming from the wine (Table 18).

Table 18: List of items used to describe nose.<sup>342</sup>

POSITIVE		NEGATIVE
Fruity	Grapey	Musty
Flowery	Sappy	Yeasty
Perfumed		Burn rubber
Scented		Leather
Fragrant		Etc.

Particularly, concerning the terms *fruity*, it is important to specify that experts usually mention the specific fruit to suggest aroma or bouquet, such as cherry, apple, pineapple, raspberries, etc. Moreover, there are a number of more-or-less- specific flavours, such as *oaky* and *woody*; *chalky* and *earthy*; *metallic*, *mineral*, and *steely*; *smoky*, *nutty*, *spicy*, *herbaceous*, *foxy*.

The eighth dimension is strictly related to sparkling wines. It is the *activity* dimension and can be described by means of the following terms: *still*, *gassy*, *sparkling* and *bubbly*.

<sup>340</sup> Ivi, p. 905-906

<sup>341</sup> Rebic T. and Horská E., “Attributes of wine assessment”, 2018 p. 651

<sup>342</sup> Lehrer A., “Talking about wine”, 1975 pp. 906

The ninth dimension is that of *clarity and appearance*. According to this dimension a wine can be: “crystalline pure, with lightning, sparkling, clean with a weak veil (hazy), dull, opalescent, cloudy or very cloudy”.<sup>343</sup>

Then, there is the *color* dimension whereby we have the distinction between red, white and rosé wines. Particularly, “white wines are characterized by various shades from very bright, greenish, yellow-green to amber – yellow and various shades of brown ... Typical shades for red wine are bright red, brick- red, ruby - coloured, flame-red and dark red. The old wine is characterized by the brownish-red colour”.<sup>344</sup> According to this last point, we can say that the color of a wine is also affected by its age. As time passes by, white wine become darker, while red wines lighter.

The last dimension is *time* which refers to the finish or end taste of a wine. It indicates how long the flavours last until they fade. Thus, a wine can have a *short finish* or a *lingering finish*, where the former is seen as a negative aspect of a wine, while the latter a positive aspect.

In addition to all of the above, there are also terms that are mostly evaluative such as those listed in Table 19 below.<sup>345</sup>

Table 19: list of evaluative terms.

HIGH PRAISE	LOW PRAISE	MILDLY DEROGATORY	STRONGLY DEROGATORY
Complex	Clean	Insidid	Off
Breed	Sound	Bland	(general terms of
Character	Simple	Common	disapproval: awful,
Distinguished	Refreshing	Ordinary	ghastly, etc.)
Great			
Fine			
Elegant			
Delicate			
Subtle			
Finesse			

<sup>343</sup> Rebic T. and Horská E., “Attributes of wine assessment”, 2018 p. 650

<sup>344</sup> *Ivi*, p. 651

<sup>345</sup> Lehrer A., “Talking about wine”, 1975 pp. 906-907

Another aspect of wine language that we need to analyse is the adoption of figurative language in wine descriptions by means of metaphors and metonymy. Particularly, the figurative language adopted by wine experts depicts the wine as, for example, living organisms, pieces of cloth, three-dimensional artefacts and buildings.

Concerning the first metaphor, i.e. *wines are living organisms*, it is used to describe several properties of the wine: its physiological properties, for which the wine is described as a *baby, young, junior, aged* according to the wine's developmental stage; its relationship with other wines, so experts may use terms such as *sister, pedigree, clone, mate, sibling* or *peer*; its anatomical properties by means of terms such as *big-bodied, robust, fleshy, backbone, sinewy, long-limbed, fat, flabby, broad-shouldered, lean, disjointed*; and its appearance and personality trait by using the terms *a beauty, pretty, handsome, curvaceous, sexy, boisterous, assertive, sensitive, demure, shy, expressive*. Here below is an example of a wine description depicting it as a living organism:

“[T]he 2001 Ermitage Cuvee de l’Oree does not possess the **muscle**, volume, or weight of the 2000, but it is a beautifully etched, elegant, intensely mineral wine offering hints of white flowers, citrus oils, and earth in its dense, **full-bodied**, chewy **personality**. Like its **older sibling**, it will be delicious in its **first 3-4 years of life**”.<sup>346</sup>

The second metaphor sees *wines as pieces of cloth*. In this sense, wines are described as if they could *wrap* or *unwrapped*, had a *fabric* or *weft*, *may be interwoven*, *burst at their seams*. Thus, adjectives such as *tapestry, open-knit, well meshed*, or *tightly wound* are used. Moreover, “some wine elements may be portrayed as garments themselves (e.g., cloak, glove, frock or mantle) which can envelop, enrobe, or dress up the wine”.<sup>347</sup> The following passage shows what we have just explained:

“The wine is fabulously concentrated, with that **seamless** characteristic found in the greatest wines, [...] acid, alcohol, and tannin, are **interwoven** into a majestic, multidimensional, compelling wine [...]”.<sup>348</sup>

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<sup>346</sup> Caballero R., Suarez-Toste E., “Teaching the metaphors in winespeak”, 2008 p. 246

<sup>347</sup> *Ivi*, p. 247

<sup>348</sup> *Ibidem*



The third metaphor sees *wine as three-dimensional artefacts*. In this sense, the wine is depicted as if it had *edges, layers, contours, backs and fronts*, or as is it was *square, angular, well-delineated, wide, threadlike, long, pointed, deep or round*. The following statement exemplify the metaphor in question:

*“This is a **round**, generous Shiraz that's packed with **layers** of flavor, offering ripe berry, plum, exotic spices and a touch of mint as the long finish unfurls”*.<sup>349</sup>

Finally, the last metaphor describes *wines as buildings* which is perceived by “reference to some of the constitutive elements of wine (e.g., acid, alcohol and tannins) as its building blocks, to the wine itself as an edifice or monument constructed, built, buttressed, backed up or fortified by all or some of those constituents, or by qualifying wines as monumental, massive, monolithic, foursquare or skyscraper-like”.<sup>350</sup>

In conclusion, according to all the above, we can say that the LSP of the wine field is characterized by a high degree of complexity due to the large variety of the terminology and metaphors used. In this sense, when it comes to the translation of wine’s descriptions, the translator has to choose the most suitable term according to the parameters and dimensions of wine concerned.

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<sup>349</sup> *Ivi*, p. 248

<sup>350</sup> *Ibidem*



#### 4. THE CASE STUDY OF “CANTINA 3V”

This chapter deals with the “Cantina 3V” case study. It will focus on two main topics: the website localization of the winery’s website, and the study of the ways the winery in question would like to open to the international market. Particularly, it will analyse the translation of the website with a focus on the translation methodology, problems and choices. Then, it will go on with the study of the internationalization process by means of a semi-structured interview. In this sense, the owner of “Cantina 3V” will be interviewed in order to understand what the goals she wanted to reach through the internationalization are and how she is going to do so.

However, before doing so, it is important to give a brief introduction of “Cantina 3V”, the object of this case study. “Cantina 3V” is a small, family-run enterprise located in Lonigo (VI) on the Berici Hills and is specialized on vine cultivation and winemaking. The owner is the Volpato family who decided to start this business in 2017. However, their passion for the wine field dates back to 1670 when their ancestors started to cultivate vines, while in 1800 they started to vinify. Nowadays, there is a woman at the head of the winery: Deborah Volpato. She is the youngest of the Volpato family who decided to dedicate herself to the management of this business to follow the roots of her family. Her passion and curiosity for the viticulture and winemaking field brought her to become the youngest sommelier of Italy when she was only seventeen. Today, she is enrolled in the bachelor's degree of Oenology of the University of Verona, in order to learn about oenological practices to find the perfect combination to create her own wine.

Regarding the range product, “Cantina 3V” produces and sells red, white and rosé wines both sparkling and still wines. A special mention has to be made to the two collections the winery offers: “La Volpe” Collection and “I Nonni” Collection. The reason of doing is that they are the representation of the special bond that the Volpato family members share between them. Hence, “La Volpe” Collection symbolises the family since “volpe” is the nickname the family has acquired along the years. Moreover, it is also a representation of the territory where “Cantina 3V” members cultivate their vines, since it is inhabited by foxes. On the other hand, “I Nonni” Collection was created in honour of the family’s grandparents, who dedicate themselves to the daily care of vines and are a daily reference point for the family.

In conclusion, as we can see, “Cantina 3V” is a small and family-run winery which at its core has the strong bond the family member share between them. It is run by Deborah, the youngest of the family, who tries to convey the values characterizing the Volpato family. This can be seen in the two collections of wines which are the representation of the winery and the Volpato family values.

#### 4.1 The Website localization of “Cantina 3V” website

This section presents the translation of “Cantina 3V” website. It deals with the translation of all its pages: the home page, “I Nostri Vini” (along with the wine’s technical sheets), “La Cantina”, “Chi Siamo”, “Contatti”, and “Visita la Cantina”. Specifically, it is structured in a three-column table in order to compare the source text with the machine translation and the post-edited version.

Table 20: the translation of the website of Cantina 3V

Source text	DeepL	Post-edited
Cantina 3V: la tua cantina sui Colli Berici	3V winery: your winery on Colli Berici.	Cantina 3V: Your winery on Berici Hills
Dal nostro vigneto alla tua tavola, dalla nostra passione al tuo cuore. Il nostro vino trasmette tutto il calore della nostra terra.	From our vineyard to your table, from our passion to your heart. Our wine conveys all the warmth of our land.	From our vineyard to your home, from our passion to your heart. Our wines convey all the warmth of our land.
Visita la cantina	Visit the cellar	Visit the winery
Pregusta i nostri vini	Taste our wines	Discover our wines
I nostri vini danno voce alla terra vulcanica da cui hanno origine e dietro ogni bottiglia c’è una storia che merita di essere raccontata	Our wines give voice to the volcanic earth from which they originate and behind each bottle is a story worth telling	Our wines convey the features of the volcanic soil where the vines are cultivated. Each bottle has a story that deserves to be told.
Bollicine	Bubbles	Sparkling wines

Prosecco – immancabile protagonista di ogni festeggiamento	Prosecco - unfailing protagonist of every celebration	Prosecco - unfailing protagonist of every celebration
Vini bollicine  Prosecco: ottimo per accompagnare i tuoi aperitivi, esaltare al meglio i piatti di pesce e immancabili nei tuoi festeggiamenti  Chiedi informazioni	Bubbly wines  Prosecco: excellent for accompanying your aperitifs, enhancing fish dishes and indispensable in your celebrations  Ask for information	Sparkling wines  Prosecco: Excellent to pair with your aperitifs and essential in your celebrations. It enhances fish dishes at their best.  Further information
Prosecco DOC Spumante Brut millesimato  Nella valle orientata a Nord delle colline si coltivano i filari a guyot delle viti Glera. Un piccolo fazzoletto di terra dedicato a questa neo viticoltura che dà vita a un vino profumato e fresco, grazie al terreno e alle escursioni termiche presenti in questo territorio.	Prosecco DOC Spumante Brut vintage  In the valley to the north of the hills, Guyot rows of Glera vines are cultivated. A small handkerchief of land dedicated to this neo viticulture that gives life to a perfumed and fresh wine, thanks to the soil and the temperature range in this area.	Prosecco DOC Spumante Brut millesimato  Glera vines are cultivated in Guyot rows in the north-oriented valley of the hills. This neo viticulture occupies a small piece of land, whose soil and temperature ranges contribute to the creation of a scented and fresh wine.
Caratteristiche  • Denominazione: Prosecco DOC Spumante Brut millesimato • Vinificazione: Viene effettuata una pigiatura soffice e, il mosto fiore ottenuto, viene vinificato in vasche di acciaio inox, a temperatura controllata.	Characteristics  • Denomination: Prosecco DOC Spumante Brut millesimato • Vinification: A soft crushing is carried out and, the flower must obtained, is vinified in stainless steel tanks at a controlled temperature. • Serving temperature: 6-	Wine profile  • Denomination: Prosecco DOC Spumante Brut millesimato • Vinification: A soft crushing is carried out to obtain the flower must. Then, it is vinified at a controlled temperature in stainless steel tanks. • Serving temperature: 6-

<ul style="list-style-type: none"> <li>• Temperatura di servizio: 6-8°C</li> <li>• Varietà delle uve: Glera 100%</li> <li>• Gradazione alcolica: 11,5%</li> </ul>	<ul style="list-style-type: none"> <li>• 8°C</li> <li>• Grape variety: Glera 100%</li> <li>• Alcohol content: 11,5%.</li> </ul>	<ul style="list-style-type: none"> <li>• 8°C.</li> <li>• Grape variety: 100% Glera</li> <li>• Alcohol: 11.5%</li> </ul>
<p>Descrizione</p> <p>Alla vista si nota il colore giallo paglierino e il perlage fine e persistente. Tra i profumi spiccano i frutti a polpa bianca, come pera e pesca, delicati fiori bianchi e ricorda inoltre la crosta di pane. Alla beva si percepisce la pienezza e l'eleganza, fresco e morbido al palato, lascia spazio ad una piacevole sapidità finale. Grazie alla sua morbidezza e fragranza risulta particolarmente indicato sia come aperitivo, piatti a base di pesce e verdure.</p> <p>Scarica la scheda PDF</p>	<p>Description</p> <p>The straw-yellow colour and fine, persistent perlage are noticeable at first glance. The bouquet includes white-fleshed fruits such as pear and peach, delicate white flowers and also recalls bread crust. On the drink, fullness and elegance are perceived, fresh and soft on the palate, leaving room for a pleasant savoury finish. Thanks to its softness and fragrance it is particularly suitable as an aperitif, fish dishes and vegetables.</p> <p>Download PDF</p>	<p>Tasting notes</p> <p>The wine is straw yellow in colour with a fine and persistent perlage. The nose is dominated by white-fleshed fruits, such as pear and peach, delicate white flowers and also reminiscent of bread crust.</p> <p>The palate is elegant and full but with fresh and soft notes. It leaves room for a final pleasant savoury taste.</p> <p>It perfectly pairs with aperitif, fish dishes and vegetables thanks to its softness and aroma.</p> <p>Download the technical sheet</p>
<p>Vini bianchi</p> <p>Gusta il nostro Pinot Grigio – ottimo in solitaria o in compagnia</p>	<p>White wines</p> <p>Taste our Pinot Grigio - great on its own or in company</p>	<p>White wines</p> <p>Discover our Pinot Grigio – great to drink on your own or you're your friends.</p>
<p>Ottimi come aperitivo, con primi piatti di verdure e secondi a base di pesce o carni bianche e formaggi</p> <p>Chiedi informazioni</p>	<p>Excellent as an aperitif, with vegetable first courses and fish or white meat and cheese main courses</p> <p>Ask for information</p>	<p>They excellently pair with aperitifs, cheese, vegetable, and fish or white meat dishes.</p> <p>Further information</p>

<p>Chardonnay Vicenza DOC</p> <p>Nelle colline di Monticello di Lonigo, su un terreno di origine calcareo-marnoso, si coltivano e si raccolgono manualmente i grappoli dorati di Chardonnay.</p>	<p>Chardonnay Vicenza DOC</p> <p>In the hills of Monticello di Lonigo, on limestone-marl soil, golden Chardonnay grapes are cultivated and harvested by hand.</p>	<p>Chardonnay Vicenza DOC</p> <p>The golden grapes of Chardonnay are cultivated on the limestone-marl soil of Monticello hills in Lonigo and then harvested by hand.</p>
<p>Caratteristiche</p> <ul style="list-style-type: none"> <li>• Denominazione: Chardonnay Vicenza DOC</li> <li>• Vinificazione: Le uve vengono portate in cantina, dove viene effettuata una pigiatura soffice, e vengono vinificate in vasche di acciaio inox.</li> <li>• Temperatura di servizio: 10-12°C</li> <li>• Varietà delle uve: Chardonnay 100%</li> <li>• Gradazione alcolica: 13%</li> </ul>	<p>Characteristics</p> <ul style="list-style-type: none"> <li>• Denomination: Chardonnay Vicenza DOC</li> <li>• Vinification: The grapes are brought to the winery, where they are softly crushed and vinified in stainless steel tanks.</li> <li>• Serving temperature: 10-12°C</li> <li>• Grape variety: 100% Chardonnay</li> <li>• Alcohol content: 13%.</li> </ul>	<p>Wine profile</p> <ul style="list-style-type: none"> <li>• Denomination: Chardonnay Vicenza DOC</li> <li>• Vinification: At the winery the grapes are softly crushed and then vinified in stainless steel tanks.</li> <li>• Serving temperature: 10-12°C.</li> <li>• Grape variety: 100% Chardonnay</li> <li>• Alcohol: 13%</li> </ul>
<p>Descrizione</p> <p>Nel calice si presenta giallo paglierino, brillante, con riflessi dorati. Un vino secco dal profumo intenso che ricorda frutti esotici, come banana e mango. Ricco di richiami minerali e vegetali, al palato risulta morbido ed avvolgente.</p> <p>Scarica la scheda PDF</p>	<p>Description</p> <p>In the glass it is straw yellow, brilliant, with golden reflections. A dry wine with an intense bouquet reminiscent of exotic fruits such as banana and mango. Rich in mineral and vegetable hints, it is soft and enveloping on the palate.</p> <p>Download PDF</p>	<p>Tasting notes</p> <p>The wine has a brilliant straw yellow colour with some golden highlights.</p> <p>It is a dry wine with an intense aroma and some reminiscences of exotic fruits, such as banana and mango.</p> <p>The wine is rich in mineral and vegetable hints. The palate is soft and caressing.</p>

		Download the technical sheet
<p>Trevezie IGT Bianco</p> <p>Victorius, un vino creato in onore dei nonni Vittorio: "Bisogna imparare ad ascoltare la natura, osservando il calendario lunare, e a sostenerla, così come si aiuta il prossimo si aiuta la vite a crescere forte e sana."</p>	<p>Trevezie IGT White</p> <p>Victorius, a wine created in honour of Vittorio's grandparents: "You have to learn to listen to nature, observing the lunar calendar, and to support it, just as you help your neighbour you help the vine to grow strong and healthy."</p>	<p>Trevezie IGT Bianco</p> <p>Victorius: a wine created in honour of the grandparents Vittorio: 'You have to learn to listen to nature and to support it according to the lunar cycle. Help the vine to grow strong and healthy like you help your neighbour.'</p>
<p>Caratteristiche</p> <ul style="list-style-type: none"> <li>• Denominazione: Trevezie IGT Bianco</li> <li>• Vinificazione: Le uve vengono portate in cantina, dove viene effettuata una pigiatura soffice, e vengono vinificate in bianco in vasche di acciaio inox.</li> <li>• Temperatura di servizio: 10-12°C</li> <li>• Varietà delle uve: Cuvée Chardonnay e Pinot Grigio</li> <li>• Gradazione alcolica: 12%</li> </ul>	<p>Characteristics</p> <ul style="list-style-type: none"> <li>• Denomination: Trevezie IGT Bianco</li> <li>• Vinification: The grapes are brought to the winery, where they are softly crushed and vinified in white in stainless steel tanks.</li> <li>• Serving temperature: 10-12°C</li> <li>• Grape varieties: Cuvée Chardonnay and Pinot Grigio</li> <li>• Alcohol content: 12%.</li> </ul>	<p>Wine profile</p> <ul style="list-style-type: none"> <li>• Denomination: Trevezie IGT white</li> <li>• Vinification: At the winery the grapes are softly crushed. Then, they undergo white vinification in stainless steel tanks.</li> <li>• Serving temperature: 10-12°C.</li> <li>• Grape variety: Cuvée Chardonnay and Pinot Grigio</li> <li>• Alcohol: 12%</li> </ul>
<p>Descrizione</p> <p>Alla vista si presenta di un giallo paglierino tenue, un vino fruttato, con note agrumate e di frutta esotica, lascia poi spazio alla mineralità e alla</p>	<p>Description</p> <p>A pale straw yellow in colour, this is a fruity wine with citrus and exotic fruit notes, then leaves room for minerality and balsamicity, thanks also to the</p>	<p>Tasting notes</p> <p>The wine is pale straw yellow in colour. It is a fruity wine, with hints of citrus and exotic fruit. The calcareous soil and the wild aromatic herbs wood where</p>



<p>balsamicità, grazie anche al terreno calcareo e dal bosco con erbe aromatiche selvatiche che si trovano vicino ai vigneti. Un vino secco che si presenta con la freschezza e sapidità del Pinot Grigio e si chiude con la delicatezza fruttata dello Chardonnay. Ottimo come aperitivo, primi piatti a base di carni bianche o verdure, pesce al forno o alla griglia, molluschi, crostacei e formaggi.</p> <p>Scarica la scheda PDF</p>	<p>calcareous soil and the wild herbs found near the vineyards. A dry wine that presents itself with the freshness and tanginess of Pinot Grigio and closes with the fruity delicacy of Chardonnay. Excellent as an aperitif, first courses with white meats or vegetables, baked or grilled fish, shellfish, crustaceans and cheeses.</p> <p>Download PDF</p>	<p>the vineyards are cultivated, leave room for mineral and balsamic hints. A dry wine which combines both the freshness and saltiness of Pinot Grigio and the fruity delicacy of Chardonnay.</p> <p>Enjoy it during your aperitifs or pair it with white meat or vegetable dishes, baked or grilled fish, shellfish, seafood, or cheese.</p> <p>Download the technical sheet</p>
<p>Pinot Grigio delle Venezie DOC – La Volpe</p> <p>La Volpe Bianca: rappresenta la messaggera di Inari, esse agiscono come spiriti guardiani e vengono considerate di buon auspicio. Durante la primavera scendevano a valle e si avvicinavano ai villaggi esprimendo in questo modo speranza per il futuro.</p>	<p>Pinot Grigio delle Venezie DOC - La Volpe</p> <p>The White Fox: represents the messenger of Inari, they act as guardian spirits and are considered auspicious. During the spring they would descend into the valley and approach the villages, thus expressing hope for the future.</p>	<p>Pinot Grigio delle Venezie DOC – La Volpe</p> <p>“Volpe Bianca” (White Fox): this is Inari’s messenger. It acts as a guardian spirit, and is considered a good omen.</p> <p>In the springtime it descends into the valley towards villages as a sign of hope for the future.</p>
<p>Caratteristiche</p> <ul style="list-style-type: none"> <li>• Denominazione: Pinot Grigio delle Venezie DOC</li> <li>• Vinificazione: Le uve vengono portate in cantina, dove viene effettuata una pigiatura</li> </ul>	<p>Characteristics</p> <ul style="list-style-type: none"> <li>• Denomination: Pinot Grigio delle Venezie DOC</li> <li>• Vinification: The grapes are brought to the winery, where they are softly crushed and</li> </ul>	<p>Wine profile</p> <ul style="list-style-type: none"> <li>• Denomination: Pinot Grigio delle Venezie DOC</li> <li>• Vinification: At the winery the grapes are softly crushed. Then they are vinified in</li> </ul>

<p>soffice, e vengono vinificate in vasche di acciaio inox a temperatura controllata.</p> <ul style="list-style-type: none"> <li>• Temperatura di servizio: 10-12°C</li> <li>• Varietà delle uve: Pinot Grigio 100%</li> <li>• Gradazione alcolica: 12,5%</li> </ul>	<p>vinified in temperature-controlled stainless steel tanks.</p> <ul style="list-style-type: none"> <li>• Serving temperature: 10-12°C</li> <li>• Grape variety: 100% Pinot Grigio</li> <li>• Alcohol content: 12.5%.</li> </ul>	<p>stainless steel tanks at a controlled temperature.</p> <ul style="list-style-type: none"> <li>• Serving temperature: 10-12°C.</li> <li>• Grape variety: 100% Pinot Grigio</li> <li>• Alcohol: 12.5%</li> </ul>
<p>Descrizione</p> <p>Dal colore giallo paglierino tenue, profumo floreale con note di mandorlo, minerale e balsamico con qualche sentore di timo. Al palato si esalta la sapidità data dal terreno ricco di sedimenti marini. Ottimo come aperitivo, con primi piatti di verdure e secondi a base di pesce o carni bianche e formaggi.</p> <p>Scarica la scheda PDF</p>	<p>Description</p> <p>Pale straw yellow in colour, floral bouquet with notes of almond, mineral and balsamic with some hints of thyme. The palate is enhanced by the savouriness given by the soil rich in marine sediments. Excellent as an aperitif, with vegetable first courses and fish or white meat and cheese main courses.</p> <p>Download PDF</p>	<p>Tasting notes</p> <p>The wine is pale straw yellow in colour. The nose is floral with almond notes, mineral and balsamic with some hints of thyme.</p> <p>The saltiness given of the soil rich in marine sediments enhances the palate.</p> <p>Enjoy it during your aperitifs or pair it with cheese, vegetable, fish or white meat dishes.</p> <p>Download the technical sheet</p>
<p>Pinot Grigio delle Venezie DOC</p> <p>Dai chiari terreni calcareo-marnosi fino ai piedi della collina dove il suolo diventa argilloso crescono le viti del Pinot Grigio, dove gli acini variegati acquistano longevità ed eleganza.</p>	<p>Pinot Grigio delle Venezie DOC</p> <p>From the clear limestone-marl soils down to the foot of the hill where the soil turns to clay, the Pinot Grigio vines grow, where the variegated grapes acquire longevity and elegance.</p>	<p>Pinot Grigio delle Venezie DOC</p> <p>Pinot Grigio vines grow from the clear limestone-marl soil down to the foot of the hill, where the soil becomes clayey. Here the varied grapes acquire longevity and elegance.</p>

<p>Caratteristiche</p> <ul style="list-style-type: none"> <li>• Denominazione: Pinot Grigio delle Venezie DOC</li> <li>• Vinificazione: Le uve vengono portate in cantina, dove viene effettuata una pigiatura soffice, e vengono vinificate in bianco in vasche di acciaio inox a temperatura controllata.</li> <li>• Temperatura di servizio: 10-12°C</li> <li>• Varietà delle uve: Pinot Grigio 100%</li> <li>• Gradazione alcolica: 12,5%</li> </ul>	<p>Characteristics</p> <ul style="list-style-type: none"> <li>• Denomination: Pinot Grigio delle Venezie DOC</li> <li>• Vinification: The grapes are brought to the winery, where they are softly crushed and vinified in white in temperature-controlled stainless steel tanks.</li> <li>• Serving temperature: 10-12°C</li> <li>• Grape variety: 100% Pinot Grigio</li> <li>• Alcohol content: 12.5%.</li> </ul>	<p>Wine profile</p> <ul style="list-style-type: none"> <li>• Denomination: Pinot Grigio delle Venezie DOC</li> <li>• Vinification: At the winery the grapes are softly crushed. Then, they undergo white vinification in stainless steel tanks at a controlled temperature.</li> <li>• Serving temperature: 10-12°C.</li> <li>• Grape variety: 100% Pinot Grigio</li> <li>• Alcohol: 12.5%</li> </ul>
<p>Descrizione</p> <p>Alla vista si presenta di un giallo paglierino tenue, con riflessi ramati. Un vino profumato, dove spicca la mineralità, è piacevolmente fruttato, ricorda l'aroma di sfumature di pera e mela, con note di erba di campo, come camomilla e salvia. Al palato viene esaltata la freschezza, una buona persistenza e l'armonia. il vino è avvolgente, morbido e delicatamente sapido. Ottimo come aperitivo, può accompagnare un antipasto di affettato, piatti a base di pesce o carni bianche e formaggi.</p>	<p>Description</p> <p>To the eye, it is pale straw yellow, with copper highlights. A perfumed wine, where the minerality stands out, it is pleasantly fruity, reminiscent of pear and apple nuances, with hints of field grass, such as chamomile and sage. Freshness, good persistence and harmony are emphasised on the palate. the wine is enveloping, soft and delicately savoury. Excellent as an aperitif, it can accompany an appetiser of sliced meats, fish dishes or white meats and cheeses.</p>	<p>Tasting notes</p> <p>The wine has a soft straw yellow colour with copper highlights. A perfumed wine, featuring a high level of minerality. It is pleasantly fruity with pear and apple nuances and hints of field grass, such as chamomile and sage. On the palate, freshness, good finish and harmony are enhanced. The wine is caressing, soft and with delicate salty tones. Enjoy it during your aperitifs or pair it with cured meats appetizers, fish or white meat dishes or cheeses.</p>

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Vini rosati  Fresco e versatile: da gustare come aperitivo oppure per accompagnare le tue portate	Rose wines  Fresh and versatile: enjoy as an aperitif or to accompany your dishes	Rosé wines  Fresh and versatile: enjoy it as an aperitif or pair it with any of your dishes.
Prova il nostro "La Volpe Rosa", un Pinot Grigio delle Venezie DOC: un vino da tutto pasto - dall'aperitivo, alle portate più leggere, come antipasti a base di salumi delicati, primi con verdure o crostacei, risotti e formaggi freschi.  Chiedi informazioni	Try our 'La Volpe Rosa', a Pinot Grigio delle Venezie DOC: a wine for the whole meal - from aperitifs to lighter courses, such as appetisers with delicate cold cuts, first courses with vegetables or shellfish, risottos and fresh cheeses.  Ask for information	Discover our Pinot Grigio delle Venezie DOC 'Volpe Rosa' (Pink Fox): a wine to drink throughout your meals - from aperitifs to lighter meals, such as delicate cured-meat appetizers, vegetables or shellfish dishes, risotto, or fresh cheeses.  Further information
Pinot Grigio delle Venezie DOC – Rosato  La Volpe Rosa è l’emblema dell’amore per gli altri e per sé stessi, proprietà rappresentata dal colore rosa, un valore che si costruisce dedicando tempo e attenzioni.  Chiedi informazioni	Pinot Grigio delle Venezie DOC - Rosato  The Pink Fox is the emblem of love for others and for oneself, a property represented by the colour pink, a value that is built up by dedicating time and attention.  Ask for information	Pinot Grigio delle Venezie DOC– Rosé  “Volpe Rosa” (Pink Fox) is the emblem of self-love and love for others: a value that is built up by dedicating time and attention. The pink colour symbolizes this property.  Further information
Caratteristiche  <ul style="list-style-type: none"> <li>• Denominazione: Pinot Grigio delle Venezie DOC</li> <li>• Vinificazione: Le uve</li> </ul>	Characteristics  <ul style="list-style-type: none"> <li>• Denomination: Pinot Grigio delle Venezie DOC</li> <li>• Vinification: The grapes</li> </ul>	Wine profile  <ul style="list-style-type: none"> <li>• Denomination: Pinot Grigio delle Venezie DOC</li> <li>• Vinification: At the</li> </ul>

<p>vengono portate in cantina, dopo la diraspatura e una pigiatura soffice, segue poi la macerazione: il mosto viene lasciato a contatto con le bucce e vengono vinificate in vasche di acciaio inox a temperatura controllata.</p> <ul style="list-style-type: none"> <li>• Temperatura di servizio: 10-12°C</li> <li>• Varietà delle uve: Pinot Grigio 100%</li> <li>• Gradazione alcolica: 12,5%</li> </ul>	<p>are brought to the winery, after destemming and soft crushing, followed by maceration: the must is left in contact with the skins and vinified in temperature-controlled stainless steel tanks.</p> <ul style="list-style-type: none"> <li>• Serving temperature: 10-12°C</li> <li>• Grape variety: 100% Pinot Grigio</li> <li>• Alcohol content: 12.5%.</li> </ul>	<p>winery the grapes are destemmed, softly crushed and then macerized. The must is left to vinify in contact with the skins. Once the skins are removed, the must is left to vinify in stainless steel tanks at a controlled temperature.</p> <ul style="list-style-type: none"> <li>• Serving temperature: 10-12°C.</li> <li>• Grape variety: 100% Pinot Grigio</li> <li>• Alcohol: 12.5%</li> </ul>
<p>Descrizione</p> <p>Al calice si presenta di un rosa intenso, con sfumature ramate, con sentori fruttati di fragolina di bosco e pesca sfumando poi nel profumo di sottobosco. È un vino fresco e sapido al palato, con una piacevole persistenza gusto-olfattiva. Ottimo come aperitivo, con antipasti a base di salumi delicati, primi con verdure o crostacei, risotti e formaggi freschi.</p> <p>Scarica la scheda PDF</p>	<p>Description</p> <p>In the glass, it is an intense pink colour with coppery hues, with fruity hints of wild strawberry and peach fading into the scent of undergrowth. It is a fresh and savoury wine on the palate, with a pleasant taste-olfactory persistence. Excellent as an aperitif, with hors d'oeuvres based on delicate cured meats, first courses with vegetables or shellfish, risottos and fresh cheeses.</p> <p>Download PDF</p>	<p>Tasting notes</p> <p>The wine has an intense pink colour with coppery hues. The nose is fruity with hints of wild strawberry and peach, and with undergrowth notes. The palate is fresh and salty, with a pleasant finish on the palate and nose. Enjoy it during your aperitifs or pair it with delicate cured meats appetizers, vegetables or shellfish dishes, risottos or fresh cheeses.</p> <p>Download the technical sheet</p>
<p>Vini rossi</p> <p>Cabernet Sauvignon e Merlot – perfetti per</p>	<p>Red wines</p> <p>Cabernet Sauvignon and Merlot - perfect with every</p>	<p>Red wines</p> <p>Cabernet Sauvignon and Merlot wines: they are</p>

accompagnare ogni piatto	dish	perfect to pair with any of your dishes.
I perfetti compagni per la carne rossa -selvaggina, grigliate, arrostiti. Si sposano benissimo con i risotti e sono ottimi anche per antipasti a base di salumi e formaggi stagionati.	The perfect companions for red meat - game, grilled meats, roasts. They go very well with risottos and are also excellent with hors d'oeuvres and mature cheeses.	The perfect pairing with red meat, game, grilled meat or roasts. They perfectly pair with risottos, but also with cured meat appetizers and mature cheese.
Chiedi informazioni	Ask for information	Further information
Merlot Colli Berici DOC  Epifania: Un omaggio alla nonna che porta questo meraviglioso nome e che insegna sempre che la pazienza è il miglior rimedio ad ogni difficoltà, necessaria per raggiungere i propri obiettivi così come per l'attesa dell'affinamento di un vino. "Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto."	Merlot Colli Berici DOC  Epifania: A tribute to the grandmother who bears this marvellous name and who always teaches that patience is the best remedy for every difficulty, necessary for achieving one's goals as well as for waiting for the ageing of a wine. "He who prunes in March and hoes in August, expect neither bread nor must."	Merlot Colli Berici DOC  Epifania: A tribute to grandma, whose marvellous name is indeed "Epifania". She always teaches that patience is the best ally to face difficulties. It is necessary to achieve one's goals as well as for age wine. "Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto." ("Those who prune in March and hoe in August, should expect neither bread nor must").
Chiedi informazioni	Ask for information	Further information
Caratteristiche  <ul style="list-style-type: none"> <li>• Denominazione: Merlot Colli Berici DOC</li> <li>• Vinificazione: Le uve vengono portate in cantina, dove viene effettuata una</li> </ul>	Characteristics  <ul style="list-style-type: none"> <li>• Denomination: Merlot Colli Berici DOC</li> <li>• Vinification: The grapes are brought to the winery, where they are softly destemmed and</li> </ul>	Wine profile  <ul style="list-style-type: none"> <li>• Denomination: Merlot Colli Berici DOC</li> <li>• Vinification: At the winery the grapes are softly destemmed. They are then left to macerate</li> </ul>

<p>diraspatura soffice, e vengono lasciate macerare e fermentare per circa 10 giorni in vasche di acciaio inox a temperatura controllata.</p> <ul style="list-style-type: none"> <li>• Temperatura di servizio: 16-18°C</li> <li>• Varietà delle uve: Uvaggio di Merlot e Carmenere</li> <li>• Gradazione alcolica: 11,5%</li> </ul>	<p>left to macerate and ferment for about 10 days in temperature-controlled stainless steel tanks.</p> <ul style="list-style-type: none"> <li>• Serving temperature: 16-18°C</li> <li>• Grape variety: blend of Merlot and Carmenere</li> <li>• Alcohol content: 11.5%.</li> </ul>	<p>and ferment in stainless steel tanks at a controlled temperature for about 10 days.</p> <ul style="list-style-type: none"> <li>• Serving temperature: 16-18°C.</li> <li>• Grape variety: Blend of Merlot and Carmenere</li> <li>• Alcohol: 11.5%</li> </ul>
<p>Descrizione</p> <p>Al calice si presenta di un colore rosso rubino, al naso spiccano gli aromi di frutta rossa come ciliegie e lamponi, a seguire anche profumi speziati e vegetali, qualche nota di chiodo di garofano e di sottobosco. Prende vita così un vino intenso e pieno, dal sapore morbido con una buona persistenza e intensità gustativa. Si consiglia con antipasti a base di salumi, risotti, selvaggina, grigliate, arrostiti e formaggi erborinati.</p> <p>Scarica la scheda PDF</p>	<p>Description</p> <p>The wine is ruby red in colour in the glass, the nose is dominated by aromas of red fruit such as cherries and raspberries, followed by spicy and vegetable aromas, some notes of clove and undergrowth. Thus an intense and full wine comes to life, with a smooth flavour and good persistence and intensity of taste. It is recommended with hors d'oeuvres based on cured meats, risottos, game, grilled meats, roasts and blue cheeses.</p> <p>Download PDF</p>	<p>Tasting notes</p> <p>The wine is ruby red in colour. The nose is dominated by red fruit aromas such as cherries and raspberries, followed by spicy and vegetable aromas and notes of clove and undergrowth. It is an intense and full wine with a smooth flavour and a good finish in taste. Enjoy it with cured meats appetizers, risottos, game, grilled meat, roasts, or blue cheeses.</p> <p>Download the technical sheet</p>
<p>Merlot Vicenza DOC</p> <p>Il Merlot cresce nei freschi pendii di San Germano dei Berici, nel comune di Val Liona. Nel terreno fertile e</p>	<p>Merlot Vicenza DOC</p> <p>Merlot grows on the cool slopes of San Germano dei Berici, in the municipality of Val Liona. In the fertile,</p>	<p>Merlot Vicenza DOC</p> <p>Merlot vines grow on the cool slopes of San Germano dei Berici, in the Val Liona municipality.</p>

<p>argilloso il vino acquista diversi sentori morbidi e delicati.</p> <p>Chiedi informazioni</p>	<p>clayey soil, the wine acquires various soft and delicate scents.</p> <p>Ask for information</p>	<p>It acquires several soft and delicate aromas, thanks to the fertile and clayey soil.</p> <p>Further information</p>
<p>Caratteristiche</p> <ul style="list-style-type: none"> <li>• Denominazione: Merlot Vicenza DOC</li> <li>• Vinificazione: Le uve vengono portate in cantina, dove viene effettuata una diraspatura soffice, e vengono lasciate macerare per circa 10 giorni in vasche di acciaio inox a temperatura controllata.</li> <li>• Temperatura di servizio: 16-18°C</li> <li>• Varietà delle uve: Uvaggio di Merlot e Carmenere</li> <li>• Gradazione alcolica: 12%</li> </ul>	<p>Characteristics</p> <ul style="list-style-type: none"> <li>• Denomination: Merlot Vicenza DOC</li> <li>• Vinification: The grapes are brought to the winery, where they are softly destemmed and left to macerate for about 10 days in temperature-controlled stainless steel tanks.</li> <li>• Serving temperature: 16-18°C</li> <li>• Grape variety: blend of Merlot and Carmenere</li> <li>• Alcohol content: 12%.</li> </ul>	<p>Wine profile</p> <ul style="list-style-type: none"> <li>• Denomination: Merlot Vicenza DOC</li> <li>• Vinification: At the winery the grapes are softly destemmed. Then, they are left to macerate in stainless steel tanks at a controlled temperature for about 10 days.</li> <li>• Serving temperature: 16-18°C.</li> <li>• Grape variety: Blend of Merlot and Carmenere</li> <li>• Alcohol: 12%</li> </ul>
<p>Descrizione</p> <p>Al calice si presenta di un rosso rubino brillante, con dei riflessi violacei. Spiccano poi le spezie, come il pepe, ma anche note di frutta rossa matura accompagnata da sentori delicati di more e ciliegia. Al palato risulta intenso e pieno, dal sapore morbido con tannini vellutati. Si</p>	<p>Description</p> <p>The wine is bright ruby red in the glass, with violet hues. Spices such as pepper stand out, as well as notes of ripe red fruit accompanied by delicate hints of blackberries and cherries. The palate is intense and full, with a smooth flavour and velvety tannins. It is recommended with cured</p>	<p>Tasting notes</p> <p>The wine has a brilliant ruby red colour with purplish highlights. Spices, such as pepper, stand out, as well as ripe red fruity notes along with delicate aroma of blackberries and cherries. The palate is intense and full, featuring a smooth flavour and velvety tannins.</p>



<p>consiglia con antipasti a base di salumi, risotti, selvaggina, grigliate, arrosti e formaggi erborinati.</p> <p>Scarica la scheda PDF</p>	<p>meats, risottos, game, grilled meats, roasts and blue cheeses.</p> <p>Download PDF</p>	<p>Enjoy it with cured meat appetizers, risottos, game, grilled meat, roasts or blue cheeses.</p> <p>Download the technical sheet</p>
<p>Cabernet Sauvignon Colli Berici DOC</p> <p>Agnés: un vino in onore della nonna Agnese che raccomanda sempre di imparare ad avere cura degli altri come bisogna averne del terreno e del raccolto. "Buon vino fa buon sangue."</p>	<p>Cabernet Sauvignon Colli Berici DOC</p> <p>Agnés: a wine in honour of grandmother Agnese who always recommended learning to care for others as one must care for the soil and the harvest. "Good wine makes good blood."</p>	<p>Cabernet Sauvignon Colli Berici DOC</p> <p>Agnés: a wine in honour of grandma Agnese, who always recommended learning to care for other people as well as for the soil and the harvest. "Buon vino fa buon sangue." ("Good wine makes good blood").</p>
<p>Caratteristiche</p> <ul style="list-style-type: none"> <li>• Denominazione: Cabernet Sauvignon Colli Berici DOC</li> <li>• Vinificazione: Le uve vengono portate in cantina, dove viene effettuata una diraspatura soffice, e vengono lasciate macerare e fermentare per circa 10 giorni in vasche di acciaio inox a temperatura controllata.</li> <li>• Temperatura di servizio: 16-18°C</li> <li>• Varietà delle uve: 100% Cabernet Sauvignon</li> <li>• Gradazione alcolica: 13,5%</li> </ul>	<p>Characteristics</p> <ul style="list-style-type: none"> <li>• Denomination: Cabernet Sauvignon Colli Berici DOC</li> <li>• Vinification: The grapes are brought to the winery, where they are softly destemmed and left to macerate and ferment for about 10 days in temperature-controlled stainless steel tanks.</li> <li>• Serving temperature: 16-18°C</li> <li>• Grape variety: 100% Cabernet Sauvignon</li> <li>• Alcohol content: 13.5%.</li> </ul>	<p>Wine profile</p> <ul style="list-style-type: none"> <li>• Denomination: Cabernet Sauvignon Colli Berici DOC</li> <li>• Vinification: At the winery the grapes are softly destemmed. Then, they are left to macerate and ferment in stainless steel tanks at a controlled temperature for about 10 days.</li> <li>• Serving temperature: 16-18°C.</li> <li>• Grape variety: 100% Cabernet Sauvignon</li> <li>• Alcohol: 13.5%</li> </ul>

Descrizione	Description	Tasting notes
<p>Un vino rosso rubino, dal profumo speziato, con sentori di pepe, si sposta poi a sentori vegetali e fruttati, con note di mirtillo e ribes. Al palato il vino è fresco, con una calda morbidezza e una ricca struttura che lo rende elegante ed equilibrato. Si abbina con carni rosse, piatti dal gusto forte, selvaggina speziata e aromatica e formaggi a pasta dura.</p> <p>Scarica la scheda PDF</p>	<p>A ruby red wine with a spicy bouquet, with hints of pepper, which then shifts to vegetal and fruity scents, with notes of blueberries and currants. On the palate the wine is fresh, with a warm softness and a rich structure that makes it elegant and balanced. It goes well with red meats, strong-tasting dishes, spicy and aromatic game and hard cheeses.</p> <p>Download PDF</p>	<p>The wine is ruby red in colour. It has a spicy aroma with pepper notes that turn into vegetal and fruity hints, such as blueberries and currants.</p> <p>The palate is fresh, featuring warm softness and a firm texture that makes it elegant and balanced.</p> <p>It pairs with red meat, strong-tasting dishes, spicy and aromatic game and hard cheeses.</p> <p>Download the technical sheet</p>
<p>Rosso della Volpe – Cabernet Sauvignon Vicenza DOC</p> <p>La Volpe Rossa: si dice che la sua presenza sia in grado di osteggiare le forze meteorologiche o di altro tipo che possono mettere in ginocchio il raccolto e l'agricoltura. Dalle finestre della cantina, volgendo lo sguardo verso Nord, si vedono i vigneti storici di Cabernet Sauvignon; dove grazie ai terreni di origine vulcanica garantiscono al vino una struttura complessa ed equilibrata.</p> <p>Chiedi informazioni</p>	<p>Rosso della Volpe - Cabernet Sauvignon Vicenza DOC</p> <p>The Red Fox: its presence is said to ward off weather or other forces that can bring crops and agriculture to their knees. From the cellar windows, looking northwards, one can see the historic Cabernet Sauvignon vineyards; where the soils of volcanic origin guarantee the wine a complex and balanced structure.</p> <p>Ask for information</p>	<p>Rosso della Volpe – Cabernet Sauvignon Vicenza DOC</p> <p>“Volpe Rossa” (Red Fox): it is said that the Red Fox wards off the weather or other forces that that can bring crops and agriculture to their knees.</p> <p>The historic Cabernet Sauvignon vineyards can be seen from the winery's windows looking northwards. There, the volcanic soil guarantees the wine a complex and balanced structure.</p> <p>Further information</p>

<p>Caratteristiche</p> <ul style="list-style-type: none"> <li>• Denominazione: Cabernet Sauvignon Vicenza DOC</li> <li>• Vinificazione: Dopo la diraspatura e una pigiatura soffice, segue poi la macerazione: il mosto viene lasciato a contatto con le bucce e successivamente vinificato in vasche di acciaio inox a temperatura controllata.</li> <li>• Temperatura di servizio: 16-18°C</li> <li>• Varietà delle uve: Cabernet Sauvignon 100%</li> <li>• Gradazione alcolica: 14%</li> </ul>	<p>Characteristics</p> <ul style="list-style-type: none"> <li>• Denomination: Cabernet Sauvignon Vicenza DOC</li> <li>• Vinification: After destemming and soft crushing, maceration follows: the must is left in contact with the skins and then vinified in temperature-controlled stainless steel tanks.</li> <li>• Serving temperature: 16-18°C</li> <li>• Grape variety: 100% Cabernet Sauvignon</li> <li>• Alcohol content: 14%.</li> </ul>	<p>Wine profile</p> <ul style="list-style-type: none"> <li>• Denomination: Cabernet Sauvignon Vicenza DOC</li> <li>• Vinification: After the destemming and a soft crushing, the maceration is carried out. The must is left in contact with the skins and then vinified in stainless steel tanks at a controlled temperature.</li> <li>• Serving temperature: 16-18°C.</li> <li>• Grape variety: 100% Cabernet Sauvignon</li> <li>• Alcohol: 14%</li> </ul>
<p>Descrizione</p> <p>Dal colore rosso rubino intenso, con riflessi granati, spiccano aromi speziati, fruttati e tostati, con note di caffè, cacao e tabacco. Al palato spicca un elegante tannicità con una buona persistenza. Si abbina con tagli di carni rosse importanti, selvaggina e formaggi stagionati.</p> <p>Scarica la scheda PDF</p>	<p>Description</p> <p>Intense ruby red colour with garnet hues, spicy, fruity and roasted aromas stand out, with notes of coffee, cocoa and tobacco. An elegant tannicity stands out on the palate with a good persistence. It goes well with important red meat cuts, game and mature cheeses.</p> <p>Download PDF</p>	<p>Tasting notes</p> <p>This wine has an intense ruby red colour with garnet highlights. On the nose, a spicy, fruity and roasted bouquet stands out, with coffee, cocoa and tobacco notes.</p> <p>An elegant tannicity with a good finish is remarkable on the palate.</p> <p>It pairs with finest red meat cuts, game and aged cheeses.</p> <p>Download the technical sheet</p>

<p>Collezione i nonni</p> <p>I Nonni I nonni e le loro perle di saggezza: da sempre un punto di riferimento imprescindibile che ha ispirato questa collezione</p> <p>Chiedi informazioni</p>	<p>Grandparents Collection</p> <p>The Grandparents Grandparents and their pearls of wisdom: always an indispensable reference point that inspired this collection</p> <p>Ask for information</p>	<p>“I nonni” collection</p> <p>“I nonni” (Grandparents) collection and their pearls of wisdom: an indispensable reference point for the family and an inspiration for this collection</p> <p>Further information</p>
<p>Descrizione</p> <p>Agnes, Victorious, Epifania: questa linea è stata creata in onore dei nonni della famiglia, da sempre esempio di saggezza e ispirazione quotidiana.</p>	<p>Description</p> <p>Agnes, Victorious, Epiphany: this line was created in honour of the grandparents of the family, who have always been examples of wisdom and daily inspiration.</p>	<p>Description</p> <p>Agnés, Victorious, Epifània: this line was created in honour of the grandparents of the family, who have always been a daily source of inspiration and examples of wisdom.</p>
<p>Vini</p> <p>1 Cabernet Sauvignon Colli Berici DOC 2 Trevenezie IGT Bianco 3 Merlot Colli Berici DOC</p>	<p>Wines</p> <p>1 Cabernet Sauvignon Colli Berici DOC 2 Trevenezie IGT White 3 Merlot Colli Berici DOC</p>	<p>Wines</p> <p>1. Cabernet Sauvignon Colli Berici DOC 2. Trevenezie IGT White 3. Merlot Colli Berici DOC</p>
<p>Collezione la Volpe</p> <p>La Volpe Tre volpi rappresentano i vini di questa collezione: la Volpe Bianca, la Volpe Rosa, la Volpe Rossa.</p> <p>Chiedi informazioni</p>	<p>The Fox Collection</p> <p>The Fox Three foxes represent the wines in this collection: the White Fox, the Pink Fox and the Red Fox.</p> <p>Ask for information</p>	<p>“La Volpe” collection</p> <p>“La Volpe” (the Fox) Three foxes represent the wines in this collection: the “Volpe Bianca”, “Volpe Rosa” and “Volpe Rossa”.</p> <p>Further information</p>
<p>Descrizione</p> <p>Da sempre simbolo di eleganza e intelligenza, 3 sono i principi fondamentali</p>	<p>Description</p> <p>Always a symbol of elegance and intelligence, 3 are the fundamental</p>	<p>Description</p> <p>Always a symbol of elegance and intelligence, three are the fundamental</p>

<p>che ci hanno portato a creare questa collezione:  Famiglia – ‘Volpe’ è proprio il soprannome che ha acquisito la nostra famiglia nel corso degli anni  Pazienza e umiltà – come insegna la favola ‘La Volpe e l’Uva’ di Esopo  Equilibrio – le tane di volpi presenti nei Colli Berici sono essenziali per mantenere il giusto equilibrio della fauna.</p>	<p>principles that led us to create this collection:  Family - 'Fox' is precisely the nickname our family has acquired over the years  Patience and humility - as taught by Aesop's fable 'The Fox and the Grape'  Balance - the fox dens in the Berici Hills are essential for maintaining the right balance of fauna.</p>	<p>principles that led us to create this collection:  Family – “Volpe” (Fox): it is the nickname our family has acquired over the years.  Patience and humility - as Aesop's fable 'The Fox and the Grape' teaches.  Balance – the fox dens in the Berici Hills are essential to keep the right balance of fauna.</p>
<p>Vini  1 Pinot Grigio delle Venezie DOC – La Volpe  2 Pinot Grigio delle Venezie DOC – Rosato  3 Rosso della Volpe – Cabernet Sauvignon Vicenza DOC</p>	<p>Wines  1 Pinot Grigio delle Venezie DOC - La Volpe  2 Pinot Grigio delle Venezie DOC - Rosato  3 Rosso della Volpe - Cabernet Sauvignon Vicenza DOC</p>	<p>Wines  1. Pinot Grigio delle Venezie DOC – “La Volpe”  2. Pinot Grigio delle Venezie DOC – Rosé  3. “Rosso della Volpe” - Cabernet Sauvignon Vicenza DOC</p>
<p>Cantina 3V: una famiglia e la sua passione per il vino</p> <p>La storia del nostro amore per il vino inizia molto tempo fa. Nel corso del tempo ci siamo spostati tra le colline veronesi e i colli vicentini, mantenendo il legame con le dolci colline di origine vulcanica che sostengono da sempre la nostra passione</p> <p>Scopri la nostra storia</p>	<p>Cantina 3V: a family and its passion for wine</p> <p>The story of our love for wine began a long time ago. Over time we have moved between the hills of Verona and the hills of Vicenza, maintaining the link with the rolling hills of volcanic origin that have always supported our passion</p> <p>Discover our history</p>	<p>Cantina 3V: a family and their passion for wine</p> <p>The story of our love for wine began a long time ago. Over time we have moved from the Verona hills to the Vicenza hills, maintaining the link with the volcanic rolling hills that have always supported our passion.</p> <p>Discover our history</p>
<p>Una location tutta da</p>	<p>A location worth</p>	<p>A location worth</p>

<p>scoprire</p> <p>Ci trovi sui colli Berici, a circa 170 metri sul livello del mare in una zona che vale la pena vedere. La cantina si affaccia sulla pianura padana, e, con un po' di fortuna, nei giorni più limpidi potrai intravedere anche l'Appennino Tosco-Emiliano.</p> <p>Vedi come raggiungerci</p>	<p>discovering</p> <p>You will find us in the Berici hills, about 170 metres above sea level in an area worth seeing. The winery overlooks the Po Valley, and with a bit of luck, on clear days you can even glimpse the Tuscan-Emilian Apennines.</p> <p>See how to reach us</p>	<p>discovering</p> <p>We are located in an area of the Berici hills about 170 metres above sea level, which is worth seeing. The winery overlooks the Po Valley, and with a bit of luck, on clear days you can even glimpse the Tuscan-Emilian Apennines.</p> <p>How to reach us</p>
<p>Eventi di vino</p> <p>Organizziamo eventi d'intrattenimento culturale e musicale in cui potrai visitare la nostra cantina e degustare i sapori tipici della nostra zona in un luogo unico.</p> <p>Vedi i nostri eventi</p>	<p>Wine events</p> <p>We organise cultural and musical entertainment events where you can visit our winery and taste the typical flavours of our area in a unique location.</p> <p>See our events</p>	<p>Wine events</p> <p>We organise cultural and musical events during which you can visit our winery and taste the typical flavours of our area in a unique location.</p> <p>See our events</p>
<p>Visita la cantina</p> <p>Ti guidiamo alla scoperta dei nostri vigneti dove potrai vedere e toccare con mano il territorio che dà origine ai nostri vini. La visita procede poi in cantina dove scoprirai come avviene il ciclo produttivo e potrai poi assaggiare il frutto del nostro lavoro – degustando i vini che preferisci, abbinati a prodotti tipici locali.</p>	<p>Visit the winery</p> <p>We will guide you on a tour of our vineyards where you can see and touch the land that gives rise to our wines. The visit then proceeds to the cellar where you will discover how the production cycle takes place and you can then taste the fruits of our labour - tasting the wines of your choice, paired with typical local products.</p>	<p>Visit the winery</p> <p>You will discover our vineyards where you can see and touch the soil that gives birth to our wines. Then, at the winery you will discover how the winemaking process takes place. Here you will have the chance to taste our wines combined with typical local products.</p> <p>Book your visit</p>

<p>Prenota una visita alla cantina</p>	<p>Book a visit to the cellar</p>	
<p>Il Terroir: la culla del nostro vino Terra, acqua, aria, vite: i grandi vini iniziano dal vigneto, e le nostre bottiglie esprimono proprio il legame con il meraviglioso territorio da cui hanno origine.</p> <p>Visita la cantina</p>	<p>Terroir: the cradle of our wine Earth, water, air, vine: great wines begin in the vineyard, and our bottles express precisely the link with the wonderful land from which they originate.</p> <p>Visit the cellar</p>	<p>Terroir: the cradle of our wine Soil, water, air, vine: great wines originate from a great vineyard. Our bottles express the link with the wonderful land from which the vine originate.</p> <p>Visit the winery</p>
<p>Quali elementi definiscono il nostro terroir?</p> <p>Zona di coltivazione: ad un'altitudine di circa 170 metri sul livello del mare, affacciata sulla Pianura Padana. Le colline di Monticello presentano un territorio variegato, a tratti di origine vulcanica e a tratti marnosa ricca di sedimenti organici fossilizzati che conferiscono freschezza e longevità ai vini.</p> <p>Clima: Il microclima di questa zona, gli sbalzi termici e la brezza notturna, favoriscono lo sviluppo della vite e la maturazione dei suoi frutti, permettendo di ottenere vini con particolari densità cromatiche, diversi sentori aromatici e minerali.</p>	<p>What elements define our terroir?</p> <p>Area of cultivation: at an altitude of approximately 170 metres above sea level, overlooking the Po Valley. The hills of Monticello present a varied terrain, at times of volcanic origin and at times marly, rich in fossilised organic sediments that confer freshness and longevity to the wines.</p> <p>Climate: The microclimate of this area, the sudden temperature changes and the night breeze favour the development of the vines and the ripening of their fruit, making it possible to obtain wines with particular chromatic density and different aromatic and mineral scents.</p>	<p>What elements define our terroir?</p> <p>Area under cultivation: it overlooks the Po Valley at an altitude of approximately 170 metres above sea level. The Monticello hills present a varied soil, which is at times volcanic and at times marly, rich in fossilised organic sediments that give freshness and longevity to the wines.</p> <p>Climate: the microclimate of this area, sudden temperature changes and the breeze in the night favour the development of vines and the ripening of their fruits. It contributes to the creation of wines featuring a particular intensity in colour, and different aromatic and mineral scents.</p>

<p>Terreno: Il terreno fertile e argilloso, nel quale vegetano le viti di vecchio impianto, trasmette al vino note interessanti, arricchendo la componente minerale creando il giusto equilibrio e longevità. Si tratta di un fazzoletto di terra, con viti autoctone, dove i grappoli vengono raccolti ancora manualmente per garantire la loro integrità organolettica, dando vita a un vino unico nel suo genere.</p>	<p>Soil: The fertile, clayey soil, in which the old vines grow, imparts interesting notes to the wine, enriching the mineral component and creating the right balance and longevity. This is a handkerchief of land, with indigenous vines, where the grapes are still picked by hand to ensure their organoleptic integrity, resulting in a unique wine.</p>	<p>Soil: the fertile and clayey soil in which the old vines grow adds interesting notes to the wine, enriching the mineral component and creating the right balance and longevity. It is a small piece of land, where the grapes of local vines are still harvested by hand to ensure their organoleptic integrity, and thus the creation of a unique wine.</p>
<p>Dove il vino è ancora uva, il viticoltore fa la differenza</p> <p>Il ruolo del viticoltore risulta fondamentale per dare vita alla vigna. Nel nostro caso, è Nonno Vittorio a dedicarsi alla cura dei vigneti. Le sue mani esperte garantiscono prodotti genuini e di qualità, grazie alla sua competenza, passione e premura.</p>	<p>Where wine is still grapes, the winegrower makes the difference</p> <p>The role of the winegrower is crucial in bringing the vineyard to life.</p> <p>In our case, it is Grandfather Vittorio who dedicates himself to the care of the vineyards. His expert hands guarantee genuine, quality products, thanks to his expertise, passion and care.</p>	<p>Dove il vino è ancora uva, il viticoltore fa la differenza (When wine generates from grapes, the winegrower makes the difference) - <i>The better the vine is cultivated, the better the wine</i></p> <p>The role of the winegrower is crucial in bringing the vineyard to life.</p> <p>In our case, it is Grandpa Vittorio who dedicates himself to the care of the vineyards. His expert hands, passion and care guarantee the creation of genuine and quality products.</p>
<p>Entra nella nostra cantina</p> <p>Vieni a trovarci: goditi il profumo della campagna</p>	<p>Enter our wine cellar</p> <p>Come and visit us: enjoy the scent of the countryside</p>	<p>Discover our winery</p> <p>Come and visit us: enjoy the scent of the countryside</p>



<p>accompagnato dai nostri vini e prodotti tipici</p> <p>Visita la cantina</p>	<p>accompanied by our wines and typical products</p> <p>Visit the cellar</p>	<p>while tasting our wines and typical products.</p> <p>Visit the winery</p>
<p>I nostri Vini</p> <p>La nostra azienda vinicola familiare crea vini unici e di carattere che rappresentano la tradizione della famiglia Volpato unita al terroir berico.</p> <p>Chiedi informazioni</p>	<p>Our Wines</p> <p>Our family winery creates unique wines with character that represent the Volpato family tradition combined with the Berici terroir.</p> <p>Ask for information</p>	<p>Our wines</p> <p>Our family winery creates unique wines with character expressing the Volpato family tradition along with the Berici terroir.</p> <p>Further information</p>
<p>Vini bianchi</p> <p>Ottimi come aperitivo, con primi piatti di verdure e secondi a base di pesce o carni bianche e formaggi</p> <p>Vai ai Vini bianchi</p>	<p>White wines</p> <p>Excellent as an aperitif, with vegetable first courses and fish or white meat and cheese main courses</p> <p>Go to White wines</p>	<p>White wines</p> <p>They excellently pair with aperitifs, vegetable, fish or white meat dishes and cheeses.</p> <p>Go to White wines</p>
<p>Vini bollicine</p> <p>Prosecco: ottimo per accompagnare i tuoi aperitivi, esaltare al meglio i piatti di pesce e immancabili nei tuoi festeggiamenti</p> <p>Vai ai Vini bollicine</p>	<p>Bubbly wines</p> <p>Prosecco: excellent to accompany your aperitifs, enhance fish dishes and indispensable in your celebrations</p> <p>Go to Bubbly wines</p>	<p>Sparkling wines</p> <p>Prosecco: Excellent to pair with your aperitifs and essential in your celebrations. It enhances fish dishes at their best.</p> <p>Go to Sparkling wines</p>
<p>Vini rosati</p> <p>Prova il nostro "La Volpe Rosa", un Pinot Grigio delle Venezie DOC: un vino da tutto pasto - dall'aperitivo, alle portate più leggere,</p>	<p>Rose wines</p> <p>Try our 'La Volpe Rosa', a Pinot Grigio delle Venezie DOC: a wine for the whole meal - from aperitifs to lighter courses, such as</p>	<p>Rosé wines</p> <p>Discover our Pinot Grigio delle Venezie DOC 'Volpe Rosa' (Pink Fox): a wine to drink throughout your meals - from aperitifs to</p>

<p>come antipasti a base di salumi delicati, primi con verdure o crostacei, risotti e formaggi freschi.</p> <p>Vai ai Vini rosati</p>	<p>appetisers with delicate cold cuts, first courses with vegetables or shellfish, risottos and fresh cheeses.</p> <p>Go to Rose Wines</p>	<p>lighter meals, such as delicate cured-meat appetizers, vegetables or shellfish dishes, risotto, or fresh cheeses.</p> <p>Go to Rosé Wines</p>
<p>Vini rossi</p> <p>I perfetti compagni per la carne rossa -selvaggina, grigliate, arrostiti. Si sposano benissimo con i risotti e sono ottimi anche per antipasti a base di salumi e formaggi stagionati.</p> <p>Vai ai Vini rossi</p>	<p>Red wines</p> <p>The perfect companions for red meat - game, grilled meats, roasts. They go very well with risottos and are also excellent with hors d'oeuvres and mature cheeses.</p> <p>Go to Red Wines</p>	<p>Red Wines</p> <p>The perfect pairing with red meat, game, grilled meat or roasts.</p> <p>They perfectly pair with risottos, but also with cured meat appetizers and mature cheese.</p> <p>Go to Red Wines</p>
<p>Le nostre collezioni</p>	<p>Our Collections</p>	<p>Our Collections</p>
<p>La Volpe</p> <p>Tre volpi rappresentano i vini di questa collezione: la Volpe Bianca, la Volpe Rosa, la Volpe Rossa</p> <p>Vai alla La Volpe</p>	<p>The Fox</p> <p>Three foxes represent the wines in this collection: the White Fox, the Pink Fox, the Red Fox</p> <p>Go to La Volpe</p>	<p>“La Volpe” (The Fox)</p> <p>Three foxes represent the wines in this collection: the “Volpe Bianca”, “Volpe Rosa” and “Volpe Rossa”.</p> <p>Go to “La Volpe”</p>
<p>I Nonni</p> <p>Victorius, Epifania, Agnes: questa linea è stata creata in onore dei nonni della famiglia, da sempre esempio di saggezza e ispirazione quotidiana.</p> <p>Vai alla I Nonni</p>	<p>Grandparents</p> <p>Victorius, Epiphany, Agnes: this line was created in honour of the grandparents of the family, who have always been an example of wisdom and daily inspiration.</p> <p>Go to I Nonni</p>	<p>“I Nonni” (Grandparents)</p> <p>Agnés, Victorious, Epifania: this line was created in honour of the grandparents of the family, who have always been a daily source of inspiration and examples of wisdom.</p> <p>Go to “I Nonni”</p>

<p>La nostra cantina, immersa in un piccolo angolo di paradiso</p> <p>Ci trovi sui colli Berici, a circa 170 metri sul livello del mare, in una zona tutta da scoprire. La cantina si affaccia sulla pianura padana, e, con un po' di fortuna, nei giorni più limpidi potrai intravedere anche l'Appennino Tosco-Emiliano.</p> <p>Visita la cantina</p>	<p>Our winery, nestled in a little corner of paradise</p> <p>You will find us in the Berici hills, about 170 metres above sea level, in an area waiting to be discovered. The winery overlooks the Po Valley, and with a bit of luck, on clear days you can even glimpse the Tuscan-Emilian Apennines.</p> <p>Visit the winery</p>	<p>Our winery nestled in a little corner of paradise</p> <p>We are located in worth seeing area of Berici hills about 170 metres above sea level.</p> <p>The winery overlooks the Po Valley, and with a bit of luck, on clear days you can even glimpse the Tuscan-Emilian Apennines.</p> <p>Visit the winery</p>
<p>Visita la cantina</p> <p>Passeggia tra i vigneti e assaggia i nostri vini mentre scopri la storia della nostra cantina. Vedi i nostri eventi e prenota una degustazione per vivere un'esperienza 3V a tutto tondo!</p> <p>Prenota la tua visita</p>	<p>Visit the winery</p> <p>Stroll through the vineyards and taste our wines while discovering the history of our winery. See our events and book a tasting for an all-round 3V experience!</p> <p>Book your visit</p>	<p>Visit the winery</p> <p>Stroll through the vineyards and taste our wines while discovering the history of our winery. See our events and book a tasting for an all-round 3V experience!</p> <p>Book your visit</p>
<p>Scegli la tua esperienza</p> <p>Puoi scegliere come si svolgerà la tua visita in cantina seguendo uno dei nostri pacchetti predefiniti, oppure personalizzare la tua esperienza con un piano di degustazione su misura.</p> <p>Degustazione: Puoi assaporare i nostri vini da soli o accompagnati da</p>	<p>Choose your experience</p> <p>You can choose how your winery visit will unfold by following one of our predefined packages, or customise your experience with a tailor-made tasting plan.</p> <p>Tasting: You can enjoy our wines on their own or accompanied by local</p>	<p>Choose your own experience</p> <p>You can choose your own experience at the winery according to one of our predefined packages, or customise your wine tasting.</p> <p>Tasting: Enjoy our wines alone or combined with local specialities such as</p>

<p>specialità locali come taglieri a base di formaggi e salumi locali.</p> <p>Visita alla cantina: Insieme alle degustazioni puoi optare anche per un tour guidato alla cantina e ai vigneti.</p> <p>...Oppure puoi semplicemente portare a casa i nostri prodotti per gustarli dove e con chi preferisci.</p>	<p>specialities such as cheese boards and local cured meats.</p> <p>Cellar visit: Along with the wine tasting you can also opt for a guided tour of the cellar and vineyards.</p> <p>...Or you can simply take our products home and enjoy them where and with whom you like.</p>	<p>cheese and local cured meats boards.</p> <p>Visit to the winery: After the wine tasting experience you can join a guided tour of the winery and the vineyards.</p> <p>... Otherwise, buy our products and enjoy them where and with whom you like.</p>
<p>Non solo vino</p> <p>Vino, prodotti tipici, tradizione e cultura sono da sempre il nocciolo della nostra cantina. A partire dal vino, abbiamo deciso di dare voce a tutti gli altri aspetti proponendo negli anni diverse iniziative di intrattenimento culturale e musicale.</p> <p>Vedi i nostri eventi</p>	<p>Not just wine</p> <p>Wine, typical products, tradition and culture have always been the core of our winery. Starting with wine, we have decided to give voice to all other aspects by proposing various cultural and musical entertainment initiatives over the years.</p> <p>See our events</p>	<p>It's not just about wine</p> <p>Wine, typical products, tradition and culture have always been the core of our winery. Starting from wine, over the years, we have decided to express all other aspects involved by proposing various cultural and musical entertainment initiatives.</p> <p>See our events</p>
<p>Vieni a trovarci</p> <p>Goditi gli splendidi colori dei nostri vigneti e lasciati incantare dai nostri vini. Non vediamo l'ora di accoglierti in cantina per condividere la nostra passione.</p> <p>Scopri come raggiungerci</p>	<p>Come and visit us</p> <p>Enjoy the beautiful colours of our vineyards and be enchanted by our wines. We look forward to welcoming you to the winery to share our passion.</p> <p>Find out how to reach us</p>	<p>Come and visit us</p> <p>Enjoy the beautiful colours of our vineyards and let our wines seduce you. We look forward to receiving you at the winery to share our passion with you.</p> <p>How to reach us</p>

<p>Viticoltori per vocazione, dal 1670</p> <p>La storia della nostra famiglia inizia molto tempo fa. Nel corso del tempo ci siamo spostati tra le colline veronesi e i colli vicentini, mantenendo il legame con le dolci colline di origine vulcanica che sostengono da sempre la nostra passione.</p> <p>Leggi la nostra storia</p>	<p>Winemakers by vocation, since 1670</p> <p>The history of our family began a long time ago. Over time, we have moved between the hills of Verona and the hills of Vicenza, maintaining the link with the gentle hills of volcanic origin that have always supported our passion.</p> <p>Read our history</p>	<p>Winemakers by vocation since 1670</p> <p>The history of our love for wine began a long time ago. Over time we have moved from the Verona and to the Vicenza hills, maintaining the link with the volcanic rolling hills that have always supported our passion.</p> <p>Read more about our history</p>
<p>La vinificazione è scritta nel nostro DNA</p> <p>La famiglia Volpato – una passione che da generazioni si intreccia alla storia del territorio Berico</p> <p>Chi siamo</p>	<p>Winemaking is written in our DNA</p> <p>The Volpato family - a passion intertwined with the history of the Berico area for generations</p> <p>About us</p>	<p>Winemaking is part of our DNA</p> <p>The Volpato family - a passion for wine that has been intertwined with the history of the Berico area for generations.</p> <p>About us</p>
<p>La nostra linea del tempo in quattro tappe fondamentali:</p> <p>Dal 1670: qui risalgono le tracce dei nostri antenati viticoltori, scoperte ricostruendo il nostro albero genealogico</p> <p>Dalla metà del 1800 la famiglia Volpato ha cominciato a vinificare nelle colline di Terrossa (VR), all’ombra dell’antico vulcano di Monte Calvarina</p> <p>Gli anni ‘60, segnati</p>	<p>Our timeline in four milestones:</p> <p>From 1670: traces of our winegrowing ancestors, discovered by reconstructing our family tree</p> <p>From the mid-1800s, the Volpato family began winemaking in the hills of Terrossa (VR), in the shadow of the ancient volcano of Monte Calvarina</p> <p>The 1960s, marked by the</p>	<p>Our timeline in four milestones:</p> <p>From 1670: traces of our winegrowing ancestors were discovered by reconstructing our family tree.</p> <p>In the mid-1800s, the Volpato family begun making wine on the Terrossa hill (VR), behind Monte Calvarina, an former volcano.</p>

<p>dall'acquisto di un'azienda nella pianura Leonicena espansa poi nelle vicine colline di Monticello di Lonigo.</p> <p>Oggi: la cantina è guidata dalle donne della famiglia Volpato che amano sviluppare nuove idee e migliorare la produzione cercando di dare alla cantina un tocco delicato e esaltando le forti emozioni che il vino dona</p>	<p>purchase of a winery in the Leonicena plain, later expanded into the nearby hills of Monticello di Lonigo.</p> <p>Today: the winery is run by the women of the Volpato family who love to develop new ideas and improve production, trying to give the winery a delicate touch and enhance the strong emotions that wine gives</p>	<p>The 1960s were marked by the purchase of a winery in the Leonicena plain, which then expanded into the nearby Monticello hills of Lonigo.</p> <p>Today: the winery is run by the women of the Volpato family. They love to develop new ideas and improve production, trying to give the winery a delicate touch and enhance the strong emotions that wine arises.</p>
<p>Cantina 3V: la famiglia Volpato in tre generazioni</p> <p>Il nonno Vittorio che con grande dedizione ha posto le basi della cantina e tutt'ora grazie alla sua esperienza si dedica alla cura dei vigneti, insegnando a vendemmiare con calma, selezionando i grappoli più belli con cura e delicatezza. Mauro, figlio di Vittorio, che ha sviluppato, con premura, il grande lavoro del padre e continua a supportarlo nelle diverse mansioni.</p> <p>Deborah, la più giovane della famiglia. Cresciuta tra le vigne insieme al nonno che le ha trasmesso tutto il suo amore e la sua curiosità per questo mondo, ha poi seguito un percorso di sommelier che le ha permesso di capire</p>	<p>Cantina 3V: the Volpato family in three generations</p> <p>Grandfather Vittorio, who with great dedication laid the foundations of the winery and still today, thanks to his experience, dedicates himself to the care of the vineyards, teaching how to harvest calmly, selecting the most beautiful bunches with care and delicacy.</p> <p>Mauro, Vittorio's son, has developed his father's great work with care and continues to support him in his various tasks.</p> <p>Deborah, the youngest of the family. She grew up among the vines with her grandfather, who passed on to her all his love and curiosity for this world. She then followed a sommelier course that allowed her to</p>	<p>Cantina 3V: The Volpato family in three generations</p> <p>Grandpa Vittorio: his great dedication laid the foundations of the winery and still today he dedicates himself to the care of the vineyards. Thanks to his experience, he teaches how to harvest calmly, selecting the most beautiful bunches with care and delicacy.</p> <p>Mauro, Vittorio's son, has developed his father's great work with care, and continues to support him in his various tasks.</p> <p>Deborah, the youngest of the family. She grew up surrounded by vines and her grandpa, who passed all his love and curiosity for this world on to her. Then, she attended a sommelier course that enabled her to understand the importance</p>

<p>l'importanza della storia e cultura nascoste dietro a ogni calice. Guida con passione il futuro della Cantina facendo tesoro degli insegnamenti del nonno e onorando la storia e la tradizione di questo settore.</p>	<p>understand the importance of the history and culture hidden behind each glass. She guides the future of the winery with passion, treasuring her grandfather's teachings and honouring the history and tradition of this sector.</p>	<p>of the history and culture hidden behind each glass of wine. She guides the winery with passion towards the future, treasuring her grandpa's teachings and honouring the history and tradition of this sector.</p>
<p>Contatti</p> <p>Vorresti più informazioni sui nostri vini? Oppure ti interessano le attività e le promozioni della cantina? Puoi chiamarci, mandare una mail oppure compilare il modulo qui sotto con la tua richiesta.</p> <p>Compila il modulo di contatto</p> <p>Email: cantina3v@gmail.com</p> <p>Telefono: 331-621-9857</p> <p>Whatsapp: 3316219857</p> <p>Siamo sui colli di Lonigo</p>	<p>Contact</p> <p>Would you like more information about our wines? Or are you interested in the winery's activities and promotions? You can call us, send us an e-mail or fill in the form below with your request.</p> <p>Fill in the contact form</p> <p>Email: cantina3v@gmail.com</p> <p>Telephone: 331-621-9857</p> <p>Whatsapp: 3316219857</p> <p>We are located in the hills of Lonigo</p>	<p>Contacts</p> <p>Would you like to have further information about our wines? Are you interested in the winery's activities and promotions? Call us, send us an e-mail or fill in the form below with your request.</p> <p>Fill in the contact form.</p> <p>Email: cantina3v@gmail.com</p> <p>Tel.: 331-621-9857</p> <p>Whatsapp: 3316219857</p> <p>We are located in Lonigo hills</p>
<p>Social Wall</p> <p>Facebook</p> <p>Instagram</p>	<p>Social Wall</p> <p>Facebook</p> <p>Instagram</p>	<p>Social Wall</p> <p>Facebook</p> <p>Instagram</p>
<p>Contatti</p> <p>Mappa</p> <p>Telefono: 331-621-9857</p> <p>WhatsApp: 3316219857</p> <p>cantina3v@gmail.com</p> <p>Facebook</p> <p>Instagram</p>	<p>Contact</p> <p>Map</p> <p>Phone: 331-621-9857</p> <p>WhatsApp: 3316219857</p> <p>cantina3v@gmail.com</p> <p>Facebook</p> <p>Instagram</p>	<p>Contacts</p> <p>Map</p> <p>Tel.: 331-621-9857</p> <p>WhatsApp: 3316219857</p> <p>cantina3v@gmail.com</p> <p>Facebook</p> <p>Instagram</p>

I nostri vini Vini bollicine Vini bianchi Vini rosati Vini rossi La linea della Volpe La linea dei Nonni  La Cantina Il Terroir Chi siamo Contatti	Our wines Sparkling wines White wines Rose wines Red wines The Fox line Grandparents' line  The Cellar The Terroir About us Contacts	Our wines Sparkling wines White wines Rosé wines Red wines “La Volpe” collection “I Nonni” collection  The Winery Terroir About us Contacts
<b>Translation of technical sheet</b>		
<b>Prosecco DOC Spumante Brut millesimato</b>	<b>Prosecco DOC Spumante Brut vintage</b>	<b>Prosecco DOC Spumante Brut millesimato</b>
Nella valle orienta a Nord delle colline si coltivano i filari a guyot delle viti Glera. Un piccolo fazzoletto di terra dedicato a questa neo viticoltura che dà vita a un vino profumato e fresco, grazie al terreno e alle escursioni termiche presenti in questo territorio.	In the valley to the north of the hills, Guyot rows of Glera vines are cultivated. A small handkerchief of land dedicated to this neo viticulture that gives life to a perfumed and fresh wine, thanks to the soil and the temperature range in this area.	Glera vines are cultivated in Guyot rows in the north-oriented valley of the hills. This neo viticulture occupies a small piece of land, whose soil and temperature ranges contribute to the creation of a scented and fresh wine.
DENOMINAZIONE Prosecco DOC Spumante Brut millesimato	DENOMINATION Prosecco DOC Spumante Brut millesimato	DENOMINATION: Prosecco DOC Spumante Brut millesimato
ANNATA 2021	VINTAGE 2021	VINTAGE: 2021



TIPOLOGIA DEL TERRENO A tratti marnoso e a tratti vulcanico	SOIL TYPOLOGY Marly and volcanic in places	SOIL: at times clay at times volcanic
VITIGNI Glera 100%	GRAPE VARIETIES Glera 100%	GRAPE VARIETY: 100% Glera
SISTEMA DI ALLEVAMENTO Guyot	BREEDING SYSTEM Guyot	TRAINING SYSTEM: Guyot
ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE From 150 to 200 m above sea level.	ALTITUDE: from 150 to 200 metres above sea level
ESPOSIZIONE Sud	Exposure: South	POSITION: South
SUPERFICIE DEL VIGNETO Circa 0,7 Ha	VINEYARD SURFACE Approx. 0.7 ha	VINEYARD SURFACE AREA: Approx. 0.7 ha
DENSITA' DI CEPPI PER ETTARO 4.630	DENSITY OF VINES PER HECTARE 4,630	VINE DENSITY PER HECTARE: 4,630
PRODUZIONE DI UVA PER HA 70 q	GRAPE YIELD PER HA 70 q	GRAPE YIELD PER HECTARE: 70q
ETA' MEDIA DELLE VITI 10 anni	AVERAGE AGE OF VINES 10 years	AVERAGE AGE OF VINES: 10 years
EPOCA DELLA VENDEMMIA A fine agosto i grappoli d'uva vengono raccolti a mano e portati in cantina.	TIME OF HARVEST At the end of August, the grapes are picked by hand and taken to the cellar.	HARVEST TIME: At the end of August, the grapes are harvested by hand and taken to the winery.
VINIFICAZIONE Viene effettuata una pigiatura soffice e, il mosto fiore ottenuto, viene vinificato in	VINIFICATION A soft crushing is carried out and, the flower must obtained, is vinified in stainless steel	VINIFICATION: A soft crushing is carried out to obtain the flower must. Then, it is vinified at a

vasche di acciaio inox, a temperatura controllata.	tanks at a controlled temperature.	controlled temperature in stainless steel tanks.
EVOLUZIONE E AFFINAMENTO In vasche di acciaio inox.	DEVELOPMENT AND AGING In stainless steel tanks.	DEVELOPMENT AND AGING: In stainless steel tanks.
ALCOOL SVOLTO 11,5%	11.5 PER CENT ALCOHOL	ALCOHOL: 11.5%
TEMPERATURA DI SERVIZIO 6-8°C	SERVING TEMPERATURE 6-8°C	SERVING TEMPERATURE: 6-8°C
NOTE DEGUSTATIVE Alla vista si nota il colore giallo paglierino e il perlage fine e persistente. Tra i profumi spiccano i frutti a polpa bianca, come pera e pesca, delicati fiori bianchi e ricorda inoltre la crosta di pane. Alla beva si percepisce la pienezza e l'eleganza, fresco e morbido al palato, lascia spazio ad una piacevole sapidità finale.	TASTING NOTES The straw-yellow colour and fine, persistent perlage are noticeable at first glance. The aromas include white-fleshed fruits such as pear and peach, delicate white flowers and also reminiscent of bread crust. The fullness and elegance are perceived on the drink, fresh and soft on the palate, leaving room for a pleasant savoury finish.	TASTING NOTES: The wine is straw yellow in colour with a fine and persistent perlage. The nose is dominated by white-fleshed fruits, such as pear and peach, delicate white flowers and also reminiscent of bread crust. The palate is elegant and full but with fresh and soft notes. It leaves room for a final pleasant savoury taste.
ABBINAMENTI GASTRONOMICI Grazie alla sua morbidezza e fragranza risulta particolarmente indicato sia	GASTRONOMIC PAIRINGS Thanks to its softness and fragrance, it is particularly suitable as an aperitif, fish dishes and vegetables.	FOOD PAIRINGS: It perfectly pairs with aperitif, fish dishes and vegetables thanks to its softness and aroma.

come aperitivo, piatti a base di pesce e verdure.		
BOTTIGLIA 0,750 l oppure 1,5 l	BOTTLE 0.750 l or 1.5 l	BOTTLE: 0.750 l or 1.5 l
<b>Trevezie IGT Bianco</b>	<b>Trevezie IGT White</b>	<b>Trevezie IGT Bianco</b>
Victorius: Bisogna imparare ad ascoltare la natura, osservando il calendario lunare, e a sostenerla, così come si aiuta il prossimo si aiuta la vite a crescere forte e sana.  “A San Martino ogni mosto è vino.”	Victorius: You have to learn to listen to nature, observing the lunar calendar, and to support it, just as you help your neighbour you help the vine to grow strong and healthy.  "At St Martin's every must is wine."	Victorius: You have to learn to listen to nature and to support it according to the lunar cycle. Help the vine to grow strong and healthy like you help your neighbour.  “A San Martino ogni mosto è vino.” ("On St Martin's day every must is wine.")
DENOMINAZIONE Trevezie IGT Bianco	DENOMINATION Trevezie IGT White	DENOMINATION Trevezie IGT White
ANNATA 2019	VINTAGE 2019	VINTAGE 2019
TIPOLOGIA DEL TERRENO Calcereo-marnoso.	SOIL TYPOLOGY Limestone-marly soil.	SOIL: Limestone-marly soil.
VITIGNI Cuvèe Chardonnay e Pinot Grigio	GRAPE VARIETIES Cuvèe Chardonnay and Pinot Grigio	GRAPE VARIETY Cuvèe Chardonnay and Pinot Grigio
SISTEMA DI ALLEVAMENTO Guyot	VINEYARD SYSTEM Guyot	TRAINING SYSTEM Guyot

ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE From 150 to 200 m. a.s.l.	ALTITUDE From 150 to 200 m. a.s.l.
ESPOSIZIONE Sud	EXPOSURE South	POSITION South
SUPERFICIE DEL VIGNETO Circa 2,8 Ha	VINEYARD SURFACE About 2.8 Ha	VINEYARD SURFACE AREA About 2.8 Ha
DENSITA' DI CEPI PER ETTARO 4.630	DENSITY OF VINES PER HECTARE 4,630	VINE DENSITY PER HECTARE: 4,630
PRODUZIONE DI UVA PER HA 70 q	GRAPE YIELD PER HA 70 q	GRAPE YIELD PER HECTARE: 70q
ETA' MEDIA DELLE VITI 10 anni	AVERAGE AGE OF VINES 10 years	AVERAGE AGE OF VINES 10 years
EPOCA DELLA VENDEMMIA A settembre i grappoli d'uva vengono selezionati e raccolti a mano.	TIME OF HARVEST In September, the bunches of grapes are selected and harvested by hand.	HARVEST TIME: In September, the bunches of grapes are selected and harvested by hand.
VINIFICAZIONE Le uve vengono portate in cantina, dove viene effettuata una pigiatura soffice, e vengono vinificate in bianco in vasche di acciaio inox.	VINIFICATION The grapes are taken to the winery, where they are softly crushed and vinified in white in stainless steel tanks.	VINIFICATION: At the winery the grapes are softly crushed. Then, they undergo white vinification in stainless steel tanks
EVOLUZIONE E AFFINAMENTO Affinamento in acciaio e successivamente 6 mesi in bottiglia.	DEVELOPMENT AND REFINING Refinement in steel and then 6 months in bottle.	DEVELOPMENT AND AGING: Ageing in stainless stell tanks and that six months in bottle.

ALCOOL SVOLTO 12%	ALCOHOL CONTENT 12%	ALCOHOL: 12%
TEMPERATURA DI SERVIZIO 10-12°C	SERVING TEMPERATURE 10-12°C	SERVING TEMPERATURE: 10-12°C
NOTE GUSTATIVE Alla vista si presenta di un giallo paglierino tenue, un vino fruttato, con note agrumate e di frutta esotica, lascia poi spazio alla mineralità e alla balsamicità, grazie anche al terreno calcareo e dal bosco con erbe aromatiche selvatiche che si trovano vicino ai vigneti. Un vino secco che si presenta con la freschezza e sapidità del Pinot Grigio e si chiude con la delicatezza fruttata dello Chardonnay.	TASTING NOTES To the eye it is a pale straw yellow, a fruity wine, with citrus and exotic fruit notes, it then leaves room for minerality and balsamicity, thanks also to the calcareous soil and the wild aromatic herbs found near the vineyards. A dry wine that presents itself with the freshness and tanginess of Pinot Grigio and closes with the fruity delicacy of Chardonnay.	TASTING NOTES: The wine is pale straw yellow in colour. It is a fruity wine, with hints of citrus and exotic fruit. The calcareous soil and the wild aromatic herbs wood where the vineyards are cultivated, leave room for mineral and balsamic hints. A dry wine which combines both the freshness and saltiness of Pinot Grigio and the fruity delicacy of Chardonnay.
ABBINAMENTI GASTRONOMICI Ottimo come aperitivo, primi piatti a base di carni bianche o verdure, pesce al forno o alla griglia, molluschi, crostacei e formaggi.	SERVING SUGGESTIONS Excellent as an aperitif, first courses with white meat or vegetables, baked or grilled fish, shellfish, crustaceans and cheeses.	FOOD PAIRINGS: Enjoy it during your aperitifs or pair it with white meat or vegetable dishes, baked or grilled fish, shellfish, seafood, or cheese.
BOTTIGLIA 0,750	BOTTLE 0.750 l	BOTTLE: 0.750 l

<b>Pinot Grigio delle Venezie DOC – La Volpe</b>	<b>Pinot Grigio delle Venezie DOC - La Volpe</b>	<b>Pinot Grigio delle Venezie DOC – La Volpe</b>
La Volpe Bianca: rappresenta la messaggera di Inari, esse agiscono come spiriti guardiani e vengono considerate di buon auspicio. Durante la primavera scendevano a valle e si avvicinavano ai villaggi esprimendo in questo modo speranza per il futuro.	The White Fox: represents the messenger of Inari, they act as guardian spirits and are considered auspicious. During the spring they would descend into the valley and approach the villages thus expressing hope for the future.	“Volpe Bianca” (White Fox): this is Inari’s messenger. It acts as a guardian spirit, and is considered a good omen. In the springtime it descends into the valley towards villages as a sign of hope for the future.
DENOMINAZIONE Pinot Grigio delle Venezie DOC	DENOMINATION Pinot Grigio delle Venezie DOC	DENOMINATION Pinot Grigio delle Venezie DOC
ANNATA 2019	VINTAGE 2019	VINTAGE 2019
TIPOLOGIA DEL TERRENO Calcareo-marnoso	TIPOLOGY OF SOIL Limestone-marly	SOIL Limestone-marly
VITIGNI Pinot Grigio 100%	GRAPE VARIETIES 100% Pinot Grigio	GRAPE VARIETY 100% Pinot Grigio
SISTEMA DI ALLEVAMENTO Guyot	SYSTEM OF CULTIVATION Guyot	TRAINING SYSTEM: Guyot
ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE From 150 to 200 m. a.s.l.	ALTITUDE From 150 to 200 m. a.s.l.
ESPOSIZIONE Sud	EXPOSURE South	POSITION South
SUPERFICIE DEL VIGNETO Circa 2,8 Ha	VINEYARD SURFACE About 2.8 ha	VINEYARD SURFACE AREA: About 2.8 ha

DENSITA' DI CEPPI PER ETTARO 4.630	DENSITY OF HOPES PER HECTAR 4.630	VINES DENSITY PER HECTAR: 4.630
PRODUZIONE DI UVA PER HA 70 q	PRODUCTION OF GRAPE PER HA 70 q	GRAPE YIELD PER HACTAR: 70 q
ETA' MEDIA DELLE VITI 20 anni	AVERAGE AGE OF VINES 20 years old	AVERAGE AGE OF VINES 20 years old
EPOCA DELLA VENDEMMIA A inizio settembre i grappoli d'uva vengono selezionati e raccolti a mano.	TIME OF HARVEST In early September, the bunches of grapes are selected and harvested by hand.	HARVEST TIME: In early September, the bunches of grapes are selected and harvested by hand.
VINIFICAZIONE Le uve vengono portate in cantina, dove viene effettuata una pigiatura soffice, e vengono vinificate in vasche di acciaio inox a temperatura controllata.	VINIFICATION The grapes are taken to the winery where a soft crushing is carried out soft pressing, and are vinified in tanks stainless steel tanks at a controlled temperature.	VINIFICATION: At the winery the grapes are softly crushed. Then they are vinified in stainless steel tanks at a controlled temperature.
EVOLUZIONE E AFFINAMENTO Affinamento in tonneau di acacia da 500 l e successivamente 6 mesi in bottiglia.	EVOLUTION AND REFINING Maturation in acacia tonneaux of 500 l and then 6 months in bottle.	DEVELOPMENT AND AGING: Aging in acacia tonneaux of 500 l and then six months in bottle.
ALCOOL SVOLTO 12,5%	ALCOHOL CONTENT 12.5%.	ALCOHOOL: 12.5%
TEMPERATURA DI SERVIZIO 10-12°C	SERVING TEMPERATURE 10-12°C	SERVING TEMPERATURE: 10-12°C

NOTE GUSTATIVE Dal colore giallo paglierino tenue, profumo floreale con note di mandorlo, minerale e balsamico con qualche sentore di timo. Al palato si esalta la sapidità data dal terreno ricco di sedimenti marini.	TASTING NOTES Pale straw yellow colour, floral bouquet with notes of almond, mineral and balsamic with some hints of thyme. The palate is enhanced by the sapidity given by the soil rich in marine sediments.	TASTING NOTES: The wine is pale straw yellow in colour. The nose is floral with almond notes, mineral and balsamic with some hints of thyme. The saltiness given of the soil rich in marine sediments enhances the palate.
ABBINAMENTI GASTRONOMICI Ottimo come aperitivo, con primi piatti di verdure e secondi a base di pesce o carni bianche e formaggi.	GASTRONOMIC PAIRINGS Excellent as an aperitif, with first vegetable dishes and main courses of fish or white meats and cheeses.	FOOD PAIRINGS: Enjoy it during your aperitifs or pair it with cheese, vegetable, fish or white meat dishes.
BOTTIGLIA 0,750 l	BOTTLE 0.750 l	BOTTLE: 0.750 l
<b>Pinot Grigio delle Venezie DOC</b>	<b>Pinot Grigio delle Venezie DOC</b>	<b>Pinot Grigio delle Venezie DOC</b>
Dai chiari terreni calcareo-marnosi fino ai piedi della collina dove il suolo diventa argilloso crescono le viti del Pinot Grigio, dove gli acini variegati acquistano longevità ed eleganza.	From the clear limestone-marl soils to the foot of the hill where the soil becomes clayey grow the vines of Pinot Grigio grow, where the variegated grapes acquire longevity and elegance.	Pinot Grigio vines grow from the clear limestone-marl soil down to the foot of the hill, where the soil becomes clayey. Here the varied grapes acquire longevity and elegance.
DENOMINAZIONE Pinot Grigio delle Venezie DOC	DENOMINATION Pinot Grigio delle Venezie DOC	DENOMINATION: Pinot Grigio delle Venezie DOC



ANNATA 2018	VINTAGE 2018	VINTAGE 2018
TIPOLOGIA DEL TERRENO Calcareo-marnoso	TYPE OF SOIL Calcareous-marly	SOIL Calcareous-marly
VITIGNI Pinot Grigio 100%	GRAPE VARIETIES 100% Pinot Grigio	GRAPE VARIETIES 100% Pinot Grigio
SISTEMA DI ALLEVAMENTO Guyot	SYSTEM OF CULTIVATION Guyot	TRAINING SYSTEM: Guyot
ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE From 150 to 200 m. a.s.l.	ALTITUDE From 150 to 200 m. a.s.l.
ESPOSIZIONE Sud	EXPOSURE South	POSITION South
SUPERFICIE DEL VIGNETO Circa 2,8 Ha	VINEYARD SURFACE About 2.8 ha	VINEYARD SURFACE AREA About 2.8 ha
DENSITA' DI CEPPI PER ETTARO 4.630	DENSITY OF VINES PER HECTARE 4.630	DENSITY OF VINES PER HECTARE 4.630
PRODUZIONE DI UVA PER HA 70 q	PRODUCTION OF GRAPE PER HA 70 q	GRAPE YIELD PER HECTARE: 70 q
ETA' MEDIA DELLE VITI 20 anni	AVERAGE AGE OF VINES 20 years old	AVERAGE AGE OF VINES: 20 years
EPOCA DELLA VENDEMMIA A settembre i grappoli d'uva vengono selezionati e raccolti a mano.	TIME OF HARVEST In September the bunches of grapes are selected and harvested by hand.	HARVEST TIME: In September the bunches of grapes are selected and harvested by hand.

VINIFICAZIONE Le uve vengono portate in cantina, dove viene effettuata una pigiatura soffice, e vengono vinificate in bianco in vasche di acciaio inox a temperatura controllata.	VINIFICATION The grapes are taken to the winery where a soft pressing is carried out soft pressing, and are vinified in white in stainless steel tanks at a controlled temperature.	VINIFICATION: At the winery the grapes are softly crushed. Then, they undergo white vinification in stainless steel tanks at a controlled temperature.
EVOLUZIONE E AFFINAMENTO Il vino rimane ad affinare in piccole vasche di acciaio inox e successivamente 6 mesi in bottiglia.	EVOLUTION AND REFINING The wine remains to refine in small stainless steel tanks and then 6 months in the bottle.	DEVELOPMENT AND AGING: The wine ages in small stainless steel tanks and then six months in bottle.
ALCOOL SVOLTO 12,5%	ALCOHOL CONTENT 12.5%.	ALCOHOL: 12.5%
TEMPERATURA DI SERVIZIO 10-12°C	TEMPERATURE OF SERVING 10-12°C	SERVING TEMPERATURE: 10-12°C
NOTE DEGUSTATIVE Alla vista si presenta di un giallo paglierino tenue, con riflessi ramati. Un vino profumato, dove spicca la mineralità, è piacevolmente fruttato, ricorda l'aroma di sfumature di pera e mela, con note di erba di campo, come camomilla e salvia. Al palato viene esaltata la freschezza, una buona	TASTING NOTES To the eye it is a pale straw yellow pale straw yellow, with copper reflections. A perfumed wine, where the minerality, it is pleasantly fruity, reminiscent of nuances of pear and apple, with notes of field grass, such as chamomile and sage. The freshness is emphasised on the palate,	TASTING NOTES: The wine has a soft straw yellow colour with coppery highlights. A perfumed wine, featuring a high level of minerality. It is pleasantly fruity with pear and apple nuances and hints of field grass, such as chamomile and sage. On the palate, freshness, good finish and harmony

persistenza e l'armonia. il vino è avvolgente, morbido e delicatamente sapido.	good persistence and harmony. the wine is enveloping, soft and delicately savoury.	are enhanced. The wine is caressing, soft and with delicate salty tones.
ABBINAMENTI GASTRONOMICI Ottimo come aperitivo, può accompagnare un antipasto di affettato, piatti a base di pesce o carni bianche e formaggi.	GASTRONOMIC PAIRINGS Excellent as an aperitif, it can accompany an appetiser of sliced meats, fish or meat dishes and cheeses.	FOOD PAIRINGS: Enjoy it during your aperitifs or pair it with cured meats appetizers, fish or white meat dishes or cheeses.
BOTTIGLIA 0,750 l	BOTTLE 0.750 l	BOTTLE: 0.750 l
<b>Chardonnay Vicenza DOC</b>	<b>Chardonnay Vicenza DOC</b>	<b>Chardonnay Vicenza DOC</b>
Nelle colline di Monticello di Lonigo, su un terreno di origine calcareo-marnoso, si coltivano e si raccolgono manualmente i grappoli dorati di Chardonnay.	In the hills of Monticello di Lonigo, on soil of calcareous-marly origin, the golden bunches of Chardonnay are cultivated and golden bunches of Chardonnay are cultivated and harvested by hand.	The golden grapes of Chardonnay are cultivated on the limestone-marl soil of Monticello hills in Lonigo and then harvested by hand.
DENOMINAZIONE Chardonnay Vicenza DOC	DENOMINATION Chardonnay Vicenza DOC	DENOMINATION Chardonnay Vicenza DOC
ANNATA 2018	VINTAGE 2018	VINTAGE 2018
TIPOLOGIA DEL TERRENO Calcareo-marnoso.	TIPOLOGY OF SOIL Limestone-marly.	SOIL Limestone-marly.

VITIGNI Chardonnay 100%	GRAPE VARIETIES 100% Chardonnay	GRAPE VARIety 100% Chardonnay
SISTEMA DI ALLEVAMENTO Guyot	SYSTEM OF CULTIVATION Guyot	TRAINING SYSTEM: Guyot
ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE From 150 to 200 m. a.s.l.	ALTITUDE From 150 to 200 m. a.s.l.
ESPOSIZIONE Sud	EXPOSURE South	POSITION South
SUPERFICIE DEL VIGNETO Circa 2,8 Ha	VINEYARD SURFACE About 2.8 ha	VINEYARD SURFACE AREA About 2.8 ha
DENSITA' DI CEPPI PER ETTARO 4.630	DENSITY OF VINES PER HECTARE 4.630	VINES DENSITY PER HECTARE 4.630
PRODUZIONE DI UVA PER HA 70 q	PRODUCTION OF GRAPE PER HA 70 q	GRAPE YIELD PER HECTARE 70 q
ETA' MEDIA DELLE VITI 5 anni	AVERAGE AGE OF VINES 5 years	AVERAGE AGE OF VINES 5 years
EPOCA DELLA VENDEMMIA A settembre i grappoli d'uva vengono selezionati e raccolti a mano.	TIME OF HARVEST In September, the bunches of grapes are selected and harvested by hand.	HARVEST TIME: In September, the bunches of grapes are selected and harvested by hand
VINIFICAZIONE Le uve vengono portate in cantina, dove viene effettuata una pigiatura soffice, e vengono vinificate in vasche di acciaio inox.	VINIFICATION The grapes are taken to the cellar, where a soft pressing, and are vinified in stainless steel tanks.	VINIFICATION: At the winery the grapes are softly crushed and then vinified in stainless steel tanks.

<p>EVOLUZIONE E AFFINAMENTO</p> <p>Affinamento in acciaio e successivamente 6 mesi in bottiglia.</p>	<p>EVOLUTION AND REFINING</p> <p>Maturation in steel and subsequently 6 months in bottle.</p>	<p>DEVELOPMENT AND AGING: Ageing in stainless steel tanks and then six months in bottle.</p>
<p>ALCOOL SVOLTO 13%</p>	<p>ALCOHOL CONTENT</p> <p>13%</p>	<p>ALCOHOL: 13%</p>
<p>TEMPERATURA DI SERVIZIO 10-12°C</p>	<p>TEMPERATURE OF SERVING</p> <p>10-12°C</p>	<p>SERVING TEMPERATURE: 10-12°C</p>
<p>NOTE DEGUSTATIVE</p> <p>Nel calice si presenta giallo paglierino, brillante, con riflessi dorati. Un vino secco dal profumo intenso che ricorda frutti esotici, come banana e mango. Ricco di richiami minerali e vegetali, al palato risulta morbido ed avvolgente.</p>	<p>TASTING NOTES</p> <p>In the glass it is straw yellow straw yellow, brilliant, with golden golden hues. A dry wine with an intense perfume intense, reminiscent of exotic fruits such as banana and mango. Rich in mineral and vegetable hints, on the soft and enveloping on the palate.</p>	<p>TASTING NOTES: The wine has a brilliant straw yellow colour with some golden highlights. It is a dry wine with an intense aroma and some reminiscences of exotic fruits, such as banana and mango. The wine is rich in mineral and vegetable hints. The palate is soft and caressing.</p>
<p>ABBINAMENTI GASTRONOMICI</p> <p>Ottimo come aperitivo, primi piatti a base di carni bianche o verdure, pesce al forno o alla griglia, molluschi e crostacei.</p>	<p>GASTRONOMIC PAIRINGS</p> <p>Excellent as an aperitif, first white meat dishes or vegetables, baked or grilled fish grilled, shellfish and crustaceans.</p>	<p>FOOD PAIRINGS: the perfect pairing with your aperitifs, white meats or vegetable dishes, baked or grilled fish, shellfish or seafood.</p>

BOTTIGLIA 0,750 l	BOTTLE 0.750 L	BOTTLE: 0.750 l
Pinot Grigio delle Venezie DOC – Rosato	Pinot Grigio delle Venezie DOC - Rosato	Pinot Grigio delle Venezie DOC– Rosé
La Volpe Rosa è l’emblema dell’amore per gli altri e per sé stessi, proprietà rappresentata dal colore rosa, un valore che si costruisce dedicando tempo e attenzioni.	The Pink Fox is the emblem of love for others and for oneself, a property represented by the colour pink, a value that is built by dedicating time and attention.	“Volpe Rosa” (Pink Fox) is the emblem of self-love and love for others: a value that is built up by dedicating time and attention. The pink colour symbolizes this property.
DENOMINAZIONE Pinot Grigio delle Venezie DOC	DENOMINATION Pinot Grigio delle Venezie DOC	DENOMINATION Pinot Grigio delle Venezie DOC
ANNATA 2020	VINTAGE 2020	VINTAGE 2020
TIPOLOGIA DEL TERRENO Calcereo- marnoso	TYOLOGY OF SOIL Limestone-marly	SOIL Limestone-marly
VITIGNI Pinot Grigio 100%	GRAPE VARIETIES 100% Pinot Grigio	GRAPE VARIETY 100% Pinot Grigio
SISTEMA DI ALLEVAMENTO Guyot	SYSTEM OF CULTIVATION Guyot	TRAINING SYSTEM: Guyot
ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE From 150 to 200 m. a.s.l.	ALTITUDE From 150 to 200 m. a.s.l.
ESPOSIZIONE Sud	EXPOSURE South	POSITION South
SUPERFICIE DEL VIGNETO Circa 2,8 HA	SURFACE VINEYARD About 2.8 HA	VINEYARD SURFACE AREA: About 2.8 HA
DENSITA’ DI CEPPI PER ETTARO 4.630	DENSITY OF VINES PER HECTARE 4.630	VINES DENSITY PER HECTARE 4.630

PRODUZIONE DI UVA PER HA 70 q	PRODUCTION OF GRAPE PER HA 70 q	GRAPES YIELD PER HACTARE 70 q
ETA' MEDIA DELLE VITI 20 anni	AVARAGE AGE OF VINES 20 years old	AVERAGE AGE OF VINES 20 years old
EPOCA DELLA VENDEMMIA A metà settembre i grappoli d'uva vengono selezionati e raccolti a mano.	TIME OF HARVEST In mid-September the bunches of grapes are selected and harvested by hand.	HARVEST TIME: In mid- September the bunches of grapes are selected and harvested by hand.
VINIFICAZIONE Le uve vengono portate in cantina, dopo la diraspatura e una pigiatura soffice, segue poi la macerazione: il mosto viene lasciato a contatto con le bucce e vengono vinificate in vasche di acciaio inox a temperatura controllata.	VINIFICATION The grapes are brought to the winery, after destemming and a soft crushing. is followed by maceration: the must is left in contact with the skins and are vinified in stainless steel tanks at controlled temperature.	VINIFICATION: At the winery the grapes are destemmed, softly crushed and then macerized. The must is left to vinify in contact with the skins. Once the skins are removed, the must is left to vinify in stainless steel tanks at a controlled temperature.
EVOLUZIONE E AFFINAMENTO Affinamento in vasche di acciaio inox e successivamente 12 mesi in bottiglia.	EVOLUTION AND REFINING Maturation in stainless steel tanks stainless steel tanks followed by 12 months in bottle.	DEVELOPMENT AND AGING: Ageing in stainless steel tanks and then twelve months in bottle.
ALCOOL SVOLTO 12,5%	ALCOHOL CONTENT 12.5%.	ALCOHOL: 12.5%
TEMPERATURA DI SERVIZIO 10-12°C	TEMPERATURE OF SERVING 10-12°C	SERVING TEMPERATURE: 10-12°C

NOTE GUSTATIVE Al calice si presenta di un rosa intenso, con sfumature ramate, con sentori fruttati di fragolina di bosco e pesca sfumando poi nel profumo di sottobosco. È un vino fresco e sapido al palato, con una piacevole persistenza gusto-olfattiva.	TASTING NOTES To the glass it is an intense pink intense, with coppery nuances, with fruity hints of wild strawberry and peach, then fading into the scent of undergrowth. It is a fresh and savoury on the palate, with a pleasant taste-olfactory persistence.	TASTING NOTES: The wine has an intense pink colour with coppery hues. The nose is fruity with hints of wild strawberry and peach, and with undergrowth notes. The palate is fresh and salty, with a pleasant finish on the palate and nose.
ABBINAMENTI GASTRONOMICI Ottimo come aperitivo, con antipasti a base di salumi delicati, primi con verdure o crostacei, risotti e formaggi freschi.	GASTRONOMIC PAIRINGS Excellent as an aperitif, with hors d'oeuvres with delicate cured meats, first courses with vegetables or shellfish, risottos and fresh cheeses.	FOOD PAIRINGS: Enjoy it during your aperitifs or pair it with delicate cured meats appetizers, vegetables or shellfish dishes, risottos or fresh cheeses
BOTTIGLIA 0,750 l	BOTTLE 0.750	BOTTLE: 0.750 l
<b>Merlot Colli Berici DOC</b>	<b>Merlot Colli Berici DOC</b>	<b>Merlot Colli Berici DOC</b>
Epifania: La pazienza è il miglior rimedio ad ogni difficoltà, bisogna portare pazienza per raggiungere i propri obiettivi come attendiamo l'affinamento di un vino. "Chi pota in marzo	Epiphany: Patience is the best remedy for every difficulty, one must be patient to achieve one's one's goals as we wait for the ageing of a wine. "He who prunes in March and hoes in August,	Epifania: patience is the best ally to face difficulties. It is necessary to achieve one's goals as well as for age wine. "Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto." ("Those who prune in



e zappa in agosto non si aspetti né pane né mosto.”	expect neither bread nor must."	March and hoe in August, should expect neither bread nor must").
DENOMINAZIONE Merlot Colli Berici DOC	DENOMINATION Merlot Colli Berici DOC	DENOMINATION Merlot Colli Berici DOC
ANNATA 2020	VINTAGE 2020	VINTAGE 2020
TIPOLOGIA DEL TERRENO Vulcanico	TYOLOGY OF SOIL Volcanic	SOIL: Volcanic
VITIGNI Uvaggio di Merlot e Carmenere	GRAPE VARIETIES Blend of Merlot and Carmenere	GRAPE VARIETY: Blend of Merlot and Carmenere
SISTEMA DI ALLEVAMENTO Tendone	SYSTEM OF VINEYARDING Marquee	TRAINING SYSTEM: Marquee
ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE 150 to 200 m above sea level	ALTITUDE 150 to 200 m above sea level
ESPOSIZIONE Sud-Est	EXPOSURE South-East	POSITION South-East
SUPERFICIE DEL VIGNETO Circa 0,2 Ha	SURFACE OF VINEYARD About 0.2 ha	VINEYARD SURFACE AREA About 0.2 ha
DENSITA' DI CEPPI PER ETTARO 3.704	DENSITY OF VINES PER HECTARE 3.704	VINES DENSITY PER HECTARE 3.704
PRODUZIONE DI UVA PER HA 80 q	PRODUCTION OF GRAPE PER HA 80 q	GRAPE YIELD PER HECTARE 80 q
ETA' MEDIA DELLE VITI 40 anni	AVERAGE AGE OF VINES 40 years old	AVERAGE AGE OF VINES 40 years old
EPOCA DELLA VENDEMMIA A fine	TIME OF HARVEST At the end of September the	HARVEST TIME At the end of September, the

settembre i grappoli d'uva vengono selezionati e raccolti a mano.	bunches of grapes are selected and harvested by hand.	bunches of grapes are selected and harvested by hand.
VINIFICAZIONE Le uve vengono portate in cantina, dove viene effettuata una diraspatura soffice, e vengono lasciate macerare e fermentare per circa 10 giorni in vasche di acciaio inox a temperatura controllata.	VINIFICATION The grapes are taken to the cellar, where a soft destemming is carried out, and are left to macerate and ferment for about 10 days in stainless steel tanks at a controlled temperature.	VINIFICATION: At the winery the grapes are softly destemmed. They are then left to macerate and ferment in stainless steel tanks at a controlled temperature for about 10 days.
EVOLUZIONE E AFFINAMENTO Affinamento in acciaio e successivamente 6 mesi in bottiglia.	EVOLUTION AND REFINING Maturation in stainless steel and then 6 months in bottle.	DEVELOPMENT AND AGING: Maturation in stainless steel and then six months in bottle.
ALCOOL SVOLTO 11,5%	ALCOHOL CONTENT 11.5%.	ALCOHOOL: 11.5%
TEMPERATURA DI SERVIZIO 16-18°C	TEMPERATURE OF SERVING 16-18°C	SERVING TEMPERATURE: 16-18°C
NOTE GUSTATIVE Al calice si presenta di un colore rosso rubino, al naso spiccano gli aromi di frutta rossa come ciliegie e lamponi, a seguire anche profumi speziati e vegetali, qualche nota di chiodo di	TASTING NOTES To the glass it has a red colour ruby colour, the nose is dominated by aromas of red fruits such as cherries and raspberries, followed by spicy and vegetables, some notes of clove and clove and	TASTING NOTES: The wine is ruby red in colour. The nose is dominated by red fruit aromas such as cherries and raspberries, followed by spicy and vegetable aromas and notes of clove and undergrowth.

garofano e di sottobosco. Prende vita così un vino intenso e pieno, dal sapore morbido con una buona persistenza e intensità gustativa.	undergrowth. Thus an intense and full wine comes to life, soft flavour with a good persistence and intensity of flavour.	It is an intense and full wine with a smooth flavour and a good finish in taste.
ABBINAMENTI GASTRONOMICI Si consiglia con antipasti a base di salumi, risotti, selvaggina, grigliate, arrosti e formaggi erborinati.	GASTRONOMIC MATCHES Recommended with cured meat starters, risottos, game, grilled meats, roasts and blue cheeses.	FOOD PAIRINGS: Enjoy it with cured meats appetizers, risottos, game, grilled meat, roasts, or blue cheeses.
BOTTIGLIA 0,750 l	BOTTLE 0.750 l	BOTTLE: 0.750 l
<b>Merlot Vicenza DOC</b>	<b>Merlot Vicenza DOC</b>	<b>Merlot Vicenza DOC</b>
Il Merlot cresce nei freschi pendii di San Germano dei Berici, nel comune di Val Liona. Nel terreno fertile e argilloso il vino acquista diversi sentori morbidi e delicati.	Merlot grows on the cool slopes of San Germano dei Berici, in the municipality of Val Liona. In the fertile and clay soil, the wine acquires various soft and delicate scents.	Merlot vines grow on the cool slopes of San Germano dei Berici, in the Val Liona municipality. It acquires several soft and delicate aromas, thanks to the fertile and clayey soil.
DENOMINAZIONE Merlot Vicenza DOC	DENOMINATION Merlot Vicenza DOC	DENOMINATION Merlot Vicenza DOC
ANNATA 2019	VINTAGE 2019	VINTAGE 2019
VITIGNI Uvaggio di Merlot e Carmenere	VINEYARDS Blend of Merlot and Carmenere	GRAPE VARIETY: Blend of Merlot and Carmenere

UBICAZIONE VITIIGNI Colli Berici	LOCATION VINEYARDS Berici Hills	VINEYARD LOCATION: Berici Hills
SISTEMA DI ALLEVAMENTO Tendone	SYSTEM OF VINEYARDING Marquee	TRAINING SYSTEM: Marquee
ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE From 150 to 200 m. a.s.l.	ALTITUDE From 150 to 200 m. a.s.l.
ESPOSIZIONE Sud – Est	EXPOSURE South - East	POSITION South - East
SUPERFICIE DEL VIGNETO Circa 0,2 Ha	SURFACE OF VINEYARD About 0.2 ha	VINEYARD SURFACE AREA: About 0.2 ha
DENSITA' DI CEPPI PER ETTARO 3.704	DENSITY OF VINES PER HECTARE 3.704	VINES DENSITY PER HECTARE: 80 q
PRODUZIONE DI UVA PER HA 80 q	PRODUCTION OF GRAPE PER HA 80 q	GRAPE YIELD PER HECTARE 80 q
ETA' MEDIA DELLE VITI 40 anni	AVERAGE AGE OF VINES 40 years old	AVERAGE AGE OF VINES 40 years old
EPOCA DELLA VENDEMMIA A fine settembre i grappoli d'uva vengono selezionati e raccolti a mano.	TIME OF HARVEST At the end of September, the bunches of grapes are selected and harvested by hand.	HARVEST TIME: At the end of September, the bunches of grapes are selected and harvested by hand.
VINIFICAZIONE Le uve vengono portate in cantina, dove viene effettuata una diraspatura soffice, e vengono lasciate macerare per circa 10 giorni in vasche	VINIFICATION The grapes are taken to the winery where they are destemmed is carried out, and are left to macerate for about 10 days in stainless	VINIFICATION: At the winery the grapes are softly destemmed. Then, they are left to macerate in stainless steel tanks at a controlled temperature for about 10 days

di acciaio inox a temperatura controllata.	steel tanks at a controlled temperature.	
EVOLUZIONE E AFFINAMENTO Affinamento in acciaio e 6 mesi in bottiglia.	EVOLUTION AND REFINING Maturation in stainless steel and 6 months in bottle.	DEVELOPMENT AND AGING: Ageing in stainless steel and then six months in bottle
ALCOOL SVOLTO 12%	ALCOHOL CONTENT 12%.	ALCOHOL: 12%.
TEMPERATURA DI SERVIZIO 16-18°C	TEMPERATURE OF SERVING 16-18°C	SERVING TEMPERATURE 16-18°C
NOTE DEGUSTATIVE Al calice si presenta di un rosso rubino brillante, con dei riflessi violacei. Spiccano poi le spezie, come il pepe, ma anche note di frutta rossa matura accompagnata da sentori delicati di more e ciliegia. Al palato risulta intenso e pieno, dal sapore morbido con tannini vellutati.	TASTING NOTES In the glass it is a brilliant ruby red ruby red with violet reflections. Spices, such as pepper, stand out, as well as notes of ripe red fruit accompanied by delicate hints of blackberries and cherries. The palate is intense and full, with a smooth flavour with velvety tannins.	TASTING NOTES: The wine has a brilliant ruby red colour with purplish highlights. Spices, such as pepper, stand out, as well as ripe red fruity notes along with delicate aroma of blackberries and cherries. The palate is intense and full, featuring a smooth flavour and velvety tannins.
ABBINAMENTI GASTRONOMICI Si consiglia con antipasti a base di salumi, risotti, selvaggina, grigliate, arrosti e formaggi erborinati.	PAIRINGS GASTRONOMIC Recommended with starters based on cured meats, risottos, game, grilled	FOOD PAIRINGS: Enjoy it with cured meat appetizers, risottos, game, grilled meat, roasts or blue cheeses.

	meats, roasts and blue cheeses.	
BOTTIGLIA 0,750 l	BOTTLE 0.750 l	BOTTLE: 0.750 l
<b>Cabernet Sauvignon Colli Berici DOC</b>	<b>Cabernet Sauvignon Colli Berici DOC</b>	<b>Cabernet Sauvignon Colli Berici DOC</b>
Agnés: Impara ad avere cura degli altri come bisogna averne del terreno e del raccolto. “Buon vino fa buon sangue.”	Agnés: Learn to care for others as one must care for the soil and the harvest. "Good wine is good blood."	Agnés: Take care for other people as well as for the soil and the harvest. “Buon vino fa buon sangue.” (“Good wine makes good blood”).
DENOMINAZIONE Cabernet Sauvignon Colli Berici DOC	DENOMINATION Cabernet Sauvignon Colli Berici DOC	DENOMINATION Cabernet Sauvignon Colli Berici DOC
ANNATA 2020	VINTAGE 2020	VINTAGE 2020
TIPOLOGIA DEL TERRENO Vulcanico	TIPOLOGY OF SOIL Volcanic	SOIL Volcanic
VITIGNI 100% Cabernet Sauvignon	GRAPE VARIETIES 100% Cabernet Sauvignon	GRAPE VARIETY 100% Cabernet Sauvignon
SISTEMA DI ALLEVAMENTO Spalliera	SYSTEM OF VINEYARDING Espalier	TRAINING SYSTEM: Espalier
ALTITUDINE 150 - 200 m. s.l.m.	ALTITUDE 150 - 200 m. a.s.l.	ALTITUDE 150 - 200 m. a.s.l.
ESPOSIZIONE Sud	EXPOSURE South	POSITION South

SUPERFICIE DEL VIGNETO 0,28 Ha	SURFACE OF VINEYARD 0.28 Ha	VINEYARD SURFACE AREA: 0.28 Ha
DENSITA' DI CEPI PER ETTARO 3.704	DENSITY OF HOPES PER HECTAR 3.704	VINES DENSITY PER HECTARE: 3.704
PRODUZIONE DI UVA PER HA 68 q	PRODUCTION OF GRAPE PER HA 68 q	GRAPE YIELD PER HECTARE: 68 q
ETA' MEDIA DELLE VITI 20 anni	AVERAGE AGE OF VINES 20 years old	AVERAGE AGE OF VINES 20 years old
EPOCA DELLA VENDEMMIA A fine settembre i grappoli d'uva vengono selezionati e raccolti a mano.	TIME OF HARVEST At the end of September, the bunches of grapes are selected and harvested by hand.	HARVEST TIME At the end of September, the bunches of grapes are selected and harvested by hand.
VINIFICAZIONE Le uve vengono portate in cantina, dove viene effettuata una diraspatura soffice, e vengono lasciate macerare e fermentare per circa 10 giorni in vasche di acciaio inox a temperatura controllata.	VINIFICATION The grapes are taken to the winery where a soft destemming is carried out, and are left to macerate and ferment for about 10 days in stainless steel tanks at a controlled temperature.	VINIFICATION: At the winery the grapes are softly destemmed. Then, they are left to macerate and ferment in stainless steel tanks at a controlled temperature for about 10 days.
EVOLUZIONE E AFFINAMENTO Affinamento in acciaio e successivamente 6 mesi in bottiglia.	EVOLUTION AND REFINING Maturation in stainless steel and subsequently 6 months in bottle.	DEVELOPMENT AND AGING: ageing in stainless steel and then six months in bottle.

ALCOOL SVOLTO 13,5%	ALCOHOL CONTENT 13.5%.	ALCOHOOL: 13.5%
TEMPERATURA DI SERVIZIO 16-18°C	SERVING TEMPERATURE 16-18°C	SERVING TEMPERATURE: 16-18°C
NOTE GUSTATIVE Un vino rosso rubino, dal profumo speziato, con sentori di pepe, si sposta poi a sentori vegetali e fruttati, con note di mirtilli e ribes. Al palato il vino è fresco, con una calda morbidezza e una ricca struttura che lo rende elegante ed equilibrato.	TASTING NOTES A ruby red wine, with a perfume spicy, with hints of pepper, it then shifts to vegetal and fruity, with notes of blueberries and currants. On the palate the wine is fresh, with a warm softness and a rich structure that makes it elegant and balanced.	TASTING NOTES: The wine is ruby red in colour. It has a spicy aroma with pepper notes that turn into vegetal and fruity hints, such as blueberries and currants. The palate is fresh, featuring warm softness and a firm texture that makes it elegant and balanced.
ABBINAMENTI GASTRONOMICI Si abbina con carni rosse, piatti dal gusto forte, selvaggina speziata e aromatica e formaggi a pasta dura.	PAIRINGS GASTRONOMIC It goes well with red meats, dishes with strong flavours, spicy and aromatic game and aromatic and hard cheeses.	FOOD PAIRINGS It pairs with red meat, strong-tasting dishes, spicy and aromatic game and hard cheeses.
BOTTIGLIA 0,750 l	BOTTLE 0.750 l	BOTTLE: 0.750 l
<b>Rosso della Volpe – Cabernet Sauvignon Vicenza DOC</b>	<b>Rosso della Volpe - Cabernet Sauvignon Vicenza DOC</b>	<b>Rosso della Volpe – Cabernet Sauvignon Vicenza DOC</b>
Dalle finestre della cantina, volgendo lo sguardo verso Nord, si vedono i vigneti	From the cellar windows, looking northwards, one can see the historic	The historic Cabernet Sauvignon vineyards can be seen from the winery's



storici di Cabernet Sauvignon; dove grazie ai terreni di origine vulcanica garantiscono al vino una struttura complessa ed equilibrata.	vineyards of Cabernet Sauvignon; where the volcanic soils guarantee the wine a complex and balanced structure.	windows looking northwards. There, the volcanic soil guarantees the wine a complex and balanced structure.
DENOMINAZIONE Cabernet Sauvignon Vicenza DOC	DENOMINATION Cabernet Sauvignon Vicenza DOC	DENOMINATION Cabernet Sauvignon Vicenza DOC
ANNATA 2018	VINTAGE 2018	VINTAGE 2018
TIPOLOGIA DEL TERRENO Vulcanico a tratti marnoso, ricco di sedimenti organici fossilizzati.	TIPOLOGY OF SOIL Volcanic with marly sections, rich in fossilised organic sediments.	SOIL Volcanic with marly sections and rich in fossilised organic sediments.
VITIGNI Cabernet Sauvignon 100%	GRAPE VARIETIES 100% Cabernet Sauvignon	GRAPE VARIETY 100% Cabernet Sauvignon
SISTEMA DI ALLEVAMENTO Spalliera	SYSTEM OF CULTIVATION Espalier	TRAINING SYSTEM: Espalier
ALTITUDINE Da 150 a 200 m. s.l.m.	ALTITUDE From 150 to 200 m. a.s.l.	ALTITUDE From 150 to 200 m. a.s.l.
ESPOSIZIONE Sud	EXPOSURE South	POSITION South
SUPERFICIE DEL VIGNETO 0,28 Ha	SURFACE OF VINEYARD 0.28 Ha	VINEYARD SURFACE AREA: 0.28 Ha
DENSITA' DI CEPPI PER ETTARO 3.704	DENSITY OF VINES PER HECTARE 3.704	VINES DENSITY PER HECTARE 3.704

PRODUZIONE DI UVA PER HA 68 q	PRODUCTION OF GRAPE PER HA 68 q	GRAPE YIELD PER HECTARE 68 q
ETA' MEDIA DELLE VITI 20 anni	AVERAGE AGE OF VINES 20 years old	AVERAGE AGE OF VINES 20 years old
EPOCA DELLA VENDEMMIA A inizio ottobre vengono selezionate le uve e raccolte a mano.	TIME OF HARVEST At the beginning of October the grapes and harvested by hand.	HARVEST TIME: At the beginning of October the grapes and harvested by hand.
VINIFICAZIONE Dopo la diraspatura e una pigiatura soffice, segue poi la macerazione: il mosto viene lasciato a contatto con le bucce e successivamente vinificato in vasche di acciaio inox a temperatura controllata.	VINIFICATION After destemming and a crushing pressing, maceration follows: the must is left in contact with the skins and then vinified in stainless steel tanks at a controlled temperature.	VINIFICATION: After the destemming and a soft crushing, the maceration is carried out. The must is left in contact with the skins and then vinified in stainless steel tanks at a controlled temperature.
EVOLUZIONE E AFFINAMENTO Affinamento in barrique di rovere da 225 l e successivamente 12 mesi in bottiglia.	EVOLUTION AND REFINING Maturation in oak barriques of 225 l and subsequently 12 months in bottle.	DEVELOPMENT AND AGING: Ageing in oak barriques of 225 l and then twelve months in bottle.
ALCOOL SVOLTO 14%	ALCOHOL CONTENT 14%.	ALCOHOL: 14%
NOTE DEGUSTATIVE Dal colore rosso rubino intenso, con riflessi granati,	TASTING NOTES Intense ruby red colour, with garnet reflections, the	TASTING NOTES: This wine has an intense ruby red colour with garnet

spiccano aromi speziati, fruttati e tostati, con note di caffè, cacao e tabacco. Al palato spicca un elegante tannicità con una buona persistenza.	aromas are spicy, fruity and roasted aromas, with notes of coffee, cocoa and tobacco. An elegant tannicity stands out on the palate with a good persistence.	highlights. On the nose, a spicy, fruity and roasted bouquet stands out, with coffee, cocoa and tobacco notes. An elegant tannicity with a good finish is remarkable on the palate.
ABBINAMENTI GASTRONOMICI Si abbina con tagli di carni rosse importanti, selvaggina e formaggi stagionati.	PAIRINGS GASTRONOMIC It goes well with cuts of red meats, game and mature cheeses.	FOOD PAIRINGS: It pairs with finest red meat cuts, game and aged cheeses.
TEMPERATURA DI SERVIZIO 16-18°C	SERVING TEMPERATURE 16-18°C	SERVING TEMPERATURE: 16-18°C
BOTTIGLIA 0,750	BOTTLE 0.750	BOTTLE: 0.750 l

#### 4.2 Translation analysis: methodology

In the previous section, the translation of the “Cantina 3V” website was presented. This section illustrates and discusses the translation choices made. Specifically, it analyses the methodology adopted to translate the website.

First of all, what is important to point out is that the translation of the “Cantina 3V” website is the result of both human and machine translation. In this sense, I post-edited and adapted to the target audience the machine translated text generated by DeepL. I decided to use DeepL since it is a neural machine translation system which, in contrast to other types of machine translation software, performs “better in keeping the word order, inserting function words correctly, improving morphological agreement, and making better lexical choices”.<sup>351</sup> This is achieved thanks to the capacity of learning from algorithms re-using patterns stored in text corpora. Accordingly, neural machine

<sup>351</sup> Varela Salinas M.-J., “Google Translate and DeepL: breaking taboos in translator training. Observational study and analysis”, 2023, p. 246.

translation performs better in terms of word-representation and word-prediction.<sup>352</sup> In addition, DeepL is used by LawLinguists, the juridical translation agency with whom I undertook my curricular internship. Moreover, DeepL was used during the course of English translation of the second year of the LCC master's degree course in Padua, which focused on legal translation.

The second tool that helped me during the translation process was SDL Trados Studio. This tool combines a few translation technologies that can help the translator during the translation process, such as a translation memory (TM) and a term base (TB). In order to use SDL Trados Studio and the associated translation tools, I had to follow some steps. First of all, I had to create a new local project on SDL Trados Studio, where I uploaded the source text to be translated. Secondly, I had to create a new and empty translation memory and term base associated to the local project. At this point, I could start to translate the text and save my translations into the TM and TB by confirming the segments.

This was particularly useful when dealing with the translation of wine's technical sheets, due to their repetitive sentences and the high technicality of terms which require coherence of translation. Hence, using the TM helped me to speed up the process since, when I had to translate a previously translated segment, the TM provided me with the translation choice that I had already made and saved. Thus, I only had to check the accuracy of the translation provided and confirm the segment. In addition, the use of the TB was also useful as I could save the translation and equivalence of each term. Moreover, I could also save additional information about each term, such as its context of use. This enabled me to choose the most suitable term for a given context. Then, also the TB provided me with the translation of terms that had been already translated. In this sense, the use of both translation memory and term base helped me add consistency and coherence to my final translation. Thus, I could apply the same solution to a segment found in different parts of the text.

The third tool I used is a corpus of websites of Napa Valley wineries I created. I used this corpus to check the accuracy of terms, their collocations, and the accuracy of style.

Then, I used various glossaries and vocabularies in order to find the most suitable translation of terms. The glossary I used the most was the Watson's Wine Glossary, an

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<sup>352</sup> *Ibidem*.

online wine glossary founded by George Giles Watson, a linguist and well-known native-English translator. It was very useful to check whether a term was actually used in the wine field and which dimension of wine it was associated with. Other glossaries I used were Proz.com and Wordreference. Specifically, Proz.com is an online community of freelancer translators where it is possible to search for terminology and freelancer translators can find job opportunities.<sup>353</sup> These two online resources were particularly useful when I could not find any solutions on the Watson's Wine Glossary.

Finally, the last resource I used to translate was the English website of some Danish, Belgian and Italian wineries in order to address some cultural problems faced during the translation process, some of which will be dealt with later on in this chapter.

#### *4.3 Translation analysis: problems and translation choices*

This section focuses on the analysis of the challenges faced during the translation process and on the translation strategies and techniques adopted to overcome them.

First of all, it is important to specify what translation problems are. Translation problems are defined as objective difficulties that the translator may encounter when carrying out a translation task.<sup>354</sup> Specifically, these differ from translation difficulties that are subjective difficulties translators may face depending on the translators' capabilities. Hurtado Albir (2001) identifies four main translation problems: linguistics problems, extralinguistic problems, instrumental problems and pragmatic problems. Linguistic problems are those related to the differences between the source language and the target language in different aspects: lexical, morphosyntactic, stylistic and textual (coherence, cohesion, thematic progression, textual genres, and intertextuality).<sup>355</sup> Extralinguistic problems are related to thematic, cultural or encyclopaedic issues. Then, Instrumental problems have to do with problems encountered in using computer-based instruments but also in retrieving information. Finally, pragmatic problems are those related to the author's intentionality, as well as those arising from the characteristics of the addressee and the context in which the translation is carried out.<sup>356</sup>

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<sup>353</sup> Proz.com, <https://www.proz.com/>

<sup>354</sup> Albir H., *Traducción y traductología : introducción a la traductología*, 2001, p. 282

<sup>355</sup> *Ivi*, p. 288

<sup>356</sup> *Ibidem*.

In order to solve these problems, translators need to adopt a series of translation strategies and techniques. Translation strategies are defined by Albir as “procedures (conscious or unconscious, verbal or nonverbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind”.<sup>357</sup> These are classified as follows: strategies related to the acquisition, interpretation, and analysis of the information; strategies related to the understanding of information, and strategies related to the expression of information.<sup>358</sup>

On the other hand, translation techniques are “procedures to analyse and classify how translation equivalence works”.<sup>359</sup> In this sense translation techniques are characterized by five elements: they affect the result of the translation, they are classified by comparison with the original, they work on a micro-unit level, they are discursive and contextual, and they are functional. The main translation techniques used in this study are the following ones<sup>360</sup>:

1. Adaptation: replacement of a source text (ST) cultural element with one of the target text (TT).
2. Amplification: introduction of new elements in the TT that are not specified in the ST.
3. Borrowing: use of a ST word or expression in the TT.
4. Calque: lexical or structural literal translation of a word or expression.
5. Compensation: introduction of a ST element in a different place in the TT due to the impossibility of expressing it in the same place.
6. Description: replacement of a term or expression with the description of its form or function.
7. Discursive creation: establishment of a temporary unpredictable association.
8. Established equivalent: use of an equivalent term or expression recognized by dictionaries or language in use of the target language.
9. Generalization: use of a more neutral or general term.
10. Linguistic amplification: addition of linguistic terms in the TT.

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<sup>357</sup> Molina L. and Albir H., “Translation Techniques Revisited: A Dynamic and Functionalist Approach”, 2002, p. 508

<sup>358</sup> Albir H., *Traducción y traductología : introducción a la traductología*, 2001, p. 273

<sup>359</sup> Molina L. and Albir H., “Translation Techniques Revisited: A Dynamic and Functionalist Approach”, 2002, p. 509

<sup>360</sup> Ivi, pp. 509-511

11. Linguistic compression: reduction of linguistic elements in the TT.
12. Literal translation: word for word translation of a word or expression.
13. Modulation: modification of the point of view of the ST.
14. Particularization: use of a more precise term.
15. Reduction: compression of ST information in the TT.
16. Substitution: replacement of linguistic elements with paralinguistic elements or vice versa.
17. Transposition: modification of a grammatical category.
18. Variation: modification of linguistic or paralinguistic elements.

In addition to this, it is important to point out that translation strategies and translation techniques are related, since the strategies are adopted to find a solution and this solution is applied by means of techniques.<sup>361</sup>

During the translation of the “Cantina 3V” website I encountered a number of linguistic challenges and some extralinguistic, pragmatic and instrumental issues. These mainly concerned the translation of technical terms, tasting notes, proverbs, names of wines and denomination, and the winery introduction.

First of all, while translating technical terms I mainly encountered linguistic challenges related to the lexical plan, as shown Table 21 below.

Table 21: linguistic challenges related to the lexical plan.

Source text	DeepL	Post-editing
<p><i>Caratteristiche</i></p> <ul style="list-style-type: none"> <li>• <i>Denominazione:</i> Pinot Grigio delle Venezie DOC</li> <li>• <i>Vinificazione:</i> Le uve vengono portate in cantina, dopo la <i>diraspatura</i> e una <i>pigiatura</i> soffice, segue poi la <i>macerazione:</i> il</li> </ul>	<p><i>Characteristics</i></p> <ul style="list-style-type: none"> <li>• <i>Denomination:</i> Pinot Grigio delle Venezie DOC</li> <li>• <i>Vinification:</i> The grapes are brought to the winery, after <i>destemming</i> and soft <i>crushing</i>, followed by <i>maceration:</i> the must is left in contact with the skins and</li> </ul>	<p><i>Wine profile</i></p> <ul style="list-style-type: none"> <li>• <i>Denomination:</i> Pinot Grigio delle Venezie DOC</li> <li>• <i>Vinification:</i> At the winery the grapes are <i>destemmed</i>, softly <i>crushed</i> and then <i>macerized</i>. The must is left to <i>vinify</i> in contact with the skins. Once the</li> </ul>

<sup>361</sup> Ivi, p. 508

<p><i>mosto</i> viene lasciato a contatto con le bucce e vengono <i>vinificate</i> in vasche di acciaio inox a temperatura controllata.</p> <ul style="list-style-type: none"> <li>• <i>Temperatura di servizio</i>: 10-12°C</li> <li>• <i>Varietà delle uve</i>: Pinot Grigio 100%</li> <li>• <i>Gradazione alcolica</i>: 12,5%</li> </ul>	<p><i>vinified</i> in temperature-controlled stainless steel tanks.</p> <ul style="list-style-type: none"> <li>• <i>Serving temperature</i>: 10-12°C</li> <li>• <i>Grape variety</i>: 100% Pinot Grigio</li> <li>• <i>Alcohol content</i>: 12.5%.</li> </ul>	<p>skins are removed, the must is left to <i>vinify</i> in stainless steel tanks at a controlled temperature.</p> <ul style="list-style-type: none"> <li>• <i>Serving temperature</i>: 10-12°C.</li> <li>• <i>Grape variety</i>: 100% Pinot Grigio</li> <li>• <i>Alcohol</i>: 12.5%</li> </ul>
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As can be seen, the terms involved are technical terms or semi-technical terms that refer to the winemaking process. To solve the challenge of technical terms translation, I searched for establishment equivalents on Watson’s Wine Glossary and then I checked their accuracy on the corpus I created.

In addition to that, it is worth discussing how I translated the labels “*caratteristiche*”, “*denominazione*”, and “*varietà delle uve*”. At first, I translated these terms as follows: “*caratteristiche > wine specs*”, “*denominazione > appellation*”, and “*varietà delle uve > varietals*”. These are established equivalents used by Napa Valley wineries to describe wines. However, even though these solutions are pretty accurate to use in the wine field, they might not be clear for the audience I am referring to. I thus checked the English website of some Danish, Belgian and Italian wineries to see what the most accurate solution for both the wine field and the audience are. I came to the conclusion that the most suitable translations for my purposes are the following: “*caratteristiche > wine profile*”, “*denominazione > denomination*”, and “*varietà delle uve > grape variety*”.

Another linguistic problem related to vocabulary that need to be mentioned is the translation of “*profumi*”, “*sentori*”, and “*aromi*”, as Table 22 shows.

Table 22: linguistic problems related to the lexical plan.

Source text	DeepL	Post-editing
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<p>[...] Al calice si presenta di un colore rosso rubino, al naso spiccano gli <i>aromi</i> di frutta rossa come ciliegie e lamponi, a seguire anche <i>profumi</i> speziati e vegetali, qualche nota di chiodo di garofano e di sottobosco. [...]</p>	<p>The wine is ruby red in colour in the glass, the nose is dominated by <i>aromas</i> of red fruit such as cherries and raspberries, followed by spicy and vegetable <i>aromas</i>, some notes of clove and undergrowth. [...]</p>	<p>[...] The wine is ruby red in colour. The nose is dominated by red fruit <i>aromas</i> such as cherries and raspberries, followed by spicy and vegetable <i>aromas</i> and notes of clove and undergrowth. [...]</p>
<p>[...] Nel terreno fertile e argilloso il vino acquista diversi <i>sentori</i> morbidi e delicati. [...]</p>	<p>In the fertile, clayey soil, the wine acquires various soft and delicate <i>scents</i>. [...]</p>	<p>[...] It acquires several soft and delicate <i>aromas</i>, thanks to the fertile and clayey soil. [...]</p>

According to Lehrer, there are two terms used by wine experts to describe the perfume of a wine: *bouquet* and *aroma*. *Bouquet* refers to the perfume the wine acquires after fermentation and aging. On the other hand, *aroma* is used to describe the perfume a wine acquires as a result of the grape variety's smell.<sup>362</sup> In this case, I decided to ask Deborah, the owner of the winery, to understand when it was most accurate to use *bouquet* and when *aroma*. She explained to me that the perfume of "La Volpe" collection wines is the result of fermentation and aging, while the perfume of the other wines is the result of the grape variety's smell. Thus, *bouquet* was more accurate for the description of "La Volpe" collection wines, and *aroma* for other wines.

With regard to the translation of tasting notes, I encountered linguistic problems related to the style and textuality of the text (Table 23).

<sup>362</sup> Lehrer A., "Talking about wine", 1975 pp. 906

Table 23: linguistic problems related to the stylistic and textual plan.

Source text	DeepL	Post-editing
<p>Descrizione</p> <p><i>Alla vista si nota il colore giallo paglierino e il perlage fine e persistente. Tra i profumi spiccano i frutti a polpa bianca, come pera e pesca, delicati fiori bianchi e ricorda inoltre la crosta di pane. Alla beva si percepisce la pienezza e l'eleganza, fresco e morbido al palato, lascia spazio ad una piacevole sapidità finale.</i></p> <p>[...]</p>	<p>Description</p> <p><i>The straw-yellow colour and fine, persistent perlage are noticeable at first glance. The bouquet includes white-fleshed fruits such as pear and peach, delicate white flowers and also recalls bread crust. On the drink, fullness and elegance are perceived, fresh and soft on the palate, leaving room for a pleasant savoury finish.</i></p> <p>[...]</p>	<p>Tasting notes</p> <p><i>The wine is straw yellow in colour with a fine and persistent perlage. The nose is dominated by white-fleshed fruits, such as pear and peach, delicate white flowers and also reminiscent of bread crust. The palate is elegant and full but with fresh and soft notes. It leaves room for a final pleasant savoury taste.</i></p> <p>[...]</p>

To translate the first two highlighted sentences, I adopted the technique of modulation, changing the point of view of the sentence and putting the subject first. The reason for this was to find a solution that could be as clear as possible for the audience I am addressing. In this sense, I decided to adopt the most common unmarked word order for declaratives that is: subject, predicator, and then attributes and settings.<sup>363</sup> In addition to that, this was also a stylistic choice, as to describe the three main dimensions of a wine (i.e. appearance, smell, and taste), wine experts refer to them as: wine's colour, wine's nose and wine's palate.<sup>364</sup> Thus, it was more accurate for the context to rephrase the machine translation solution and to translate this part by putting the subject at the beginning of the sentence and referring to the three dimensions as "the nose", "the palate, and "the color". Moreover, I encountered a pragmatic problem with the translation of

<sup>363</sup> Verspoor M. And Sauter K., *English Sentence Analysis*, 2000, p. 23 and Coles R. *A companion to grammar and information structures*, 2010, p. 22

<sup>364</sup> Arroyo L. B., Valdivieso S. L., "The phraseology of wine and olive oil tasting notes", 2022, p. 39

“ricorda inoltre la crosta di pane”. Here, the problem is the source text which is not grammatically correct. Hence, It would be more accurate to say ” *Tra i profumi spiccano i frutti a polpa bianca, come pera e pesca, delicati fiori bianchi e reminiscenze di crosta di pane*”. Thus, I applied the transposition technique and turned the verb ”ricordare” into the noun ”reminiscent”.

I also adopted these strategies and techniques to translate the brief introduction to wines at the beginning of the technical sheets, as shown in Table 24. Specifically, for the translation of the first sentence, I adopted the modulation technique to put the subject at the beginning of the sentence in order to render the English text as clear as possible for the audience I am addressing, that is non-native English speakers.

Table 24: translation of the introduction to wines’ technical sheet

Source text	DeepL	Post-editing
Nella valle orientata a Nord delle colline si coltivano i filari a guyot delle viti Glera. <i>Un piccolo fazzoletto di terra dedicato a questa neo viticoltura che dà vita a un vino profumato e fresco, grazie al terreno e alle escursioni termiche presenti in questo territorio.</i>	In the valley to the north of the hills, Guyot rows of Glera vines are cultivated. <i>A small handkerchief of land dedicated to this neo viticulture that gives life to a perfumed and fresh wine, thanks to the soil and the temperature range in this area.</i>	Glera vines are cultivated in Guyot rows in the north-oriented valley of the hills. <i>This neo viticulture occupies a small piece of land, whose soil and temperature ranges contribute to the creation of a scented and fresh wine.</i>

Furthermore, we can notice a pragmatic problem related to the second sentence in italics of the source text. Hence, it would be more accurate to say “*Un piccolo fazzoletto di terra dedicato a questa neo viticoltura ~~e~~ dà vita a un vino profumato e fresco, grazie al terreno e alle escursioni termiche presenti in questo territorio*”. Thus, I adopted the modulation to change the focus of the sentence and make it clearer for the Danish and Belgian audiences.

Another problem related to tasting notes concerned the translation of vinification methods, as shown in Table 25 below.

Table 25: linguistic problem related to the style of the text.

Source text	DeepL	Post-editing
<p>[...]</p> <ul style="list-style-type: none"> <li>• Vinificazione: <i>Le uve vengono portate in cantina, dopo la diraspatura e una pigiatura soffice, segue poi la macerazione: il mosto viene lasciato a contatto con le bucce e vengono vinificate in vasche di acciaio inox a temperatura controllata.</i></li> </ul> <p>[...]</p>	<p>[...]</p> <ul style="list-style-type: none"> <li>• Vinification: <i>The grapes are brought to the winery, after destemming and soft crushing, followed by maceration: the must is left in contact with the skins and vinified in temperature-controlled stainless steel tanks.</i></li> </ul> <p>[...]</p>	<p>[...]</p> <ul style="list-style-type: none"> <li>• Vinification: <i>At the winery the grapes are destemmed, softly crushed and then macerized. The must is left to vinify in contact with the skins. Once the skins are removed, the must is left to vinify in stainless steel tanks at a controlled temperature.</i></li> </ul> <p>[...]</p>

In this case, I encountered a linguistic problem related to the style of the text. As we can see the Italian description is made up of just one sentence, and to read better in English it needs to be divided into more than one sentences since, as we can notice from the machine translated solution, the English version would be too long. I adopted the strategy of linguistic compression to translate the first sentence: “*Le uve vengono portate in cantina, dopo la diraspatura e una pigiatura soffice, segue poi la macerazione*”. Hence, while the Italian has seventeen linguistic elements, the English translation has twelve “*At the winery the grapes are destemmed, softly crushed and then macerized*”. In addition to that, we can also notice the use of the transposition technique for which I turned the nouns “*diraspatura*”, “*pigiatura*” and “*macerazione*” into verbs “*the grapes are destemmed, softly crushed and then macerized*”.

This part also exemplifies a pragmatic issue related to the intentionality of the author. This problem refers to the translation of “*il mosto viene lasciato a contatto con le bucce*

*e vengono vinificate in vasche di acciaio inox a temperatura controllata*”. The Italian is a bit ambiguous since it is not clear whether the must is vinified in contact with the grape skin and if the object of the vinification is the must due to the inconsistency between “*mosto*”, masculine noun, and “*vengono vinificate*” which refers to a feminine noun. I asked Deborah to help me understand the meaning of this part. The explanation she gave me is that the must is left to vinify in contact with the skin. Then the skin is removed, and the must is left to vinify in stainless steel tanks at a controlled temperature. To be able to convey the meaning of the source text, I decided to adopt the amplification technique and linguistic amplification.

On the other hand, I used the reduction and linguistic compression techniques for the translation of the Epifania tasting notes, as shown in Table 26 below.

Table 26: example of linguistic compression.

Source text	DeepL	Post-editing
[...] Al calice si presenta di un colore rosso rubino, al naso spiccano gli aromi di frutta rossa come ciliegie e lamponi, a seguire anche profumi speziati e vegetali, qualche nota di chiodo di garofano e di sottobosco. <i>Prende vita così un vino intenso e pieno, dal sapore morbido con una buona persistenza e intensità gustativa.</i> [...]	[...] The wine is ruby red in colour in the glass, the nose is dominated by aromas of red fruit such as cherries and raspberries, followed by spicy and vegetable aromas, some notes of clove and undergrowth. <i>Thus an intense and full wine comes to life, with a smooth flavour and good persistence and intensity of taste.</i> [...]	[...] The wine is ruby red in colour. The nose is dominated by red fruit aromas such as cherries and raspberries, followed by spicy and vegetable aromas and notes of clove and undergrowth. <i>It is an intense and full wine with a smooth flavour and a good finish in taste.</i> [...]

I decided not to translate “*prende vita così*” since the previous sentences do not make reference to the creation of the wine and adopting the solution put forward by the machine translation would be a bit confusing to.

An extralinguistic issue I faced during the translation of tasting notes concerned the translation of Italian cuisine and Italian meals, such as "*primi piatti*", "*secondi piatti*" etc., as shown in Table 27 below. To tackle this issue, I checked the menu of some Danish and Belgian restaurants to see how they classify the meals. I found out they only have appetizers, main dishes and desserts. Thus, I decided to use the more general expression "meals" or "dishes" to adapt this part to the target audience. In this sense, I adopted the techniques of adaptation and generalization.

Table 27: extralinguistic problem related to cultural elements.

Source text	DeepL	Post-editing
Ottimi come aperitivo, con <i>primi piatti di verdure e secondi a base di pesce o carni bianche e formaggi</i> [...]	Excellent as an aperitif, with <i>vegetable first courses and fish or white meat and cheese main courses</i> [...]	They excellently pair with aperitifs, cheese, <i>vegetable, and fish or white meat dishes.</i> [...]

On the other hand, I encountered extralinguistic problems during the translation of proverbs, and wines' name and denomination. As we can see from Table 28, to translate these elements I adopted the technique of borrowing and literal translation. In this sense, I kept the Italian version for wine's denomination, while for proverbs and wine's name I added their literal translation in brackets. The reason for doing this is twofold: to convey the Italian culture and identity proper of "Cantina 3V", and to enable the audience to have an idea of what proverbs and wines' names refer to.

Table 28: Extralinguistic problems related to cultural elements.

Source text	DeepL	Post-editing
Prosecco DOC Spumante Brut millesimato [...]	Prosecco DOC Spumante Brut vintage [...]	Prosecco DOC Spumante Brut millesimato [...]

<p>Rosso della Volpe – Cabernet Sauvignon Vicenza DOC</p> <p><i>La Volpe Rossa</i>: si dice che la sua presenza sia in grado di osteggiare le forze metereologiche o di altro tipo che possono mettere in ginocchio il raccolto e l’agricoltura.</p> <p>[...]</p>	<p>Rosso della Volpe - Cabernet Sauvignon Vicenza DOC</p> <p><i>The Red Fox</i>: its presence is said to ward off weather or other forces that can bring crops and agriculture to their knees.</p> <p>[...]</p>	<p>Rosso della Volpe – Cabernet Sauvignon Vicenza DOC</p> <p><i>“Volpe Rossa” (Red Fox)</i>: it is said that the Red Fox wards off the weather or other forces that that can bring crops and agriculture to their knees.</p> <p>[...]</p>
<p>[...]</p> <p>“Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto.”</p> <p>[...]</p>	<p>[...]</p> <p>"He who prunes in March and hoes in August, expect neither bread nor must."</p> <p>[...]</p>	<p>[...]</p> <p>“Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto.” (“Those who prune in March and hoe in August, should expect neither bread nor must”).</p> <p>[...]</p>

Specifically, regarding the translation of the wine’s denomination, it seems that it is proper of the Italian culture of wine to indicate the grape variety of the wine along with its name. In this sense, it is more accurate to leave the Italian denomination in the target text.

I also found the translation of *“Dove il vino è ancora uva, il viticoltore fa la differenza”* a bit problematic. Here, we are facing a pragmatic problem as the source text is a bit ambiguous. The owner wanted to say that when wine is naturally produced from grapes without the use of chemical agents, the winegrower makes the difference. However, I did not want to translate it with its explanation (description technique) since I wanted to make it sound like a proverb as the source text does. Thus, I decided to keep the Italian version followed by its literal translation and its interpretation. In this sense I adopted the borrowing, literal translation.

Table 29: pragmatic problems due to the ambiguity of the source text.

Source text	DeepL	Post-editing
Dove il vino è ancora uva, il viticoltore fa la differenza [...]	Where wine is still grapes, the winegrower makes the difference [...]	Dove il vino è ancora uva, il viticoltore fa la differenza (When wine generates from grapes, the winegrower makes the difference) - <i>The better the vine is cultivated, the better the wine</i> [...]

Finally, regarding the translation of the winery’s introduction, I had to make some linguistic and pragmatic choices. The linguistic one that are worth mentioning is related to the differences existing between the Italian and English use of some verbs. As we can see from Table 30 below, the translation of the second column is not correct as “begin” is a stative verb, so it cannot be used dynamically. This is a problem that led to a linguistic error due to the interference between the two languages.

Table 30: linguistic problems related to the syntactic plan.

Source text	Post-editing (Wrong)	Post-editing (Correct)
Dalla metà del 1800 la famiglia Volpato <i>ha cominciato</i> a vinificare nelle colline di Terrossa (VR), all’ombra dell’antico vulcano di Monte Calvarina	Since the mid-1800s, Volpato family <i>has begun winemaking</i> in Terrossa hill (VR), behind the ancient volcano of Monte Calvarina.	In the mid-1800s, the Volpato family <i>begun making wine</i> on the Terrossa hill (VR), behind Monte Calvarina, a former volcano.

Furthermore, Table 31 below shows another pragmatic issue I encountered. In this case, the problem is the source text which is a bit redundant. Hence, as we can notice, the machine translation version is not accurate as it reflects the redundancy of the Italian text. Thus, I adopted the reduction and linguistic compression to reformulate this part and make the target text clearer and less redundant.



Table 31: pragmatic problem due to the source text.

Source text	DeepL	Post-editing
<p>[...]                      Nel nostro caso, è Nonno Vittorio a dedicarsi alla cura dei vigneti. <i>Le sue mani esperte garantiscono prodotti genuini e di qualità, grazie alla sua competenza, passione e premura.</i></p>	<p>[...]                      In our case, it is Grandfather Vittorio who dedicates himself to the care of the vineyards. <i>His expert hands guarantee genuine, quality products, thanks to his expertise, passion and care.</i></p>	<p>[...]                      In our case, it is Grandpa Vittorio who dedicates himself to the care of the vineyards. <i>His expert hands, passion and care guarantee the creation of genuine and quality products.</i></p>

In conclusion, the main challenges faced during the translation of the “Cantina 3V” website were at the linguistic, extralinguistic and pragmatic levels. To solve them I adopted different strategies for retrieving information, including searching the meaning of some terms online, using glossaries and corpora, and asking experts (mainly the owner of the winery) for help. These strategies led me to the adoption of different translation techniques: establishment equivalent, compensation, borrowing, modulation, transposition, literal translation, reduction, amplification, linguistic ampliation, linguistic compression, and generalization.

#### 4.4 Machine translation evaluation

This section focuses on the evaluation of the machine translated text generated by DeepL. As mentioned in the previous section, to translate the “Cantina 3V” website, I post-edited the machine translated text. In this sense, it is important to analyse the main errors and challenges of the machine translation.

First of all, as we have already mentioned in chapter three, post-editing is the editing of raw machine translation output into adequate text<sup>365</sup>. Specifically, post-editing is related to the concept of quality of translation, as the post-editor edits the machine-translated text in order to assure a certain degree of quality of the target text. Thus, the

<sup>365</sup> Forcada M. L., “Machine translation today”, 2010, p. 21

quality of translation can be defined in three different ways: “pleasing the client”, “language protection”, and “fit-for-purpose”.<sup>366</sup> “Pleasing the client” refers to “the degree to which the characteristics of a translation fulfil the requirements of the agreed-upon specifications”.<sup>367</sup> In this sense, according to this first definition of quality, the quality of a translation is reached once the clients’ requirements are satisfied.<sup>368</sup> On the other hand, the “language protection” concept defines quality “as doing what is necessary to protect and promote the target language”.<sup>369</sup> According to this concept, editors will make the target text to fit an ideal of authentic and excellent writing in the target language by means of various changes.<sup>370</sup> The last concept of quality is “fit-for-purpose” for which the editor will edit the translation taking into consideration the audience to which the target text is address and its purposes.<sup>371</sup> This last concept of quality is the one on which the post-editing of “Cantina 3V” website is based.

Second of all, to carry out the task of editing and revision, Mossop (2020) identified twelve revision parameters containing the main aspects that editors and reviewers should pay attention to. These are divided into five main groups: transfer (accuracy and completeness); content (logic and facts), language (smoothness, tailoring, sub-language, idiom, and mechanics), presentation (layout, typography, and organisation), and specification (Client Specification and Employer Policies). Regarding transfer parameters, accuracy is the most important one in Mossop’s framework, as “the primary task of a professional translator is to guarantee that the translation means (more or less) what the source means (or to be more careful—what the translator thinks it means)”.<sup>372</sup> More specifically, accuracy is not limited to the level of words, phrases and sentences, but rather it has to do with the accurate transfer of the message in a passage. Thus, it has to do with the overall structure of the passage. The are two questions to ask to ascertain that a translation is accurate or not:

1. Has the source text been correctly understood?
2. Does the translation express that understanding?

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<sup>366</sup> Mossop B., *Revising and Editing for Translators*, 2020, pp.7-9

<sup>367</sup> *Ivi*, p. 8

<sup>368</sup> *Ibidem*

<sup>369</sup> *Ivi*, p. 8

<sup>370</sup> *Ibidem*

<sup>371</sup> *Ibidem*

<sup>372</sup> *Ivi*, p. 138

The other transfer parameter is “completeness” which has to do with the rendering of all and only the message of the source text. In this sense, the editor or reviewer have to check that no message of the source text has been left untranslated, and that no additional unit of information appears in the source text. However, it is important to point out that small additions and subtractions are permitted.

The second parameter regards content errors and involves logic and facts. Logic refers to the intelligibility of translations. Thus, translations must make sense to the final reader without any non-sense. Specifically, there are two forms that lack of logic can take: the source text is illogical, and the translator has not done anything about it; or the target text is illogical due to non-sense or contradictions introduced by the translator.<sup>373</sup> On the other hand, facts refer to factual, mathematical and conceptual errors. These involve errors regarding street addresses, website addresses, book titles or name of organization.<sup>374</sup>

Then, the language parameter involves smoothness, tailoring, sub-language, idiom, and mechanics. Smoothness has to do with the reading experience for the target audience. A translation is smooth when the reader can understand the meaning of the text from the first reading. Particularly, unsmooth translations are characterized by “poor sequencing of verb tenses from sentence to sentence, as well as improper selection of tense”.<sup>375</sup> Tailoring refers to register. Thus, the translation must adopt the right register: the right level of formality, the right tone and the right degree of technicality. However, the register can be sometimes adapted to the features of the target audience.<sup>376</sup> Sub-language errors have to do with the specific vocabulary and grammatical structures used in a specific field of knowledge. In this sense, it has to do with the LSP associated to a specific field.<sup>377</sup> On the other hand, idiom errors are those concerning the idiomatic combinations used in the target language. These may lead the reader to understand a different meaning from the one the source text aims to convey, but also distract native speaker readers from the content of the text.<sup>378</sup> Finally, mechanics has to do with errors in grammar, spelling, punctuation and usage.<sup>379</sup>

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<sup>373</sup> *Ivi*, pp. 144-145

<sup>374</sup> *Ivi*, pp. 72

<sup>375</sup> *Ivi*, pp. 148

<sup>376</sup> *Ivi*, p. 149

<sup>377</sup> *Ivi*, p. 151

<sup>378</sup> *Ivi*, p. 152

<sup>379</sup> *Ivi*, p. 154

Presentation parameters take into account errors or inaccuracies concerning layout, typography, and organization. Layout errors refers to the arrangement of the text on the page. Thus, the editor has to check for margins, spacing between sections, footnotes, and the consistency of all these elements along the text.<sup>380</sup> On the other hand, typography refers to the incorrect replacement of word formatting into the target text, such as bolding, italicization, underlining and capitalization.<sup>381</sup> Furthermore, organization errors concern the organization of translations as a whole, such as paragraphs, section numbers, and cross-references.<sup>382</sup>

The last parameter regards client specification and employer policies. Client specification has to do with the specific instructions the client provided at the beginning of the translation project. Some of these concern the use of a specific terminology or phraseology, and the translation of quotations. By contrast, employer policies have to do with translation agencies' requirements. In this sense, translation agency can provide the translator or editor with some instructions they have to follow to carry out the specific translation project.<sup>383</sup>

#### 4.5 An evaluation of the Machine translation of “Cantina 3V”

As far as the machine translation of “Cantina 3V” website is concerned, the main errors I encountered regard accuracy, completeness, logic, smoothness, sub-language, idiom, and mechanics.

Completeness mainly concerned those part of the texts where the source text was ambiguous itself, as shown in Table 32 below.

Table 32: completeness error due to source text ambiguity

Source text	DeepL	Post-editing
[...]	[...]	[...]

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<sup>380</sup> *Ivi*, p. 155

<sup>381</sup> *Ivi*, p. 156

<sup>382</sup> *Ibidem*

<sup>383</sup> *Ivi*, p. 157

<p>Vinificazione: <i>Le uve vengono portate in cantina, dopo la diraspatura e una pigiatura soffice, segue poi la macerazione: il mosto viene lasciato a contatto con le bucce e vengono vinificate in vasche di acciaio inox a temperatura controllata.</i></p> <p>[...]</p>	<p>Vinification: <i>The grapes are brought to the winery, after destemming and soft crushing, followed by maceration: the must is left in contact with the skins and vinified in temperature-controlled stainless steel tanks.</i></p> <p>[...]</p>	<p>Vinification: <i>At the winery the grapes are destemmed, softly crushed and then macerized. The must is left to vinify in contact with the skins. Once the skins are removed, the must is left to vinify in stainless steel tanks at a controlled temperature.</i></p> <p>[...]</p>
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This is the translation of Rosé wine “La Volpe Rosa”. As we have seen in the previous section, the source is ambiguous since it is not clear how the must is left to vinify. In this sense, the machine translated reflects this ambiguity of the source text resulting in a completeness error. Specifically, it is important to point out that the machine translation helped me to spot the source text ambiguity. However, I could solve the ambiguity of the source text thanks to the help of an expert who explained to me the vinification process of the wine in question. In this sense, we can clearly see a first limit of the machine translation which is not able to solve the ambiguity of the source text without the human intervention.

Another completeness error regards the description of grandpa Vittorio, as Table 33 shows.

Table 33: Completeness error due to redundancy of the source text

Source text	DeepL	Post-editing
[...]	[...]	[...]

<p>Il ruolo del viticoltore risulta fondamentale per dare vita alla vigna. Nel nostro caso, è Nonno Vittorio a dedicarsi alla cura dei vigneti. <i>Le sue mani esperte garantiscono prodotti genuini e di qualità, grazie alla sua competenza, passione e premura.</i></p>	<p>The role of the winegrower is crucial in bringing the vineyard to life. In our case, it is Grandfather Vittorio who dedicates himself to the care of the vineyards. <i>His expert hands guarantee genuine, quality products, thanks to his expertise, passion and care.</i></p>	<p>The role of the winegrower is crucial in bringing the vineyard to life. In our case, it is Grandpa Vittorio who dedicates himself to the care of the vineyards. <i>His expert hands, passion and care guarantee the creation of genuine and quality products.</i></p>
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Here, the completeness error is due to the redundancy of the source text. Again, DeepL reported the redundancy also in the translation resulting in a heavy-to-read sentence. In this case, in contrast to the previous example, the redundancy should be avoided. Thus, this is another case where human intervention is needed in order to fix the translation to facilitate the reading of the target audience.

Then, logic errors concerned the description of wines, as Table 34 shows.

Table 34: logic errors

Source text	DeepL	Post-editing
<p>[...] I nostri vini danno voce alla terra vulcanica <i>da cui hanno origine</i> e dietro ogni bottiglia c'è una storia che merita di essere raccontata</p>	<p>[...] Our wines give voice to the volcanic earth <i>from which they originate</i> and behind each bottle is a story worth telling</p>	<p>[...] Our wines convey the features of <i>the volcanic soil where the vines are cultivated</i>. Each bottle has a story that deserves to be told.</p>
[..]	[..]	[..]

Al calice si presenta di un colore rosso rubino, al naso spiccano gli aromi di frutta rossa come ciliegie e lamponi, a seguire anche profumi speziati e vegetali, qualche nota di chiodo di garofano e di sottobosco. <i>Prende vita così</i> un vino intenso e pieno, dal sapore morbido con una buona persistenza e intensità gustativa. [...]	The wine is ruby red in colour in the glass, the nose is dominated by aromas of red fruit such as cherries and raspberries, followed by spicy and vegetable aromas, some notes of clove and undergrowth. <i>Thus an intense and full wine comes to life</i> , with a smooth flavour and good persistence and intensity of taste. [...]	The wine is ruby red in colour. The nose is dominated by red fruit aromas such as cherries and raspberries, followed by spicy and vegetable aromas and notes of clove and undergrowth. <i>It is an intense and full wine</i> with a smooth flavour and a good finish in taste. [...]
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As we can see, both examples are logic errors caused by the illogicity of the source text. In this sense, in the first example, it is not the wine that originates from the soil, but the vine. On the other hand, in the second example, there is no indication in the previous sentences of elements that create the wine in question. Thus, it would be better to rephrase these sentences in order to eliminate this illogicity. Again, this is another example of machine translation limit, where without the human help, the machine translation would be ambiguous for the target reader.

Smoothness errors are the major errors I encountered along with sub-language errors. As we can see from Table 35 below, smoothness errors mainly concerned wines' description and the winery introduction.

Table 35: smoothness and mechanics errors

Source text	DeepL	Post-editing
[...]	[...]	[...]

<p>Epifània: <i>Un omaggio alla nonna che porta questo meraviglioso nome e che insegna sempre che la pazienza è il miglior rimedio ad ogni difficoltà, necessaria per raggiungere i propri obiettivi così come per l'attesa dell'affinamento di un vino.</i></p> <p>“Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto.”</p> <p>[...]</p>	<p>Epifània: <i>A tribute to the grandmother who bears this marvellous name and who always teaches that patience is the best remedy for every difficulty, necessary for achieving one's goals as well as for waiting for the ageing of a wine.</i></p> <p>"He who prunes in March and hoes in August, expect neither bread nor must."</p> <p>[...]</p>	<p>Epifània: <i>A tribute to grandma, whose marvellous name is indeed “Epifania”.</i></p> <p><i>She always teaches that patience is the best ally to face difficulties. It is necessary to achieve one's goals as well as for age wine.</i></p> <p>“Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto.”</p> <p>("Those who prune in March and hoe in August, should expect neither bread nor must").</p> <p>[...]</p>
<p>Trevezie IGT Bianco</p> <p>Victorius, un vino creato in onore dei nonni Vittorio:</p> <p><i>"Bisogna imparare ad ascoltare la natura, osservando il calendario lunare, e a sostenerla, così come si aiuta il prossimo si aiuta la vite a crescere forte e sana."</i></p> <p>[...]</p>	<p>Trevezie IGT White</p> <p>Victorius, a wine created in honour of Vittorio's grandparents:</p> <p><i>"You have to learn to listen to nature, observing the lunar calendar, and to support it, just as you help your neighbour you help the vine to grow strong and healthy."</i></p> <p>[...]</p>	<p>Trevezie IGT Bianco</p> <p>Victorius: a wine created in honour of the grandparents Vittorio:</p> <p><i>'You have to learn to listen to nature and to support it according to the lunar cycle. Help the vine to grow strong and healthy like you help your neighbour.'</i></p> <p>[...]</p>



[...] <i>La visita procede poi in cantina dove scoprirai come avviene il ciclo produttivo e potrai poi assaggiare il frutto del nostro lavoro – degustando i vini che preferisci, abbinati a prodotti tipici locali.</i> [...]	[...] <i>The visit then proceeds to the cellar where you will discover how the production cycle takes place and you can then taste the fruits of our labour - tasting the wines of your choice, paired with typical local products.</i> [...]	[...] <i>Then, at the winery you will discover how the winemaking process takes place. Here you will have the chance to taste our wines combined with typical local products.</i> [...]
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As can be seen, the machine translation reports the long sentence structure of the Italian text resulting in a long and heavy sentence. Thus, it is better to divide it into two sentences so that the reader can better understand the meaning of the text. In addition, we can also consider these examples as mechanics errors, since the non-smoothness of sentences can lead to a wrong use of punctuation.

Another example of mechanics error is found in the introduction to the Volpato family, as shown in Table 36 below.

Table 36: mechanics error

Source text	DeepL	Post-editing
Cantina 3V: una famiglia e la <i>sua</i> passione per il vino [...]	Cantina 3V: a family and <i>its</i> passion for wine [...]	Cantina 3V: a family and <i>their</i> passion for wine [...]

Here the mechanic error concerns the translation of the pronoun “*sua*”. The machine translation translated it with “*its*”, while the correct solution to use here was “*their*” as the post-editing version reports. The reason for this is that a family is a group of people, so it is more accurate to use the pronoun “*their*” instead of “*it*” as we are referring to each member of the family.

Then, the second most present group of errors concerned sub-language. Specifically, sub-language errors regarded the translation of terms and expressions used to describe wines' tasting notes, as Table 37 shows. However, it is important to point out, that while for technical terms translation I found sub-language errors, the translation of some expressions used in the wine field can be considered both sub-language and idiom errors.

Table 37: sub-language and idiom errors

Source text	DeepL	Post-editing
[...] Visita la <i>cantina</i>	[...] Visit the <i>cellar</i>	[...] Visit the <i>winery</i>
<i>Bollicine</i> [...]	<i>Bubbles</i> [...]	<i>Sparkling wines</i> [...]
<i>SISTEMA DI ALLEVAMENTO</i> Guyot	<i>BREEDING SYSTEM</i> Guyot	<i>TRAINING SYSTEM:</i> Guyot
[...] Prosecco: <i>ottimo per accompagnare</i> i tuoi aperitivi, esaltare al meglio i piatti di pesce e immancabili nei tuoi festeggiamenti [...]	[...] Prosecco: <i>excellent for accompanying</i> your aperitifs, enhancing fish dishes and indispensable in your celebrations [...]	[...] Prosecco: <i>Excellent to pair with</i> your aperitifs and essential in your celebrations. It enhances fish dishes at their best. [...]
[...] <i>Tra i profumi</i> spiccano i frutti a polpa bianca, come pera e pesca, delicati fiori bianchi e ricorda inoltre la crosta di pane. <i>Alla beva</i> si percepisce la pienezza e	[...] <i>The bouquet</i> includes white-fleshed fruits such as pear and peach, delicate white flowers and also recalls bread crust. <i>On the drink,</i> fullness and	[...] <i>The nose</i> is dominated by white-fleshed fruits, such as pear and peach, delicate white flowers and also reminiscent of bread crust.

l'eleganza, fresco e morbido al palato, lascia spazio ad una piacevole sapidità finale. [...]	elegance are perceived, fresh and soft on the palate, leaving room for a pleasant savoury finish. [...]	<i>The palate</i> is elegant and full but with fresh and soft notes. It leaves room for a final pleasant savoury taste. [...]
[...] <i>Nel calice</i> si presenta giallo paglierino, brillante, con riflessi dorati. [...]	[...] <i>In the glass</i> it is straw yellow, brilliant, with golden reflections. [...]	[...] <i>The wine has a brilliant straw yellow colour</i> with some golden highlights. [...]

As far as the translation of semi-technical terms is concerned, the machine translation failed in using the most suitable equivalence. For example, it is true that “*cantina*” can be translated as both “*cellar*” and “*winery*”. However, there is a difference between the two terms, as “*winery*” refers to all the estate (buildings and vineyards), while “*cellar*” only refers to the place wines are stored. Thus, in that context, the most suitable term to use was “*winery*”. A different case is the translation of “*bollicine*”. It is true that it can be translated as both “*bubbles*” and “*sparkling wines*”, but the second is the right choice to adopt as it is the most used. On the other hand, the machine translation of “*sistema di allevamento*” is wrong as “*breeding system*” refers to animal breeding. Thus, the right solution to use is “*training system*”.

Regarding the translation of wine field expressions, I found sub-language and idiom errors in the translation of wine’s tasting notes and food pairings. Thus, concerning the translation of “*ottimo per accompagnare*”, the right solution to adopt is “*excellent to pair with*” as when talking about food pairing the verb “*to pair with*” is the most used in the wine field. In this sense, the machine translation solution “*excellent for accompanying*” contains sub-language and idiom errors. Moreover, concerning the translation of “*tra i profumi*”, DeepL suggested “*the bouquet*”. According to what we have said in the previous section, *bouquet* is used to describe the perfume of a wine deriving from fermentation and aging. Here the text was describing a wine that is not part of “La Volpe” collection, so it would be more accurate to translate it as “*aroma*”, or as “*the nose*” as

the post-edited version did. On the other hand, the machine translation of “*alla beva*” and “*nel calice*” has both a sub-language and idiom errors. In this sense, it is more idiomatic and accurate to refer to the color and the palate of wine as “*the palate*” and “*the color*”.

In conclusion, the main errors found in the machine translated text concerned accuracy and completeness, logic, smoothness, sub-language, mechanics and idiom. Moreover, it is important to point out that these errors are due to the ambiguity of the source text and the technicality of terms and expressions used in the wine field. Thus, we can say that for technical translations it is needed the human intervention in revising and editing the machine translation in order to make it suitable for the target audience and language.

#### 4.6 Localization strategies to address the Danish and Belgian markets

This section deals with the main localization strategies I adopted to adapt the “Cantina 3V” website to the Danish and Belgian markets. First of all, it is important to point out that to translate the website I had to take into consideration the features of the specific audience I was referring to. In this sense, since Danish and Belgian people are not English native speakers, I tried to use the English unmarked work order for declaratives in order to enable Danish and Belgian readers to easily understand the English texts. I mainly adopted this strategy to solve some smoothness errors generated by the machine translation which were caused by the ambiguity of the source text, as Table 38 shows.

Table 38: Smoothness error due to the ambiguity of the source text.

Source text	DeepL	Post-editing
[...] Epifània: <i>Un omaggio alla nonna che porta questo meraviglioso nome e che insegna sempre che la pazienza è il miglior rimedio ad ogni difficoltà, necessaria per raggiungere</i>	[...] Epifània: <i>A tribute to the grandmother who bears this marvellous name and who always teaches that patience is the best remedy for every difficulty, necessary for achieving</i>	[...] Epifània: <i>A tribute to grandma, whose marvellous name is indeed “Epifania”. She always teaches that patience is the best ally to face difficulties. It is necessary to achieve one's</i>

<p><i>i propri obiettivi così come per l'attesa dell'affinamento di un vino.</i></p> <p><i>“Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto.”</i></p> <p>[...]</p>	<p><i>one's goals as well as for waiting for the ageing of a wine.</i> "He who prunes in March and hoes in August, expect neither bread nor must."</p> <p>[...]</p>	<p><i>goals as well as for age wine.</i></p> <p><i>“Chi pota in marzo e zappa in agosto non si aspetti né pane né mosto.”</i> ("Those who prune in March and hoe in August, should expect neither bread nor must").</p> <p>[...]</p>
<p>Trevezie IGT Bianco</p> <p>Victorius, un vino creato in onore dei nonni Vittorio:</p> <p><i>"Bisogna imparare ad ascoltare la natura, osservando il calendario lunare, e a sostenerla, così come si aiuta il prossimo si aiuta la vite a crescere forte e sana."</i></p> <p>[...]</p>	<p>Trevezie IGT White</p> <p>Victorius, a wine created in honour of Vittorio's grandparents:</p> <p><i>"You have to learn to listen to nature, observing the lunar calendar, and to support it, just as you help your neighbour you help the vine to grow strong and healthy."</i></p> <p>[...]</p>	<p>Trevezie IGT Bianco</p> <p>Victorius: a wine created in honour of the grandparents Vittorio:</p> <p><i>'You have to learn to listen to nature and to support it according to the lunar cycle. Help the vine to grow strong and healthy like you help your neighbour.'</i></p> <p>[...]</p>
<p>[...]</p> <p><i>La visita procede poi in cantina dove scoprirai come avviene il ciclo produttivo e potrai poi assaggiare il frutto del nostro lavoro – degustando</i></p>	<p>[...]</p> <p><i>The visit then proceeds to the cellar where you will discover how the production cycle takes place and you can then taste the fruits of our labour -</i></p>	<p>[...]</p> <p><i>Then, at the winery you will discover how the winemaking process takes place. Here you will have the chance to taste our</i></p>

<i>i vini che preferisci, abbinati a prodotti tipici locali.</i> [...]	<i>tasting the wines of your choice, paired with typical local products.</i> [...]	<i>wines combined with typical local products.</i> [...]
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Secondly, I adopted the same strategy also for the translation of some semi-technical terms. In this sense, I had to choose the solution that could be easier to understand by the audiences I was referring to. Some of these terms are “*denominazione*”, “*caratteristiche*”, and “*varietà delle uve*”. As we saw in section 4.2, the solutions I found on Napa Valley winers’ website were not the most suitable ones as they might confuse the audiences. In this sense, to translate these terms I looked up the solutions adopted by some Danish and Belgian wineries to finally adopt the following solutions: “*caratteristiche > wine profile*”, “*denominazione > denomination*”, and “*varietà delle uve > grape variety*”.

Then, another localization strategy I adopted concerned the translation of the Italian cuisine. In this case, the challenge regards the differences existing in how the two cultures (Italian and Danish/Belgian) structure the meals. Thus, while Italian culture divides the meals in appetizers, first courses, second courses and desserts, Danish and Belgian cultures only have appetizers, main courses and desserts. Accordingly, I translated the expressions “*primi piatti*”, and “*secondi piatti*” as “*dishes*” without specifying what kind of Italian part of a meal it was.

Finally, it is important to review the main techniques I adopted to localize the website. Specifically, I adopted the modulation techniques to solve the smoothness errors generated by the source text ambiguity. Thus, I reformulated the machine translation solutions in order to change the point of view of the sentences, put emphasis on the most relevant units of information, and make the sentences clearer for the target audiences. Then, I adopted the established equivalent for the translation of semi-technical terms. Lastly, to solve the cultural challenge related to the different cuisine I used the generalization technique. Thus, I adopted the most general terms that includes both types of courses that Italian cuisine tradition has.

#### 4.7 From a local and national business to an exporting winery

The final part of this chapter is about the analyses of the internationalization process that “Cantina 3V” would like to undergo. Particularly, this part of the study is based on a semi-structured interview with Deborah Volpato, the owner of the winery.

First of all, it is important to understand what a semi-structured interview is and how we can collect data. A semi-structured interview is “a verbal interchange where one person, the interviewer, attempts to elicit information from another person by asking questions. Although the interviewer prepares a list of predetermined questions, semi-structured interviews unfold in a conversational manner offering participants the chance to explore issues they feel are important”.<sup>384</sup> This type of interview is different from structured and unstructured interviews since they follow a predetermined order of question, as structured interviews do, but there is also a certain degree of flexibility in the way the interview is conducted.<sup>385</sup> Semi-structured interviews rely in the interaction between interviewer and interviewee where interviewees are allowed to use their own words to answer the open-ended questions, rather than a “yes” or “no”, in a conversational and informal tone.

Thus, according to all the above, the semi-structured interview I conducted focused on five main topics: internationalization strategy; distribution, sales and marketing; quality and production; sustainability and environmental impact; relationship with the local community; and the role of women in the wine field.

The first topic we went through regarded internationalization strategies. In this sense, Deborah was asked to talk about the main reasons to open to the international market, particularly the Belgian and Danish markets, her expectations and the specific competences they should develop to support the expansion. According to Deborah, the main reason to open to the international market is to diversify the client portfolio. The reason for this is that by diversifying the client portfolio one can diversify the investments. In this sense, it might happen that the national market is blocked, but the winery can push on the international market to mitigate the negative effect generated by the national market, or vice versa. Specifically, “Cantina 3V” decided to address the Danish and Belgian markets since “Cantina 3V” has white wines as their major-quality product.

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<sup>384</sup> Longhurst R., “Semi-structured Interviews and 8 Focus Groups”, 2003, p. 103

<sup>385</sup> *Ivi*, p. 103

Hence, according to the market analysis we dealt with in the second chapter, Danish and Belgian consumers are improving the consumption of white wines and decreasing that of red wines. Accordingly, “Cantina 3V” would like to take advantage of this situation to penetrate new markets, gain new costumers and diversify their client portfolio. However, in order to do so, there are some competencies that “Cantina 3V” needs to develop. Some of these are a deep knowledge of the Danish and Belgian markets, in terms of costumer’s preferences and labels regulations. These can be solved by employing a local Export Manager or an Export Agent who can directly assist Danish and Belgian customers, but also study their preferences and habits.

The second topic concerned marketing, sales, and distribution. Regarding these points “Cantina 3V” aims to attract new clients by reinforcing their presence on social media and improving the quality of their contents, such as videos to introduce their wines. They also want to attract and retain new costumers by means of newsletters, through which customers receive news or updates about the winery on a weekly or monthly basis. Another marketing strategy they would like to use is the adoption of a series of discounts on the first purchase, or on the total volume ordered. In addition to that, “Cantina 3V” would also like to develop a customized label for those specific countries to apply on their wine bottles. Then, a further development of this strategy would be creating a customized wine collection for the Danish and/or Belgian markets according costumer’s taste. Accordingly, we can say that the customization of wine’s labels is part of the localization process to which the translation of the website takes part.

Regarding the distribution strategies, “Cantina 3V” aims to adopt an indirect distribution approach. In this sense, they would like to make agreements with some local distributors of wine which could sell “Cantina 3V”’s wines directly to the Danish and/or Belgian markets. Specifically, it is important to point out that the winery targets wine shops or restaurants and attempts to classify their wines as a niche product. In this sense, this strategy is in contrast to the tendency of Belgian and Danish markets where large distribution is the main distribution channel,

In addition, a further development of “Cantina 3V”’s internationalization strategy is establishing a small “Cantina 3V” wine shop in Demark and/or Belgium where Danish and/or Belgian interested people can meet “Cantina 3V” representatives along with their history, and taste their wines. Specifically, in this case there would be local people



working there, as they can better attend costumers thanks to their deep knowledge of Danish and/or Belgian culture and tastes, and thus customize the wine experience.

The third topic was about production and quality. Regarding production, there are two paths “Cantina 3V” may follow: increase the quantity of wine produced but lower the quality, or increase the quality of wine but decrease quantity. In this sense, “Cantina 3V” wants to increase the quantity of the wine produced in the first phase of the internationalization process, in order to then also increase wine quality once the winery is well established on the two markets. Then, as a further development of this strategy, they would like to diversify the product offered. In order words, the aim is that of creating three product range: low quality, middle quality and premium quality. This strategy, along with diversifying the customer’s portfolio, aims to diversify the investments. Thus, the negative performance of a product range can be mitigated by the positive performance of another range. Specifically, this is also a strategy they would like to adopt to face the national market in order to better compete with other wineries’ offer.

Furthermore, we also explored the costs and challenges that internationalization involves. In this sense, to face the internationalization process, it is necessary to digitalize the warehouse management. This will enable the company to gain a better overview of stock availability and of the status of production. Another challenge to face concerns transport costs. In this regard, “Cantina 3V” needs to choose the most appropriate Incoterm<sup>386</sup> according to their resources. Another aspect to take into consideration regards the prices adopted by competitors.

Another topic we have been through was the sustainability and environmental impact. According to Deborah, “Cantina 3V” does not aim to adopt organic farming yet. However, they strive to create a network to recycle bottles and labels. In this sense, thanks to the help of local communities and institutions, the winery would like to collect all their empty bottles and confer them to an external company who creates new bottles from those gathered.

Then, regarding the relationship with local communities, “Cantina 3V” aims to involve the Danish and Belgian communities by employing local people into the future “Cantina 3V” wine shop, but also by creating special wine tasting experience based on locals’

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<sup>386</sup> According to International Trade Administration, Incoterms are “a set of 11 internationally recognized rules which define the responsibilities of sellers and buyers” in the export transaction. <https://www.trade.gov/know-your-incoterms> (Last visited on February 22<sup>nd</sup> 2024)

tastes. In addition, the winery thinks that the process of internationalization can enrich their identity without negatively affecting their values. In this sense, their aim is also to introduce Italian culture and identity proper of “Cantina 3V” to Danish and Belgian customers. The English version of the website is part of this strategy since it reports some Italian names and proverbs with their translation in brackets.

Finally, the last topic concerned how difficult is for a young woman to be at the head of a winery. According to Deborah, the Italian wine market is still far away from having an equalitarian treatment between man and women. Hence, she tends to visit clients or potential clients accompanied by her father, as it seems that the presence of a man enforces her position and improve the possibilities to be taken seriously.

In conclusion, the internationalization strategy that “Cantina 3V” wants to adopt is that of opening to the Danish and Belgian markets by means of indirect distribution with the aim of taking advantage of the improvement in white wine consumption of local communities. Moreover, they also want to diversify their investments by diversifying their client portfolio and product range. In order to do so, “Cantina 3V” aims to create a customized wine collection according to Danish and Belgian customer’s tastes in wine, in terms of wine’s oenological features. In addition, to involve local communities they aim to open a small “Cantina 3V” wine shop in Denmark and Belgium with local employees in order to have a better understanding of local tastes and needs. Finally, according to Deborah it is tough for a young woman to run a winery as there still is a large gender gap between man and women. Thus, there is still a lot to do to make man and women treated in the same way.

## CONCLUSIONS

The aim of this dissertation was to analyse two main topics: the internationalization and the website localization of small and medium sized enterprises, by focusing on the case study of “Cantina 3V”. In order to do so, we started by analysing the internationalization process among small and medium-sized enterprises (SMEs). Specifically, two theoretical frameworks were at the core of this analysis: the Product Life Cycle Model and the Uppsala Internationalization Model. These models offered insights into how companies gradually expand their international presence, starting from exports to establishing production subsidiaries abroad. Then, we went on analysing the main motives that companies might have to open up to international markets, but also the barriers that may prevent them from doing so. Thanks to the OLI (Ownership, Localization, Internationalization) paradigm elaborated by John Dunning, we observed that there are four main motives that companies have to open to the international market: resource-seeking, market-seeking, efficiency-seeking, and strategic-asset seeking.<sup>387</sup> On the other hand, there are also some internal and external barriers that could prevent companies from becoming international. External barriers include the introduction of “standards and international compatibility issues, intellectual property protection, political risks, corruption and rule of law issues”,<sup>388</sup> but also the high level of competition among firms on the international market.<sup>389</sup> Secondly, internal barriers are “cultural differences, lack of information or skills, insufficient networks, language barriers and lack of access to necessary finance”,<sup>390</sup> but also the lack of an effective initial strategy to enter the international market.<sup>391</sup>

In addition to that, throughout this analysis we observed that there are three aspects of the internationalization process that companies have to consider to elaborate their international strategy. These are: international market entry modes, international market selection and segmentation, and timing strategies. Specifically, international market-entry modes are divided into equity and non-equity entry mode. The difference between the

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<sup>387</sup> Schmidt, *Internationalization of Business*, 2017, p. 3 and Carril-Caccia and Pavlova, “Foreign direct investment and its drivers: a global and EU perspective”, 2018, p. 3

<sup>388</sup> Fontana and Caroli, *Economia e gestione delle imprese*, 2017, p. 192

<sup>389</sup> Dana, Etemad, Wright, “The impact of globalization on SMEs”, 1999, p. 100

<sup>390</sup> Wilson, “Encouraging the internationalisation of SMEs”, 2006, p. 4

<sup>391</sup> *Ibidem*

two lies in the different level of control played by the main company over foreign partners. Thus, equity modes refer to Foreign Direct Investments that requires “the transfer of firm assets, particularly managerial knowledge, continuous effort, the transfer of technologies, human resources, and other form of tangible and intangible firm assets”.<sup>392</sup> On the other hand, non-equity modes are contractual relationships between the main company and partner firms, where the main company does not have any degree of control over the partner. These are: international trade (imports and exports), international partnership (licensing, franchising, strategic alliances and joint ventures), and international outsourcing.

On the other hand, the international market selection and segmentation is a preliminary analysis that companies have to carry out in order to understand what markets and group of people to address. Then, regarding the timing strategy, companies need to decide whether it is better to penetrate a new market as a follower or as a pioneer. Regarding this last point, we saw that “the pioneer sees the advantages of building reputation and capitalizing cost dynamics, but also sees the disadvantages of absorbing the risks and costs associated with product and market development”.<sup>393</sup> By contrast, the follower can learn for the pioneer and save costs to produce the product, but it can be difficult for it to enter the market due to the monopolistic position the pioneer achieved.

In addition to that, we also noticed that there is a correlation between the family ownership of business and their strategic choices. Hence, regarding the market-entry mode, a family business will prefer to enter the market through exports since it is the less risky entry-mode. Then, in order to gain long-term returns, the family business will undergo a rapid internationalization at an irregular and flexible rhythm towards a few specific countries.

Secondly, the wine industry was examined specifically, emphasizing its market dynamics and regulatory landscapes. We noticed the dominance of the European market of wine in terms of production, consumption, and international trade thanked to Italy, France, Spain and Germany. Specifically, the Italian wine is the most appreciated one all over the world thanks to its quality and the positive associations that the Made-in-Italy

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<sup>392</sup> Fuchs, *International Management. The Process of Internationalization and Market Entry Strategies*, 2022, p. 203

<sup>393</sup> Lilien and Yoon, “The timing of competitive market entry: an exploratory study of new industrial products”, 1990, p. 569

label activates in consumers' mind. In addition, regarding the quality of the wine produced, we saw that the REGULATION (EU) No 1308/2013 of the European Parliament and of the Council is the most relevant in the European scenario, as it regulates the production of PDO and PGI wines. Specifically, the former are made of 100% of grapes originating from a specific area, while the latter are made of 15% of grape coming from other regions. On the other hand, as far as the trade of wine between European Member States is concerned, we saw that thanks to the Single Market, goods can move freely between Member States. However, there are some regulations that each State can apply on the imports and exports of specific types of goods.

Moreover, particular attention was given to the examination of the Danish and Belgian wine markets, in order to understand what internationalization strategy "Cantina 3V" might adopt to address those markets. In this sense, we saw that Denmark and Belgium play a role in the European wine market in terms of imports showing a preference for red wines, even though the consumption of white and rosé wines is increasing.

Thirdly, we analysed the process of website localization, with a view to informing the translation of the website of "Cantina 3V". In this sense, this part dealt with the theoretical framework standing behind website localization and translation. Thus, thanks to Jimenez Crespo (2013), we discovered that there are different levels of website localization (i.e., standardized websites, semi-localized websites, localized websites, extensively localized websites and culturally adapted websites), and that a localization project involves three main steps: project acceptance, the translation of contents, and the proofreading of the translation. Moreover, particular attention was paid to the main translation technologies that can help the translator throughout the translation process. Specifically, the CAT tool *SDL Trados Studio* was analysed as it combines several translation technologies, such as machine translation, translation memories, and term bases. Accordingly, we saw that the use of machine translation, translation memories, term bases, glossaries, and parallel and comparable corpora can help the translator to speed up the translation process, to improve the quality of the translation, but also to maintain the coherence throughout the text. This is particularly true for a largely technical translation, as the translation of the website of "Cantina 3V" was. In this sense, we analysed the specific language used in the wine field in order to understand what its main features are and how a wine is described. Thanks to Lehrer's (1975) work, we started from the premise that there are several dimensions to

take into account when describing a wine: acidity, sweetness, balance, astringency, age, body, nose, activity, clarity and appearance, color and time. Specifically, it is important to point out that a term can be used to describe one or more dimensions, but also that “the meaning of a term can change depending on the stage of sensory examination to which it refers.”<sup>394</sup>

The analysis of localization and internationalization was fundamental to the case study dealt with in the fourth chapter. First of all, I translated the website of “Cantina 3V” by using the above mentioned translation tools keeping in mind the features characterizing the Language for Specific Purposes used in the wine field. Specifically, in order to adapt the website to the Danish and Belgian markets, I adopted the English unmarked word order for declaratives in order to keep the text as clear as possible for the target audience, which is composed of non-English native speakers. In addition, regarding the translation of aspects related to the Italian culture, I adopted the most general terms in order not to confuse the two audiences.

The last part of this dissertation dealt with an interview with Deborah Volpato, the owner of the winery in order to understand the international strategy the company would like to adopt to address the Danish and Belgian markets. In this sense, for this part the analysis of the internationalization process and of the Danish and Belgian markets were very important. Thus, according to Deborah, the winery would like to enter the two markets through exports, specifically, by means of a local agent or export manager who has a deeper knowledge of the two markets. In addition, the winery aims to enter the two markets in order to take advantage of the increasing consumption of white wines, as they are the product of highest quality among their offer.

In conclusion, the aim of this dissertation was twofold: providing a first analysis of the main dimensions of the internationalization process along with the study of the Danish and Belgian markets, but also that of providing the translation of the website of the winery in question. We can notice that the two aspects are intertwined. In this sense, the company needs to study and find the most suitable strategy to become international. However, in order to do so it is also important to have a website that enables Danish and Belgian costumers to get to know “Cantina 3V” with its values and product range. Accordingly,

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<sup>394</sup> Watson G., “The Rhetoric of Wine”, 2013, p. 17

we can consider this dissertation as the first step towards the internationalization process that “Cantina 3V” might have to undergo in the future.





## ITALIAN SUMMARY

La presente tesi ha come scopo quello di andare a studiare l'internazionalizzazione e la localizzazione del sito web di piccole e medie imprese, prendendo in analisi il caso studio relativo a "Cantina 3V". In questo senso, la tesi è strutturata in quattro capitoli principali dove, il primo capitolo si propone di analizzare il processo di internazionalizzazione attraverso le principali teorie di business internazionale che stanno alla base di questo fenomeno. Il secondo capitolo analizza il mercato del vino europeo focalizzandosi sui mercati danese e belga del vino. Il terzo capitolo, invece, tratta la localizzazione del sito web, mentre il quarto è dedicato all'analisi del caso studio "Cantina 3V".

Il primo capitolo, dunque, si focalizza sul processo di internazionalizzazione di piccole e medie imprese (PMI). In particolare, analizza la crescente propensione di quest'ultime ad espandersi verso mercati internazionali attraverso due teorie di business internazionale: il Modello del Ciclo di Vita del Prodotto e il Modello di Internazionalizzazione di Uppsala. Questi modelli offrono spunti di riflessione sul modo in cui le imprese espandono gradualmente la loro presenza internazionale, partendo dalle esportazioni fino alla creazione di filiali produttive estere. In particolare, il Modello del Ciclo di Vita del Prodotto, sviluppato da John Vernon nel 1966, descrive la tendenza delle aziende a spostare le attività di produzione e commercializzazione di un nuovo prodotto dai paesi sviluppati a quelli in via di sviluppo attraverso le quattro fasi del ciclo di vita di un prodotto: introduzione, crescita, maturità e declino. Dall'altro lato, il Modello di Internazionalizzazione di Uppsala, sviluppato da Johanson e Vahlne nel 1977, mira a descrivere come le imprese aumentino il loro coinvolgimento internazionale attraverso la graduale acquisizione di conoscenze dei mercati esteri. In questo senso, l'acquisizione progressiva di conoscenze consente all'azienda di aprirsi anche a mercati meno simili culturalmente e linguisticamente a quello nazionale.

In secondo luogo, il primo capitolo affronta anche le dimensioni strategiche dell'internazionalizzazione, tra cui: le motivazioni e gli ostacoli al processo di internazionalizzazione, la modalità di ingresso nel mercato internazionale, la selezione e la segmentazione del mercato internazionale e la strategia di tempistica di entrata nei mercati preselezionati. In merito alle motivazioni che spingono un'impresa a perseguire il processo di internazionalizzazione, John Dunning identifica quattro ragioni principali:

la ricerca di risorse ad un costo più basso, la ricerca di nuovi mercati, la ricerca di maggiore efficienza, e la ricerca di asset strategici.<sup>395</sup> Per quanto riguarda, invece, le barriere che possono scoraggiare un'impresa ad internazionalizzarsi, queste possono essere sia esterne che interne l'impresa. Le barriere esterne riguardano, ad esempio, l'introduzione di regolamenti e standard circa la produzione, la protezione della proprietà internazionale, ma anche rischi politici e corruzione.<sup>396</sup> Un altro fattore esterno l'impresa è l'elevata competizione sui mercati internazionali.<sup>397</sup> Dall'altro lato, tra le barriere interne troviamo la differenza culturale e linguistica tra il mercato locale e quello target, la mancanza di conoscenza del mercato target, ma anche la mancanza di una strategia iniziale.<sup>398</sup>

Per quanto concerne le modalità di entrata nei mercati internazionali, queste possono essere suddivise in modalità *equity* e *non-equity*. Le modalità *equity* comprendo gli investimenti diretti estero che prevedono il trasferimento di asset aziendali, come conoscenze manageriali, tecnologie, risorse umane e altre forme di beni aziendali materiali e immateriali.<sup>399</sup> Dall'altro lato, le modalità *non-equity* consistono in rapporti contrattuali stabiliti tra l'azienda principale e l'azienda partner. Tra questi troviamo: il commercio internazionale (import ed export), partnership (licensing, franchising, alleanze strategiche e joint ventures) e outsourcing internazionale.<sup>400</sup>

Il capitolo passa poi ad analizzare la segmentazione del mercato internazionale, che consiste in un'analisi preliminare che le aziende devono effettuare per capire a quali mercati e gruppi di persone rivolgersi. Le imprese dovranno, dunque, scegliere i mercati target analizzando la situazione demografica, lo scenario politico, la situazione economica e del mercato, ma anche eventuali barriere di entrata, il potenziale del prodotto sul mercato ed l'eventuale presenza di produttori e distributori locali.<sup>401</sup> Per quanto riguarda, invece, la selezione dei consumatori target, le variabili da analizzare sono i

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<sup>395</sup> Schmidt, *Internationalization of Business*, 2017, p. 3 and Carril-Caccia and Pavlova, "Foreign direct investment and its drivers: a global and EU perspective", 2018, p. 3

<sup>396</sup> Fontana and Caroli, *Economia e gestione delle imprese*, 2017, p. 192

<sup>397</sup> *Ibidem*

<sup>398</sup> Wilson, "Encouraging the internationalisation of SMEs", 2006, p. 4

<sup>399</sup> Fuchs, *International Management. The Process of Internationalization and Market Entry Strategies*, 2022, p. 203

<sup>400</sup> Ietto-Gillies, *Transnational corporations and international production: concepts, theories and effects*, 2019, p. 26 and Carpenter M. A. and Dunung S. P., *International Business*, 2011, p. 382

<sup>401</sup> Cavusgil, "Guidelines for Export Market Research", 1985, p. 30

comportamenti dei consumatori rispetto al prodotto che l'azienda vuole vendere nel mercato target, lo stile di vita e le abitudini dei consumatori target.

In seguito, viene trattata anche la strategia di tempistica di entrata nel nuovo mercato. Si tratta di una decisione strategica che l'azienda deve prendere tenendo in considerazione le sue risorse interne, ma anche i cambiamenti tecnologici e di mercato. L'azienda deve quindi decidere se è meglio penetrare un nuovo mercato come seguace o come pioniere. In particolare, il pioniere ha come vantaggio quello della costruzione di una certa reputazione, mentre tra gli svantaggi troviamo quello di dover assorbire i rischi e i costi associati allo sviluppo del prodotto e del mercato.<sup>402</sup> Il seguace, invece, può imparare dal pioniere e risparmiare sui costi di produzione del prodotto, ma può essere difficile per lui entrare nel mercato a causa della posizione monopolistica raggiunta dal pioniere.

Infine, il primo capitolo analizza come la natura familiare delle imprese possa influenzare il processo di internazionalizzazione. In questo senso, le caratteristiche intrinseche dell'azienda a conduzione familiare influenzano tale processo a causa dell'allineamento tra gli interessi della famiglia e dell'impresa, ma anche a causa della natura di avversione al rischio dell'azienda. Dunque, l'impresa familiare preferirà entrare nel mercato attraverso le esportazioni, poiché è la modalità di ingresso meno rischiosa.

Il secondo capitolo analizza il settore dell'industria del vino, sottolineandone le dinamiche di mercato e la normativa di riferimento. Inizia esplorando il significato storico del vino, sottolineando il suo ruolo nella civiltà umana dal Neolitico al commercio globale contemporaneo. In particolare, pone attenzione su come i paesi del Nuovo Mondo stiano aumentando il consumo di vino rispetto ai paesi del Vecchio Mondo che invece lo stanno diminuendo.

Il capitolo passa poi ad analizzare le statistiche riguardo la produzione e il consumo di vino del mercato europeo, evidenziando il suo dominio mondiale nella produzione, nel consumo e nel commercio internazionale. Infatti, secondo i dati raccolti dalla Commissione Europea, il mercato del vino dell'Unione Europea è il più grande al mondo in termini di produzione, consumo, esportazione e importazione. In particolare, tra gli Stati produttori di vino l'Italia è il primo produttore, seguita da Francia e Spagna. D'altra parte, per quanto riguarda le tendenze di consumo, l'Italia è stata il primo consumatore

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<sup>402</sup> Lilien and Yoon, "The timing of competitive market entry: an exploratory study of new industrial products", 1990, p. 569

nel 2020, mentre nel 2019 è stata la Francia. Inoltre, è da evidenziare anche come il mercato vinicolo dell'UE abbia un impatto positivo anche su altri settori ad esso direttamente o indirettamente collegati, generando attività economica.

Un'altra tematica affrontata dal secondo capitolo è il quadro normativo europeo del settore vitivinicolo. In particolare, analizza le principali normative che regolamentano la qualità del vino come anche il suo commercio tra Stati Membri. Per quanto riguarda la qualità del vino, la normativa di riferimento è il Regolamento 1308/2013 del Parlamento e del Consiglio europeo del 17 Dicembre 2013 il quale ha introdotto l'approccio dell'origine geografica che distingue i vini a Indicazione Geografica dagli altri vini. Tra quelli a indicazione geografica troviamo i vini DOP e IGP, dove i primi sono prodotti con il 100% di uve originarie di una specifica zona, mentre i secondi sono prodotti con il 15% di uve provenienti da altre regioni. Inoltre, l'UE fornisce anche alcune linee guida riguardanti l'applicazione delle pratiche enologiche, indicando quelle ammesse e quelle non ammesse, facendo riferimento al Codice delle pratiche enologiche di OIV (Organizzazione Internazionale della Vigna e del Vino). In secondo luogo, in merito alla regolamentazione delle esportazioni e le importazioni tra Stati Membri, è importante sottolineare che grazie al Mercato Unico le merci possono circolare liberamente all'interno del suo territorio senza restrizioni o costi aggiuntivi. Tuttavia, alcuni prodotti sono soggetti ad accise, come il vino, la cui applicazione varia a seconda del Paese in cui l'azienda vuole vendere il suo prodotto. Inoltre, bisogna considerare anche l'obbligo di IVA, che deve essere applicata alla vendita, e ad alcuni obblighi relativi alle etichette apposte sulle bottiglie di vino che le aziende devono rispettare per poter vendere il prodotto all'interno dell'UE.

In aggiunta, un punto focale di questo capitolo è l'esame dei mercati del vino danese e belga. In questo senso, vengono affrontati cinque temi principali: la produzione di vino, l'andamento del consumo di vino, la regolamentazione delle importazioni, i canali di distribuzione e il livello dei prezzi. In particolare, questo studio è funzionale a capire quale strategia di internazionalizzazione "Cantina 3V" potrebbe adottare per affrontare questi mercati. Per quanto riguarda la produzione di vino, è stato rilevato che Danimarca e Belgio non sono grandi produttori. Al contrario si caratterizzano per l'elevata quantità di vino importato. In particolare, in entrambi i mercati l'Italia è tra i primi esportatori sia in termini di volume che di valore. Dall'altro lato, in merito al consumo di vino, i vini

rossi sembrano essere i più apprezzati tra consumatori danesi e belgi, anche se il consumo di vini bianchi è in aumento, soprattutto in Danimarca. In entrambi i Paesi, poi, la maggior parte del vino è distribuito dalla grande distribuzione, con una prevalenza di discount in Danimarca e di supermercati in Belgio. In seguito, sono stati presi in analisi anche i regolamenti previsti da entrambi i Paesi per l'esportazione e l'importazione del vino, i quali si basano principalmente sui regolamenti dell'Unione Europea, con un'eccezione sull'applicazione dell'aliquota IVA che varia nei due Paesi.

Infine, il secondo capitolo affronta tre argomenti relativi al settore vitivinicolo: la crescente rilevanza dell'agricoltura biologica, il vantaggio competitivo del marchio "Made in Italy" nei mercati esteri, e l'evoluzione del ruolo delle donne nell'industria del vino. Riguardo l'agricoltura biologica, questa sta aumentando la sua importanza nel mondo dell'agricoltura, sia in termini di consumo che di produzione. Per questo motivo, molte organizzazioni internazionali e paesi di tutto il mondo stanno cercando di regolamentare le pratiche consentite nella produzione di un prodotto biologico, al fine di preservare la salute umana e animale. Inoltre, è da evidenziare come la crescente importanza delle pratiche biologiche sta causando la conversione di vigneti non biologici in vigneti biologici. L'Europa è infatti il continente che possiede la maggior parte dei vigneti biologici del mondo, con la Spagna al primo posto.

In secondo luogo, in merito al successo del marchio "Made in Italy" nell'ambito vitivinicolo, è da sottolineare come questo è dovuto dalla forte relazione che il vino ha con la cultura italiana e, soprattutto, con il terroir che caratterizza le regioni italiane produttrici di vino. In questo giocano un ruolo importante le cooperative che contribuiscono alla produzione e alla conservazione di un vino di qualità, ma anche alla diffusione di conoscenze e competenze tra le aziende partecipanti.

Infine, l'ultima tematica trattata concerne il ruolo della donna all'interno del settore vitivinicolo. Il ruolo della donna è infatti mutato nel tempo poiché mentre all'epoca della sua prima scoperta non potevano avere accesso al vino, oggi le donne sono sempre più presenti nell'industria del vino. Tuttavia, non si può dire che il divario di genere tra uomo e donna nell'industria vitivinicola sia stato colmato, dato che le donne sono impiegate principalmente in compiti di marketing e solo poche aziende sono dirette da donne.

Il terzo capitolo riguarda il secondo argomento principale di questa tesi: la localizzazione di siti web. Viene, dunque, preso in analisi il quadro teorico che sta alla

base della localizzazione e della traduzione dei siti web. In particolare, è importante sottolineare che questo capitolo è funzionale al quarto capitolo inerente al caso studio di "Cantina 3V", in cui ho dovuto tradurre il sito web della cantina in questione. In questo senso, il terzo capitolo sottolinea la crescente importanza della traduzione come strumento di collegamento tra le comunità linguistiche nell'era digitale. Il capitolo delinea l'evoluzione dell'industria della localizzazione, innescata dall'espansione del personal computing e di Internet, che ha reso necessario l'adattamento linguistico e culturale dei contenuti digitali per i mercati globali. Inoltre, è importante sottolineare come la localizzazione di un sito web non comprenda solo la traduzione dei contenuti, ma anche l'adeguamento delle caratteristiche principali del sito web alle caratteristiche e particolarità dell'utilizzatore finale.

Il capitolo prosegue analizzando le tre fasi principali coinvolte in un progetto di localizzazione di un sito web: l'accettazione del progetto, la traduzione dei contenuti e la revisione della traduzione. In seguito, vengono presi in analisi i diversi livelli di localizzazione dei siti web (siti web standardizzati, siti web semi-localizzati, siti web localizzati, siti web ampiamente localizzati e siti web culturalmente adattati) i quali sono identificati secondo le sei dimensioni della cultura nazionale elaborate da Geert Hofstede (distanza dal potere, individualismo-collettivismo, mascolinità-femminilità, rifiuto dell'incertezza, orientamento a lungo termine-orientamento a breve termine, e indulgenza). In questo senso, grazie alle sei dimensioni della cultura nazionale è possibile vedere quanto due culture siano simili e, di conseguenza, scegliere il livello corretto di localizzazione del sito web.

In secondo luogo, poiché questa tesi ha come obiettivo la traduzione del sito web di "Cantina 3V", il terzo capitolo analizza la seconda fase di un progetto di localizzazione, ovvero la traduzione dei contenuti. In questo senso, prende in analisi le principali tecnologie di traduzione che possono aiutare il traduttore durante il processo di traduzione: traduzione automatica, memorie di traduzione, basi terminologiche, glossari e corpora. Per traduzione automatica si intende la traduzione di un testo scritto dalla lingua di partenza alla lingua di arrivo eseguita automaticamente da una macchina, ad esempio DeepL.<sup>403</sup> La memoria di traduzione, invece, è un database che memorizza frasi,

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<sup>403</sup> Forcada M. L., "Machine translation today", 2010, p. 215

paragrafi o segmenti di testo che sono stati tradotti in precedenza.<sup>404</sup> Queste due, traduzione automatica e memoria di traduzione, si differenziano nel fatto che la memoria di traduzione viene creata, aggiornata e controllata da traduttori umani e funziona come supporto per migliorare la qualità, la velocità e la coerenza della traduzione. Al contrario, la traduzione automatica produce testi tradotti automaticamente, di solito di bassa qualità, senza l'intervento del traduttore umano. Per quanto riguarda le basi terminologiche, queste sono un elenco di termini consolidati, solitamente organizzati in ordine alfabetico, che chiariscono l'uso di termini relativi a una specifica area tematica.<sup>405</sup> Queste si differenziano dai glossari in quanto permettono all'utente di inserire specificazioni riguardanti la categoria grammaticale, definizioni, il contesto, il genere, la fonte e i sinonimi. I corpora, invece, sono una raccolta in formato digitale di testi autentici raccolti secondo una serie di criteri specifici. In particolare, questo strumento è utile al traduttore per verificare se un termine viene effettivamente utilizzato nella lingua target, ma anche come viene utilizzato.

Infine, il terzo capitolo analizza il linguaggio specifico utilizzato nel settore del vino. In questo senso, studia le caratteristiche principali di una LSP (Language for Specific Purposes), per poi concentrarsi sui tratti principali che caratterizzano il linguaggio del settore vitivinicolo. In particolare, questa parte è funzionale alla traduzione del sito web di "Cantina 3V", in quanto fornisce una spiegazione su come viene descritto un vino in termini di terminologia e struttura delle frasi. Inoltre, è doveroso sottolineare come il linguaggio specifico del settore vitivinicolo è caratterizzato da un elevato grado di complessità dovuto dalla grande varietà della terminologia e delle metafore utilizzate. Dunque, quando si tratta di tradurre le descrizioni di un vino, il traduttore deve prestare attenzione a scegliere il termine più adatto in base ai parametri e alle dimensioni del vino che vengono descritte.

Il quarto capitolo riguarda il caso studio "Cantina 3V". In primo luogo viene introdotta la cantina in questione: una piccola azienda vinicola a conduzione familiare caratterizzata da un forte legame tra i membri della famiglia. In seguito, viene riportata la traduzione

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<sup>404</sup> Trados, "What is a translation memory?", <https://www.trados.com/learning/topic/translation-memory/> (data dell'ultima visita: 14 Dicembre 2023)

<sup>405</sup> Phrase, "Terminology Management: Best Practices for Using a Term Base for Translation", <https://phrase.com/blog/posts/term-base/> (data dell'ultima visita: 14 Dicembre 2023)

del sito web che concerne le sezioni “I Nostri Vini” (assieme alla traduzione delle schede tecniche), “La Cantina”, “Chi Siamo”, “Contatti”, and “Visita la Cantina”.

In secondo luogo, viene analizzata la traduzione del sito web. In particolare, per l'analisi della traduzione ho fatto riferimento alla teoria elaborata da Hurtado Albir (2001). Secondo Hurtado Albir (2001), i principali problemi di traduzione sono quattro: problemi linguistici, problemi extralinguistici, problemi informativi e problemi pragmatici. Tuttavia, esistono tre strategie di traduzione che il traduttore può utilizzare per risolvere tali problemi: strategie legate all'acquisizione, all'interpretazione e all'analisi delle informazioni; strategie legate alla comprensione delle informazioni e strategie legate all'espressione delle informazioni. L'adozione di queste strategie porta il traduttore a risolvere i problemi riscontrati attraverso l'adozione di una o più delle seguenti tecniche: adattamento, amplificazione, *borrowing*, compensazione, descrizione, creazione discorsiva, equivalenza, generalizzazione, amplificazione linguistica, compressione linguistica, traduzione letterale, modulazione, particolarizzazione, riduzione, sostituzione, trasposizione e variazione. In particolare, le tecniche traduttive che ho utilizzato maggiormente al fine di adattare la traduzione al lettore danese e belga sono: modulazione, generalizzazione, trasposizione, traduzione letterale, equivalenza, amplificazione linguistica, compressione linguistica, compensazione, riduzione e *borrowing*.

In seguito, il quarto capitolo analizza il testo tradotto automaticamente attraverso la classificazione degli errori di Mossop (2020). Mossop (2020) identificò dodici parametri di revisione contenenti gli aspetti principali a cui prestare attenzione durante la revisione di una traduzione. Questi sono suddivisi in cinque gruppi principali: trasferimento del messaggio (accuratezza e completezza); contenuto del messaggio (logica e fatti), lingua (scorrevolezza, adattamento, linguaggio specifico, struttura idiomatica e meccanica), presentazione (layout, tipografia e organizzazione) e criteri prestabiliti (specifiche del cliente e politiche del datore di lavoro). In questo senso, gli errori che ho incontrato maggiormente riguardavano i seguenti aspetti: accuratezza, logica, scorrevolezza, linguaggio specifico, struttura idiomatica e meccanica.

Infine, il quarto capitolo è dedicato all'intervista a Deborah Volpato, proprietaria dell'azienda, per capire come "Cantina 3V" vorrebbe affrontare i mercati danese e belga. In questo senso, "Cantina 3V" vorrebbe aprirsi ai due mercati attraverso le esportazioni



puntando sulla distribuzione indiretta, con l'obiettivo di sfruttare l'incremento del consumo di vino bianco delle comunità locali, poiché il loro vino bianco è il prodotto di maggiore qualità all'interno della loro offerta. Inoltre, la cantina ha come obiettivo quello di diversificare gli investimenti attraverso la diversificazione del portafoglio clienti e la gamma di prodotti. A tal fine, "Cantina 3V" si propone di creare una collezione di vini personalizzata in base ai gusti enologici dei clienti danesi e belgi. Inoltre, per coinvolgere le comunità locali punta ad aprire una piccola enoteca "Cantina 3V" in Danimarca e in Belgio con dipendenti locali, al fine di comprendere al meglio i gusti e le esigenze delle comunità locali. Infine, secondo l'esperienza di Deborah è difficile per una giovane donna gestire un'azienda vinicola, in quanto vi è ancora un grande divario di genere tra uomini e donne. Pertanto, c'è ancora molto su cui lavorare per far sì che uomini e donne siano visti e considerati allo stesso modo all'interno del mondo del vino.

In conclusione, come possiamo notare, l'obiettivo di questa tesi è duplice: fornire un'analisi preliminare della strategia che "Cantina 3V" potrebbe adottare per diventare un'azienda vinicola esportatrice, principalmente rivolta ai mercati danese e belga; ma anche fornire una prima traduzione in inglese del sito web dell'azienda per consentire ai potenziali clienti danesi e belgi di conoscere i valori e i prodotti di "Cantina 3V". In questo senso, possiamo considerare questa tesi come un primo passo verso il processo di internazionalizzazione che la cantina potrebbe intraprendere in un futuro anche non troppo lontano.



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