

**The Taste of a Label: Do Visual Sensory Cues on a Wine Label Impact the Sensory Taste
of the Wine?**

by

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Abstract

The goal of this research is to understand the influence of wine label visual sensory cues on the perceived sensory taste of wine. This five-phase research study uses consumer culture theory as a framework, which views consumers as identity seekers navigating opportunities in the marketplace that provide a message that embraces who they are based on their own experiences (Askegaard & Linnet, 2011). With increasing experience, wine drinkers create associations between verbal and visual cues on the label, that form expectations for how the wine should taste. This study refers to these variables as visual sensory cues, which become associated with sensory attributes and bias the sensory experience of wine. Visual sensory cues on a label help form the brand image of the wine that impacts purchase intent and appeal (Hoegg & Alba, 2007b). Brand image is measured using four categories; brand personality, design style, narratives, and conveyance of luxury. Willingness-to-pay is used as a measurement to assign value to visual sensory cues and determine if this results in a cross-modal sensory association that impacts the taste of the wine. This study uses the epistemological approach of pragmatism to mix methods from different paradigms on their basis of usefulness to addressing the research questions (Collins & Hussey, 2014). These methods include a quantitative online survey using seventeen uniquely classified wine labels. The survey reveals that wine drinkers anticipate a wine will taste better after seeing a label they identify with. An in-person taste shows that wine drinkers were unable to discriminate between two wines using only taste. A second in-person taste test using the same two wines and two uniquely visually classified labels demonstrates that when consumers identify with a label, they believe the wine tastes better. Follow-up in-depth interviews find wine drinkers look for a label that is “for someone like me” and this impacts the overall sensory experience of the wine. The results of this research reveal a cross-modal association that results when a wine label is

identified with through visual sensory cues and this process influences the actual taste of the wine.

Lay Summary

The wine label is an important factor in stimulating consumer choice and product trial, but does it impact the perceived taste of the wine in the bottle? The goal of this research is to understand if visual sensory cues on a wine label influence the perceived sensory taste of wine. This study uses consumer culture theory as a framework, viewing consumers as identity seekers navigating opportunities in the marketplace that provide messages that embrace who they are (Askegaard & Linnet, 2011). With increasing exposure, wine drinkers create associations between verbal and visual cues on the label that form expectations for how the wine should taste. Five distinct phases of research are used including two online quantitative studies, two in-person taste tests, and in-depth interviews. The results of this research reveal that when wine drinkers identify with the visual sensory cues on a label, the wine is perceived to taste better.

Preface

This thesis is original, unpublished, intellectual product of the author, Darcen Esau. All five phases of research outlined in this document were conducted between July and October 2018 and were covered by the UBC BREB (Behavioral Research Ethics Board) number H18-00830.

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List of Abbreviations

CCT Consumer Culture Theory

WTP Willingness-to-Pay

Glossary

Brand Personality - Assigning human characteristics to brands (Akers, 1997).

Consumer Culture Theory - A theory that represents consumers as empowered identity seekers that use their personal experiences to navigate opportunities in the marketplace that provide a message that embraces who they are (Askegaard & Linnet, 2011, p. 383).

Cross-modal association - When senses overlap until one sensory experience is systematically associated with a resulting sensory experience called a cross-modal association (Spence et al., 2013).

Culture of Consumption - Examines the meanings, beliefs and social structures giving shape to food consumption and what aspects of these cultures impacts preference and choice (Miele, 2006).

Design Style - Three distinct categories of wine labels based on the name and image – traditional, contemporary, and novelty (Sherman and Tuten, 2011).

Extrinsic Variables - Visual and verbal cues on the label, such as colour, design, images, or characters that can be changed on a label without changing the product (Quester & Smart, 1996; Elliot & Barth, 2014; Lockshin & Rhodus, 1993).

Intrinsic Variables - Label information that is directly related to the product or processing such as varietal, vintage, region, producer, and wine style (Lockshin & Rhodus, 1993; Quester & Smart, 1996).

Label Narrative - Stories paint pictures in customers' minds that prompt them to pay attention to the message (Padgett & Allen, 1997).

Sensory Evaluation - Discipline which deals with the scientific methods to evoke, measure, analyze, and interpret human responses to properties of foods and materials as perceived through the five senses (Meilgaard, Carr, & Civille, 2006).

Visual Sensory Cues: The verbal and visual extrinsic variables that can be measured using these four brand categories: brand personality, narrative, design, and conveyance of luxury.

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Dedication

Susan, Grayson, and Wren.

Chapter 1: Introduction

1.1 Overview

Consumers often have numerous options within a product category, which affords them the ability to selectively choose a product based on individual preferences that have been shaped by individual experiences. Enjoyment of a product can often be a multi-faceted sensory experience, which can make it very difficult for a consumer to articulate why they like or do not like something. The culture of consumption examines the meanings, beliefs and social structures giving shape to consumption and what aspects of these cultures impacts preference and choice (Miele, 2006). As affluence and choice increase in society, consumers are able to choose products that are reflective of their individuality (Featherstone, 1991; Miele, 2006) and, importantly, identifying with a product based on individual preferences is not only an expression of an outward identity, but can also be done in a search for self-identity (Bauman, 1992; Beck & Ritter, 1992). Specifically, wine is an important and appropriate way to study this form of consumption culture. While choices are numerous, all wine is made from the same thing - fermented grape juice; everything else, including the symbols and meaning of wine, relate to culture (Fournier, 2017). Wine consumers often attach symbolic value to specific qualities during the purchase process, and consumption based on their own personal experiences (Hall, 2016). This symbolic achievement can be an internal process as individual wine drinkers can choose a product based on their own self-identity formed through their cultural experiences (Do, V.-B, al., 2009).

Wine labeling also plays an important role in the consumption process. When a prospective wine drinker walks into a store, there may be hundreds or even thousands of options available to choose from. The decision about which wine to purchase is usually left until they are in the store (Bramwell, 1997, as cited in Parsons et al., 2009) and most wine purchases are made without the opportunity to taste the wine (Lockshin & Rhodus, 1993). To narrow down

the choices, wine drinkers often rely on the label to make assumptions about the wine inside the bottle (Gluckman, 1990). With so many unique labels available, consumers may draw on past information, experiences, and sensory cues to help make a product selection. The label can play an important role in this as research on the culture of consumption has shown that consumers are looking for symbols and meaning that they can personally identify with (Miele, 2006; Warde, 1994) and will choose a product that is reflective of a desired identity (Dubois & Duquesne, 1993; Bauman, 1992; Beck & Ritter, 1992).

To understand how wine drinkers are shaped by their experiences and develop associations with specific sensory cues that create biases for how the wine will taste, this study uses consumer culture theory (CCT). CCT is a useful framework to better understanding of wine consumption as it views consumers as individual identity seekers navigating opportunities in the marketplace that provide a message that embraces who they are based on personal experiences (Askegaard & Linnet, 2011). As a multi-faceted sensory experience (Delwiche, 2004) wine can illustrate cultural differences while exposure to a variety of stimuli can lead to cross-modal sensory associations when consuming a product like wine (Goode, 2016). Cross-modal associations occur when senses overlap until one sensory experience is systematically associated with a resulting sensory experience (Spence et al., 2013). As consumers have more experiences with wine they want to consume, these exposures generate sensory cues for consumer preference that create an expectation for how the wine should taste (Goode, 2016). While branding research has shown that package design of wine is one of the most important factors in stimulating consumer choice and product trial (Elliot & Barth, 2012), does the label impact the actual taste of the wine in the bottle? The goal of this study is to go beyond the appeal of a label and determine if visual sensory cues on a wine label impact the actual taste of wine.

Some wine drinkers may use information that is directly related to the product or processing, such as the region, vintage, year, and variety (Sherman & Tuten, 2011; Sáenz-

Navajas, et al., 2013). In wine research, these types of information are referred to as intrinsic variables (Lockshin & Rhodus, 1993) and experience with one or more of them may make someone more likely to purchase one wine over another. However, even if intrinsic values are used as a heuristic to selecting wine, there are still numerous options from which to make a choice. When choosing wine for personal consumption, a wine drinker may have to rely on visual and verbal cues on the label, such as colour, design, images, or characters. These types of cues that can be changed on a label without changing the product are referred to as extrinsic variables (Lockshin & Rhodus, 1993) and help form the brand image of the wine.

The verbal and visual variables that make-up the extrinsic cues on a label help form the brand image of the wine and can be measured using four main categories that have been shown to impact consumer preference. First, according to Vrontis & Papasolomou (2007), consumers often choose brands in the same way they choose friends, and the brand personality depicted by a wine's label has been demonstrated to be a strong predictor of purchase intent (Boudreaux et al., 2007; Aaker, 1997; Elliot & Barth, 2014). Second, the use of narratives and the ability to communicate a story through a label has been shown to grab consumers attention (Padgett & Allen, 1997) and increase the likelihood of a connection that leads to purchase (Chiu et al., 2012). Third, Sherman and Tuten (2011) established three distinct categories of wine labels that attract different consumer groups: traditional, which typically include images of coats-of-arms, chateaux, vineyards, or stately visuals; contemporary, which often utilize realistic images of art or animals that are more recognizable to consumers; and novelty, which feature images of caricaturized animals or cartoons. Finally, this conveyance of luxury, perceived quality, and the amount a consumer is willing to pay for a wine have been shown to impact the purchase intent of wine (Beverland, 2005). While many wine and label studies focus on 'purchase intent' or 'preference', this study uses "willingness-to-pay" as a metric to measure consumer attitudes by assigning a monetary value (Mollá-Bauzá et al., 2005). This is done by comparing the typical amount spent on wine to the maximum price that would be spent on a

label in this study (Breidert, 2006). Within this framework, this study defines visual sensory cues as the verbal and visual extrinsic variables that can be measured using these four categories. This research seeks to understand if these visual sensory cues impact the sensory taste of wine.

How individuals develop associations of preference with specific visual sensory cues may be based on experience and familiarity, even resulting in selection of a brand with inferior sensory qualities. This effect has been shown in orange juice, where consumers were more likely to indicate preference for specific brands, regardless of the sensory cues (Hoegg & Alba, 2007a). Investigations of the effect of branding on taste show dramatic effects, however, they tend to measure preference rather than taste discrimination (Allison and Uhl, 1964; Hoyer and Brown, 1990).

This study uses pragmatism to mix methods from different paradigms on their basis of usefulness to addressing the research questions (Collins & Hussey, 2014). This is a paradigm that integrates multiple perspectives and is focused on applied research to ensure the research questions are properly addressed (Saunders et al., 2009). The epistemological approach of consumer culture theory enables an interpretive paradigm that knowledge is subjective to the individual's experiences and the meaning they put into symbols within the culture they live, but also a positivist paradigm to quantitatively observe the phenomena of the label impacting the taste of the wine (Saunders et al., 2009). Pragmatism is often used in sensory research, which bridges the measurable and observable science of the senses with the behaviour and experiences of people within society (Martens, 1999), making it an appropriate fit for this study.

Five distinct research phases are used to address the central research question: Do visual sensory cues on a wine label influence the perceived sensory taste of wine? First, an online quantitative survey is used to categorize the visual sensory cues on different labels using four variables that have been shown to influence consumer preference. A second online survey is conducted to determine how a label identified with influences anticipated taste of the wine.

Third, a triangle test is used to determine if wine drinkers are able to discriminate between wines using only taste and demonstrate the importance of understanding cross-modal associations for consumer preference. Fourth, wine drinkers are intercepted at a winery to participate in a sensory evaluation to demonstrate taste preference for wine with labels they identify with. Finally, in-depth interviews are conducted to better understand the sensory experience of wine and the variables that impact preferences and anticipated taste. These five phases reveal that there is a cross-modal sensory association that results when a wine label is identified with through visual sensory cues and this process influences the actual taste of the wine.

1.2 Study Objective Research Questions

The goal of this research is to understand if visual sensory cues on a wine label influence the perceived sensory taste of the wine. The theoretical framework posits that consumption culture enables consumers to selectively choose products that reflect who they are (Bauman, 1992; Beck & Ritter, 1992), and that exposure to a product generates sensory cues that help wine drinkers decide which selection will be most aligned with their expectations (Goode, 2016). These sensory expectations are largely based on visual sensory cues (Parr et al., 2003) that this study defines as the visual and verbal cues on the label, such as colour, design, images, or characters that can be changed on a label without changing the product (Quester & Smart, 1996). Using methods of sensory evaluation this research will demonstrate that wine drinkers seek a label that they personally identify with and this impacts the value, taste, and sensory experience of wine.

The research strategy is designed to address six specific research questions. First, in order to empirically observe the impact of the visual sensory cues, they are quantified to understand if wine drinkers are willing to pay the same or more for a label they identify with, and significantly less for a label they do not. Second, to determine if a cross-modal association

exists between the visual sensory cues on the label and the taste of wine, this study measures the impact of a label identified with on the anticipated taste of wine. Third, to demonstrate how important the visual appearance of the label is to the overall sensory experience of wine, an in-person tasting determines if wine drinker discrimination between wines using only taste. Fourth, a second in-person taste test measures the impact of a label identified with on the taste of the wine. This phase of research also sought to determine wine drinkers' willingness-to-pay for a label they identify with after tasting the wine. Last, follow-up in-depth interviews explore the key variables used to differentiate wine labels in the previous phases and understand how a wine label identified with within these parameters influences the sensory experience of wine.

1.3 Thesis Structure

Chapter 2 positions the current investigation within the existing literature on consumption culture theory, sensory evaluation, visual cues, and the extrinsic variables on a wine label that make up the brand image and can be measured using four categories. Chapter 3 focuses on the methods used for all five phases of research, including the ontological and epistemological framework for this study. This section also discusses the site of the research and why it was an appropriate location to conduct this specific study. Chapter 4 reviews the results from all five phases of research and Chapter 5 concludes with a discussion of results, the limitations of the research, as well as some future research directions.

Chapter 2: Conceptual Framework

2.1 Consumer Culture Theory

Most wine purchases are made without the opportunity to taste the wine (Lockshin & Rhodus, 1993), so wine drinkers often rely on the label to make assumptions about the wine inside the bottle (Gluckman, 1990). As consumers have more experiences with the wine they want to consume, these exposures generate sensory cues for consumer preference that create an expectation for how the wine should taste (Goode, 2016). CCT is a strong epistemology for understanding this type of consumption culture because it includes rich and detailed accounts of real-life experiences of consumers as either single persons or in small groups (Askegaard & Linnet, 2011). Specifically, this research uses the definition and framework for CCT defined by Askegaard & Linnet (2011, p. 383), which represents consumers as empowered identity seekers navigating opportunities in the marketplace that provide a message that embraces who they are. While CCT has a broad theoretical scope and has been used in multiple disciplines to better understand consumer behaviour, this study focuses on how it has been applied to consumer identity projects that explore how consumers transform symbolic meaning that represent their circumstances and advance their identity (Arnould & Thompson, 2005). This approach is particularly useful in the social sciences, which often take a broader view of consumer behaviour to look beyond the interaction of cause and effect and seek to understand symbolic cognitive processes that impact decision making on an individual level (McCracken, 1986). In this way, CCT enables researchers to examine contexts in which the consumer acts as an explorer constructing their own identity based on market-based resources (Askegaard & Linnet, 2011, p.381). In the case of this study, consumers are exploring the vast marketplace of wine by using their past experiences to search for symbols that are representative of their personal identity.

The concept of identity is broad and multi-disciplinary; however, this study focuses specifically on the connection that consumption culture has to the formation of identity within the conceptual framework of consumption culture theory. Identity has traditionally been linked to a class system where one's class dictates their standing within society, however, the ability to use markets to search for a unique identity has enabled individuals to author their own identity within society through the items they choose to consume (Belk, 1992, p. 131). Increasingly, consumption can be viewed as an autonomous space in which someone can pursue a brand-assisted identity beyond tradition, social circumstances, or societal institutions in an act of consumer sovereignty (Holt, 2002). Decisions about what to eat and what to consume are also decisions of who we want to be, which goes beyond a utilitarian need and enables individuals to build a narrative of self-identity through consumption (Giddens, 1991). While humans have spent much of their history collecting goods based on necessities, a consumer driven culture has changed this as people are now building collections for self-definition and creating a sense of who they are through what they own (Belk, 1982).

Within a culture, individuals may have difficulty distinguishing themselves or projecting who they want to be to both themselves and others. Consumers are able to express this self-definition through the systematic appropriation of goods that represent who an individual wants to be (McCracken, 1986). This process is referred to as the "extended self" by Belk (1988) in which consumers want to contribute to their identity by seeking products that represent and portray who they are or want to be. Even when the product being purchased is done for personal pleasure, which wine often is, one of the primary motivations is a quest for identity through relevant associated meanings (Dubois & Duquesne, 1993). These meanings are often based on memories and experiences (Belk, 1988), which drives individuals to consume goods that reflect these experiences and concepts of self (McCracken, 1986).

As societies become more affluent, individuals have more choice of products like wine, allowing them to create a sense of who they are by selectively choosing what they consume

(Miele, 2006; Warde, 1994; Bocoock, 1993). In this way, cultural meaning can be derived from finding marketplace symbols, which give the individual those symbolic properties, enabling them to occupy a specific cultural category (McCracken, 1986). This study explores identity through consumption as it provides a narrative for self-identity, enabling individuals to author their sense of self through the market symbols that provide meaning to that person. Based on experiences, the symbols that help build a narrative will be unique to the individual and may evolve over time through the maintenance of self (Warde, 1994). CCT provides a framework of understanding consumer behaviour necessary for this project as individuals use their past experiences to seek products they can identify with, so that it can represent who they are and/or the image they want to convey through the cultural meanings they associate with their consumption (Warde, 1994).

2.1.1 Consumption Culture of Wine

The culture of consumption examines the meanings, beliefs and social structures giving shape to food consumption and what aspects of these cultures inform preference and choice (Miele, 2006). This framework has shown that consumers are seeking to identify with the products they purchase and are more likely to prefer something if it provides a sense of self and personality (Warde, 1994). A key element of this consumption practice is the experience of novelty and ability to have a social connection through the products being consumed (Trobe, 2001). Wine drinkers have many wine options to choose from and this study uses the framework of CCT to understand the consumption culture of wine to investigate if consumers seek a product that they identify with and establish a connection that improves the sensory experience. While much of the existing research on wine brands and labels has tended to focus on preference and purchase intent, this study explores how using visual cues to identify with a label impacts the taste sense of the wine.

The label is often used to make assumptions about the wine inside (Gluckman, 1990), and based on prior experiences, consumers may use this information to determine if the product

is reflective of their identity (Bauman, 1992; Beck & Ritter, 1992). With more exposure, wine drinkers begin to make associations between the sensory cues and the wines they like the most, which will impact their expectations and preferences (Goode, 2016).

In summary, the literature around CCT and consumption culture is consistent in assuming consumers are in search of a product that is reflective of someone like them (Arnould & Thompson; Askegaard & Linnet, 2011; 2005; Bauman, 1992; Beck & Ritter, 1992; Belk, 1982; McCracken, 1986; Miele, 2006; Trobe, 2001; Warde, 1994). Studies focused on understanding the impact of labels on wine preference will often ask consumers how the label or label elements impact purchase intent (Boudreaux & Palmer, 2007), which is the best option (Sáenz-Navajas, et al., 2013), are most influential (Elliot & Barth, 2012), or purchase preference (Barber & Almanza, 2007). For this study, a unique question was created that would go beyond appeal and brand influence and measure the impact of identifying with the label on the sensory experience of wine. Participants in this study are asked if they believe the label they are evaluating is “for someone like me”. By using a question that incorporates the CCT and consumption culture assumption that personal experience leads individuals to search for symbols that provide meaning and are for someone like them, the research is able to use the individual identification to visual sensory cues as an independent variable. The analysis of results is then able to measure the impact of identifying with the label’s visual sensory cues on the taste of the wine.

2.3 Sensory Evaluation

Wine engages all of the senses and these often overlap until one sensory experience is systematically associated with a resulting sensory experience called a cross-modal association (Spence et al., 2013). These cross-modal associations are based both on cultural differences and exposure to various stimuli (Goode, 2016). Consumers may have difficulty articulating this

sensory experience, and there are no instruments or analytical methods that can fully measure wine quality, character, and consumer preference (Poste et al., 2001). As a result, methods in sensory evaluation were critical to addressing the research questions in this study and understanding how one sense can impact another. This study uses the definition of sensory evaluation outlined by Meilgaard, et al. (2006) and Poste (1991), which describes it as a discipline used to evoke, measure, analyze, and interpret those reactions to characteristics of food and materials as perceived through the five senses of sight, smell, taste, touch, and hearing. Consistent with the existing sensory evaluation literature (Meilgaard, Carr, & Civille, 2006; Poste, 1991; Amerine & Roessler, 1983), the scope of sensory research in this study is confined to these five senses and how they may work together to create the sensory experience of wine.

When drinking, individuals have a multi-faceted sensory experience that all contribute to the overall flavour and enjoyment (Delwiche, 2004). While taste may be the most obvious sense when thinking about wine, this sense is restricted to the perception of sweet, sour, bitter, salty, and umami through taste buds on the tongue (Meilgaard, Carr, & Civille, 2006). Even flavor extends beyond taste and includes the aromatics within the mouth as well as the sense of touch, such as astringency, pressure, temperature, irritation, and burning (Meilgaard, Carr, & Civille, 2006). A wine drinker's sensory experience with wine is much more holistic and there is an opportunity to better understand how the senses interact to influence consumer perception.

Responses to products like wine are the result of interactions of various sensory messages, and through experience, the brain begins to associate certain qualities with sensory attributes (Spence, al., 2013). The phenomenon of one of the five senses being registered and perceived by another sense is referred to as synesthesia (Goode, 2016). Wine engages all five human senses, and this sensory experience informs consumer decision making and preferences. For example, when either French or German music is played in a wine store, consumers are more likely to buy French or German wine respectively, completely unaware

their sense of hearing created an association and impacted their purchase (North et al., 1999). In the same way when a wine store plays classical music, their customers spend more money than when they play Top 40 music despite buying the same quantity (Areni et al., 1993). Using the sense of touch, when a wine drinker holds a bottle of wine in their hands without visual cues, their past experiences enable them to make judgements so that they assume the price, vintage, color, and alcohol content of what is inside through their sense of touch (Piqueras-Fiszman et al., 2012). When a white wine is artificially dyed red, consumers will describe the smell of the wine using terms for red wine, demonstrating the visual bias on the sense of smell (Morrot et al., 2001). In the same way, when the colour of wine is altered, wine drinkers are unable to accurately discriminate sweetness levels as experiences with visual cues override the sensory experience of the tongue (Pangborn et al., 1963).

This research extends the knowledge of how the sensory experience of wine is understood by focusing on how the sense of vision impacts the flavour of wine, most associated with sense of taste. When using an online quantitative survey method, this research adapted a question from Friedman et al. (1976) that was effectively able to build this connection and use taste as a heuristic for overall flavour [Based entirely off the label, the expected taste of the wine (0 awful; 10 - fantastic)]. However, for in-person taste tests, this research used wording that was more inclusive and consistent with sensory research methods by asking how much they liked or disliked each sample on a 7-point Likert scale (Meilgaard, Carr, & Civille, 2006). While nuanced, the wording of these questions and methods chosen were designed to clearly show the impact that one sense can have on another, impacting the overall sensory experience of wine.

2.4 Visual Cues

As a wine drinker navigates the vast choices for wine consumption, their experiences will begin to form sensory expectations that will enable them to make choices that are anticipated to taste better. Food and beverage products are first evaluated by a consumer on their visual

appearance (Meilgaard, Carr, & Civille, 2006) that is influenced by previous experiences. It is here where the first cross-modal association between senses may be formed. In the case of wine, this includes the label that is often the first thing consumers see and will be used to make a judgement on product trial.

The importance of focusing on the label's connection to taste is accentuated due to the role vision plays in understanding surroundings and making decisions. Conflicts between visual and other sensory cues tend to be resolved in favor of vision (Posner, Nissen, & Klein 1976), indicating that what we see may impact the other senses. The visual stimuli are what impacts whether a consumer is attracted or repulsed by a food or beverage (Goode, 2016) and this reliance on sense of sight often discounts the other senses (Morrot et al., 2001). Working backwards, it has been shown that identifying the colour of wine without visual cues is difficult even for more experienced drinkers (Sauvageot & Chapon, 1983), demonstrating just how important and influential vision is. This is partly due to the associations the brain makes between visual cues and different experiences with wine (Parr et. al., 2003). The reliance on visual cues to make inferences on the taste of the wine is what Rose (2016) summarized as "seeing is a great deal more than believing".

Images are more than the sum of their material traces as the meaning and depth of their use and placement can construct visual stories that may influence the viewer (Stanczak, 2007). When labels are associated with specific sensory values, they are used to discriminate between choices (Hoegg & Alba, 2007b) and may result in a preference for inferior sensory qualities (Hoegg & Alba, 2007a). This research extends the knowledge on the impact of vision on biasing other senses by determining if the visual cues on a label can result in a sensory association with the drinker that makes the wine in the bottle taste better.

2.4.1 Extrinsic Variables on the Wine Label

Some wine drinkers may use information that is directly related to the product or processing to make their wine selection (Sherman & Tuten, 2011; Sáenz-Navajas et al., 2013), but it is less likely to impact the average wine drinker (Finkelstein & Quiazon, 2007). In wine research, these characteristics such as grape varietal, vintage, region, producer, and wine style (Quester & Smart, 1996) are referred to as intrinsic variables (Lockshin & Rhodus, 1993). Intrinsic variables can play a large role in the marketing of wine and influences the variables wine drinkers associate with quality through a process called patrimonialization (Gade, 2004). Gade (2004, p. 855) demonstrated that the white wine produced in Cassis does not have a distinguishable aroma, is “unpretentious”, and “indistinguishable”. However, the region of Cassis saw an opportunity to use a sense of place to market the wine and the unique terroir associated with the region sets it apart from other regions despite not having unique wine. The role of patrimonialization in wine marketing is most evident through intrinsic variables on the label. While consumers may use intrinsic variables on a label to make their decisions in old world wine regions like France, this is less likely the case in new world wine regions like the Okanagan (Conlin & Rouse, 2014), which need to craft new stories to create appeal (Elliot & Barth, 2014).

Extensive marketing research has been done that shows the impact of intrinsic variables on consumer perception of quality (Wansink et al., 2000) and this study ensured labels removed mention of all information related to the product or processing. This enabled the focus to be on the impact of verbal and visual cues that can be changed on a label without changing the product, such as colour, design, images, or characters. In wine label research, these are called extrinsic variables (Quester & Smart, 1996; Lockshin & Rhodus, 1993) and help form the brand image of the wine.

Boudreaux and Palmer (2007) looked at the impact of brand design on purchase intent and found illustrations used on the label had the greatest impact on both purchase intent and perceptions of brand personality. Wine consumers use wine packaging as a cue to assess

alternative products (Lockshin, 2003), and rely on the label to infer the quality of the bottle contents (Gluckman, 1990). By focusing on the extrinsic variables, this research will improve understanding of the relationship between visual sensory cues and the sensory discrimination of wine. With food and beverages, vision is often used as a heuristic to infer quality, taste preference, and decision making (Posner, Nissen, & Klein, 1976; Hoegg & Alba, 2007a; Hoegg & Alba, 2007b). Brand equity has been demonstrated to impact taste preference including the stated brand on orange juice (Hoegg & Alba, 2007b), beer (Allison & Uhl, 1964), and peanut butter (Hoyer & Brown, 1990). By focusing on the label, these findings can be extended to the label illustration and other visual cues to better understand what is motivating wine drinkers to select wine, and the relationship it has to taste. Specifically, this study uses CCT to understand the consumption culture of wine and how wine drinker's identification with these extrinsic variables can impact the sensory experience of wine.

To differentiate wine labels, the verbal and visual variables that make-up the extrinsic variables on a label were measured using four main categories that have been shown to influence consumer preference. This includes brand personality (Boudreaux et al., 2007; Aaker, 1997; Elliot & Barth, 2014), Label narrative (Chiu et al., 2012; Elliot & Barth, 2014; Harvey et al., 2014), design style (Sherman & Tuten, 2011; Elliot & Barth, 2014; Batt & Dean, 2000), and conveyance of luxury (Beverland, 2005). Throughout this study, the verbal and visual extrinsic variables that can be measured using these four categories are referred to as visual sensory cues (Figure 1). The wine drinkers' connection to these elements are unique to each person and are explored to show that wine drinkers are more likely to prefer and purchase wine if they identify with the visual sensory cues on the label and that this will impact the sensory taste of the wine.

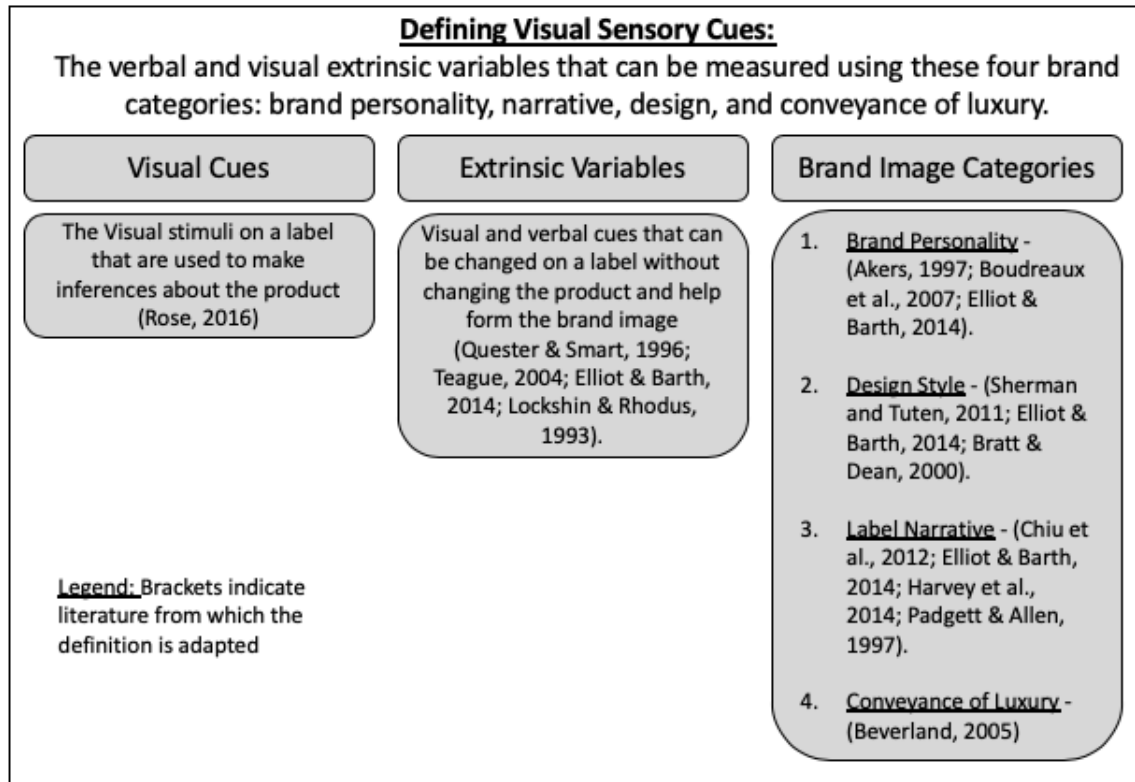


Figure 1: Illustration showing how visual sensory cues are defined for the purpose of this study.

2.4.2 Brand Personality

According to Vrontis & Papasolomou (2007), consumers often choose brands in the same way they choose friends, so assigning human characteristics to brands is an effective way to determine affection for a brand (Akers, 1997). Subsequent studies have used the model developed by Akers (1997) and found that brand personality, as depicted by a wine's label, is a strong predictor of purchase intent (Boudreaux & Palmer, 2007; Elliot & Barth, 2014). While relating to the brand personality of a wine label is a good predictor of purchase intent, there are a lot of brand personality profiles and discerning between them can be difficult. Boudreaux and Palmer (2007) found that personality traits of "successful", "charming", "spirited" were more likely to drive purchase intent, while Elliot and Barth (2012) found millennials were more likely to prefer "spirited" and "up-to-date" personalities, while designing labels that were more sexually suggestive.

The multitude of consumer tastes and motivations helps explain why there are 10,000 wine brands (Sherman & Tuten, 2011) and as Elliott & Barth (2012) suggest, the appeal is in the “eye of the individual beholder” for wine packaging as well as art. This research will look to expand on these findings by asking the question in reverse – “This label is for someone like me”, and then identifying what brand personality on the label created the connection (Table 1). The objective is to determine if this connection with the wine label impacts the taste, so establishing a more general line of connection is more appropriate.

Table 1: Brand personality words adapted from Boudreaux et al. (2007), Aaker (1997), and Elliot & Barth (2012)

Set of human characteristics associated with a brand
Spirited
Successful
Honest
Outdoorsy
Charming
Up-to-date
Upper class
Intelligent
Down-to-earth
Tough
Quirky
Fun

Question Type: Respondents to be asked, “If this wine label were a person, how well would this word describe him or her?” (1- Not at all descriptive, 5- Extremely descriptive). Mean totals to be statistically tested for significance differences.

2.4.3 Label Narrative

Establishing a narrative on the label can create a connection between the product and the specific place it comes from (Urde et al., 2007; Elliot & Barth, 2014). This concept of building a connection through narrative is called, “narrative transportation theory”, and predicts that if a brand can engage the consumer with a narrative, they will become lost or absorbed in their thoughts about story (Escalas, 2007, p. 422-423). Narratives paint pictures in customers’ minds

that prompt them to pay attention to the message; people also tend to organize information in story format (Padgett & Allen, 1997; Woodside, 2010). It is important for new wineries and young wine regions to utilize this tool as consumers are more likely to purchase a wine if they can identify with the narrative being portrayed on the label (Elliot & Barth, 2014; Chiu et al., 2012).

Like brand personality, the narrative on the label has relevance to this research as it builds a connection with the wine consumer. Whether it is the personality or the narrative, this established connection will impact the taste of the wine and this investigation seeks to show this relationship. Chiu et al. (2012) found four key narrative elements that are generally useful in engaging readers in evaluations of the product and strengthening their related feelings, such that they create positive correlations with brand attitude and purchase intention (Table 2). For each label evaluated in this research, the narrative impact is assessed using these key words.

Table 2: Narrative element chart adapted from Chiu et al (2012)

Narrative Element	Definition	Importance	Key Words	
Authenticity	The label is perceived as authentic	An authentic brand is more believable.	Trustworthy	Believable
Conciseness	The message of the label is clear	A clear narrative and message result in a more memorable brand.	Memorable	Easy to Understand
Reversal	The message of the label is compelling	A vibrant and arousing brand portrays company values.	Relatable	Engaging
Humor	The label is humorous	A humorous label increases brand liking.	Funny	Playful

Question Type: Respondents to be asked “To what extent do you feel this label conveys the following words?” (1 – Not at All, 7 – Very Well)

2.4.4 Design Style

The consumer wine buying decision model (Barber & Almanza, 2006) specifies a direct relationship between consumer perceptions of wine label design and the wine buying decision (Barber & Almanza, 2007). Sherman and Tuten (2011) organized and established three distinct categories of wine labels that will be relevant for ensuring a good mix of wine labels. The relevance and application of these three categories has been adapted so that labels within this research were properly categorized (Table 3).

Table 3: Adapted definitions of label categories from Sherman & Tuten (2011), Elliot & Barth (2014), and Batt & Dean (2000)

Element	Traditional	Contemporary	Novelty
Name	Often based on wine, winery or wine maker. Association with chateaux, vineyard, wine family, or grapes.	Often use a name that is unrelated to wine's origin and is related to the recognizable image on the label. It is common to name the wine after a "critter" (i.e. duck, deer, owl, etc.).	Are often meant to be humorous, surprising, and related to the image on the label.
Image	Typically include images of coats-of-arms, chateaux, vineyards, or stately visuals that represent the winemaker (i.e. a family crest).	Provide less information about the wine's origin and often utilize realistic images of art or animals that are more recognizable to consumers (e.g. deer).	Tend to feature images of caricaturized animals (e.g. frogs, roosters) or cartoons and try to promote the label as fun.

Question Type: Respondents to be asked "Which definition do you believe most accurately describes this label?" (Choose one).

2.4.5 Conveyance of Luxury: Perceived Quality and Willingness-to-Pay

Quality is an extremely difficult variable to define in the wine industry as many of the definitions of quality are not tied to the actual taste of the wine. Gade (2004) demonstrated that quality can simply be associated with a region regardless of taste or aroma. According to Dion (1990, as cited in Vaudour, 2002), wine-quality is the triple expression of natural environment, marketing opportunity, and, above all, social background. Since the debate gets incredibly nuanced as to what constitutes quality, this research will focus on the concept that quality may

be tied to the connection a wine drinker makes with visual sensory cues (Rao & Monroe, 1989). Using this approach, Orth & Krška (2001), demonstrated that number and types of wine awards have been shown to impact the perceived quality and therefore the “willingness-to-pay” on wine.

Much of the literature devoted to the impact of the wine label is measured by modes of involvement like ‘purchase intent’ or ‘preference’. While these are valuable measures, this investigation proposes that a suitable way to understand consumer behaviour is to have the wine drinker assign a monetary value. This can be accomplished by a valuation technique called “willingness-to-pay” that allows us to translate preferences into monetary terms (Mollá-Bauzá et al., 2005). This research will use the definition and procedure outlined by Breidert (2006, p. 37-55) that states the maximum price a consumer will pay can be compared to the reference price to show the differentiation value of a product. By asking the maximum amount a wine drinker would spend on a label and comparing it with the typical amount spent on wine, the connection to the wine is expressed in a dollar amount. This method has also been shown to demonstrate the premium of specific wine attributes like origin (Skuras & Vakrou, 2002) making it ideal to measure the strength of the connection to a label. This method of understanding has been demonstrated to be an effective tool in previous wine research for demonstrating consumers’ true intentions (Barreiro-Hurlé et al., 2008; Skuras & Vakrou, 2002; Mollá-Bauzá et al., 2005). This investigation looks to apply the effectiveness of this tool to show there is a clear relationship to a wine drinkers’ willingness-to-pay and how closely they identify with the label.

Expected quality has been shown to be a good predictor of experienced quality (Acebrón et al., 2000) and prior experience are what inform these expectations (Veale et al., 2008). With this framework in place, this investigation allowed for respondents to indicate expected quality, expected price, and overall perception of luxury, without providing them a definition. This approach was adapted from Beverland’s (2005) research on elements of luxury wine (Table 4).

Table 4: Elements of a luxury wine adapted from Beverland (2005)

Luxury Element	Definition	Measurement	Question
Price	Selling price	Expected price	How much would you expect this wine to sell for? (open end)
Perception within category	The brand is the standard for which the entire category will be judged.	Perceived quality	What level of quality would you expect from this label? (1 – Low Quality, 7 – High Quality)
Luxury	Perception of luxury based on extrinsic variables.	Conveyance of Luxury	To what extent do you feel this label conveys luxury?

2.5 Moderating Variables

There is a plethora of variables that impact individual preference for wine. This section discusses the three variables that have been identified as having the potential to bias the effects being measured in the research questions. In addition to discussing why these elements are important for this specific study, this section explains how the research is operationalized to address each one. The limitations and opportunities for future research that these variables present is discussed in section 5.2. The three items are familiarity (Hoyer et al., 1990), consumption frequency (Chaney, 2000), and purchase occasion (Quester & Smart, 1998).

2.5.1 Familiarity

Brand awareness is a dominant choice heuristic and familiarity with a brand may have an impact on expected taste (both positive and negative) (Hoyer et al., 1990). However, Allison and Uhl (1964) have shown that beer drinkers are unable to identify “their” beer in a blind taste test indicating the taste may be more correlated with the brand than the sensory experience. The phase of research where this was most pertinent was phase 4, which measures the impact of the label on the actual taste of the wine. The participant winery (section 3.3) provided the option of conducting this phase of research at either one or both of their winery locations. The two labels selected based on the results of phase 1 were both being actively used in one of the

winery locations at the time of the research. Therefore, a decision was made to execute phase 4 at the other winery location where consumers would be less likely to be familiar with the label designs being used. In this phase, 120 participants were exposed to two different labels. Within this sample, 93% of participants were unfamiliar with one label and 83% of respondents were unfamiliar with the second label. Only two participants in the entire study reported having tasted the actual wine before. While familiarity has been demonstrated to be an important variable, the decision to conduct phase 4 of the research at the winery that does not use the research labels mitigated the impact for this study.

2.5.2 Frequency

Infrequent and new wine drinkers rely most heavily on label information (Chaney, 2000). Additionally, research has shown that wine drinkers with more knowledge on wine have more confidence when purchasing and may rely less on cues like a label (Elliot & Barth 2014; Barber et. al, 2007). A survey question (Appendix B, C, and D) was adapted from Elliot & Barth (2012) to measure the frequency of wine consumption as it was expected that the label would have a greater impact on infrequent wine drinkers. All phases of research were conducted among respondents that drink wine and asked how frequently they consume it. In phase 2 of this study, 86% of respondents indicated they drink wine every day or at least a couple times per week. In phase 4, 68% indicated they drink wine every day or at least a couple times per week, with an additional 23% drinking a couple times a month. Given that the sample of participants used for this study drink wine frequently and are less impacted by the label, the results that show a label identified with impacts the taste of the wine is even more powerful. Testing the influence of this variable is discussed in the conclusion of this research for possible further research.

2.5.3 Purchase Occasion

The buying decision may vary based on the occasion for which the wine is purchased (Quester & Smart, 1998). For example, it is reasonable to expect that the same individual may

select a different wine when going to a party, purchasing a gift, or buying for oneself. To control for this variable, participants were explicitly told to assume they are making a typical wine purchase for themselves. This is because this study is interested in the personal connection to the label and the identity that consumers find in the visual sensory cues within the framework of CCT.

2.6 Summary of Conceptual Framework

Through this literature review, the conceptual framework for this study has been outlined through four key areas: CCT and consumption culture, sensory evaluation, visual cues, and the extrinsic variables on the label that form the brand image and can be measured using four categories. In figure 2, the integration of this literature demonstrates how the theoretical elements can be operationalized to explain why the label is able to impact the taste of wine. First, the theoretical framework of CCT was outlined that views consumers as identity seekers using their past experiences to navigate the marketplace for a message that embraces their identity (Askegaard & Linnet, 2011). The culture of consumption assumes that wine drinkers have unique cultural experiences and exposure to different products that establish sensory expectations (Goode, 2016). This results in systematically associating sensory experiences, which create cross-modal associations (Spence et al., 2013), like vision impacting taste. Next, sensory evaluation was reviewed to demonstrate that sensory research methods are required to measure wine quality, character, and preference (Poste et al., 2001). Within sensory research, the importance of visual cues was discussed as vision is often used as a heuristic for making judgements on taste (Rose, 2016). Last, the role of extrinsic variables were evaluated and the four key variables used to measure the brand image of labels explained, including brand personality (Boudreaux et al., 2007; Aaker, 1997; Elliot & Barth, 2014), label narrative (Chiu et al., 2012; Elliot & Barth, 2014; Harvey et al., 2014), design style (Sherman & Tuten, 2011; Elliot & Barth, 2014; Batt & Dean, 2000), and conveyance of luxury (Beverland, 2005). The goal of

this research is to understand if visual sensory cues on the wine label influence the sensory taste of the wine. This literature review provided the basis for how this goal could be actualized (figure 3) and provided the foundation to design research which would answer the six specific research questions discussed in section 1.2. The research design is described in the following chapter (Methods, Design, and Analysis).

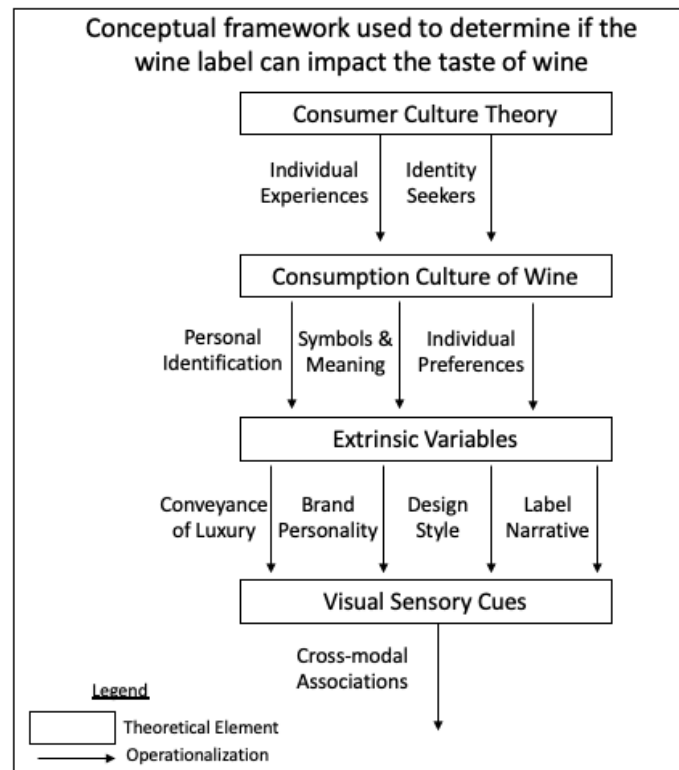


Figure 2: Conceptual framework used to determine if the wine label can impact the taste of wine.

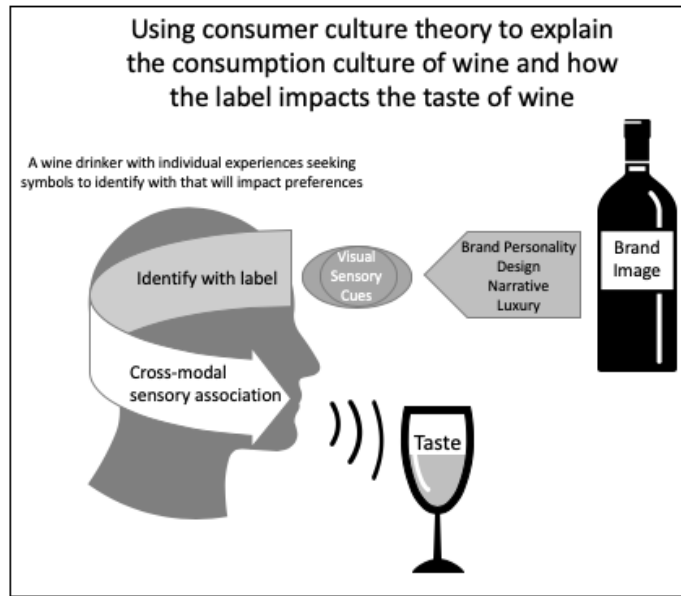


Figure 3: Illustration showing how consumer culture theory explains the consumption culture of wine and how the label impacts the taste of wine.

Chapter 3: Methods, Design, and Analysis

3.1 Theoretical Approach and Rationale

The spectrum of philosophical approaches to research includes positivism on one end, which assumes reality is external, objective, and independent of social actors; and interpretivism on the other end, which assumes reality is socially constructed (Saunders et al., 2009). Rather than being constrained to either end of the reality debate, this study uses pragmatism to mix methods from different paradigms on their basis of usefulness to addressing the research questions (Collins & Hussey, 2014). To understand if the visual sensory cues on a label impact the taste of the wine, this study relies on both an interpretivist approach that individuals are shaped by their experiences and preferences as well as positivist approach that the phenomena of cross modal associations is observable and measurable. Pragmatism is a paradigm that enables this study to focus on the problem to be researched, the consequences of the research, and the most appropriate research method to create a complete picture (Feilzer, 2010), while having the flexibility to address a range of research questions (Onwuegbuzie et al., 2005).

This research has a number of interrelated research questions that include understanding how experiences impact preferred visual sensory cues, how these visual sensory cues impact purchase behaviour and willingness-to-pay, and the impact of preferred visual sensory cues on the anticipated and actual taste of the wine. By viewing reality on a continuum, methods of sensory evaluation, including both qualitative and quantitative, can be used to answer specific questions and address the overall research problem. The ontological assumption of pragmatism enabled the use of different purposeful methods that were able to work together to show how the visual sensory experience of the label impacts the sensory taste of wine.

The epistemological assumption is concerned with what is accepted as valid knowledge (Collins & Hussey, 2014). CCT explores the heterogeneous distribution of meanings and

symbols with the social arrangements of how people live their lives in the marketplace (Arnould & Thompson, 2005). Askegaard & Linnet (2011) argue that CCT is a strong epistemology for understanding consumption culture because it includes rich and detailed accounts of real-life experiences of consumers as single persons or in small groups. This enables an interpretive paradigm that knowledge is subjective to the individual's experiences and the meaning they put into symbols within the culture they live (Saunders et al., 2009). This study assumes that wine drinkers are shaped by their experiences and develop associations with specific sensory cues that create biases for how the wine will taste. Further, CCT is very effective when it is blended with grounded theory (Miller, 2007, p. 25), which is the approach used for the collection and analysis of qualitative data in this research. Grounded theory is an inductive research process that generates theories thorough analysis and coding of data, integration of theoretical categories, and writing of analytical narratives (Glaser & Strauss, 1999). As outlined in Glaser and Strauss (1999), the researcher engages in simultaneous data collection and analysis when doing qualitative research. This use of CCT and grounded theory to conduct the interviews produces five unique themes that help explain why the wine drinkers that identify with the label have an altered taste experience with the wine.

Because reality is viewed through pragmatism in this study, and mixed methods are used, empirical evidence viewed quantitatively with a positivist epistemological approach is used to observe the impact of labels on the taste of the wine. In phase 1 and 2 of this study, quantitative online studies are used to measure different elements of labels and attitudes and behaviours of wine drinkers. This view that the outcome could be tested among a specific population of people to produce specific measurable results is typical of positivist epistemological approach (Collins & Hussey, 2014).

Finally, pragmatism is a paradigm that integrates multiple perspectives and is focused on the applied research to ensure the research questions are properly addressed (Saunders et al., 2009). In this way, it is a very appropriate to view the subjectivity of an individual's reality

when conducting sensory evaluation because it bridges the measurable and observable science of the senses with the behaviour and experiences of people within society (Martens, 1999). This epistemological approach assumes that knowledge is measured, however, the research design must be flexible to measure the relational interaction between product and person, sensory perception and human life, and various sense modalities (Martens, 1999). In this way, the philosophy of the research is that there are both observable phenomena and subjective meanings, which requires a pragmatism.

3.1.1 Researcher's Background and Disclosure

The axiological assumption is concerned with the judgement about value and the role of the researcher in all stages of the research process (Saunders et al., 2009). When conducting a research study, the experience of the researcher may impact what is collected as fact (Collis & Hussey, 2014). This study uses pragmatism as a paradigm that involves interpretive processes common in sensory research (Martens, 1999), which makes the background of the researcher relevant to the study.

My professional and academic experience, both before and concurrent to the research, helped inform the development of the methods used. Prior to my graduate program, I worked at Sensory Spectrum, which is a consulting firm specializing in understanding the sensory-consumer experience and is owned by Gail Vance Civile. Her book, *Sensory Evaluation Techniques* (2006), is referenced throughout this thesis as it helped to inform my approach. Additionally, from 2010-2017 I worked for a market research company called Ipsos, where I designed and executed mixed-method research studies including both online quantitative and qualitative research. My familiarity and training in all of the methods used in this study likely played a role in why they were selected and what I felt were most appropriate for answering the research questions, even if customization was required.

3.2 Study Site of Research: Terroir and Sense of Place

A significant part of this research process includes a decision about how culture, history, and sense of place can provide meaning to the distinctiveness of a wine region (Elliott-Fisk, 2012), therefore, the decision about where to conduct this research is an important one. The term *terroir* refers to the complex interaction between all of the physical aspects of a defined geographic area, but also includes human interaction, culture, and history of a specific place (Unwin, 2012). Additionally, the concept of *terroir* involves the making of stories or myths about a region and its wine (Overton & Heitger, 2008). A “sense of place”, which can play a role in the narrative of the label, requires an association between geography and taste (Unwin, 2012). This is often established in the minds of consumers through mythology, social construction, and marketing (Overton & Heitger, 2008). In this way, a maturing wine region can define their *terroir* by more than an object of sensory refinement, but also an essence in place, identity, landscape, and history (Gade, 2004). Old World wine regions like France have done this by setting up sub-geographic regions (sub-GI) that promote the image of the wine in addition to the quality (Overton & Heitger, 2008).

The Okanagan wine producing region in British Columbia Canada (Figure 4) began a relationship with wine when the first vines were purportedly planted in the mid-1800’s by Father Pandosy (Senese et al., 2017). The first commercial winery was established in 1932, however, it was not until 1989 that the region began to grow and produce wines from viniferous varieties (Senese et al., 2017). With the passing of the North America Free Trade Agreement (NAFTA), Okanagan wineries needed to become more competitive and this led to a massive growth in wine production (Hira & Bwenge, 2011). Hira and Bwenge (2011) have shown that up until this point, the Okanagan was associated with low cost, high alcohol wines commonly known as “jug” or “plonk” wine. In 1990, British Columbia took a step to change this perception by establishing the VQA appellation standard to become the voice of quality and authenticity of the wine (Conlin & Rouse, 2014). In the six-year period following the NAFTA agreement and establishment of the

VQA standards, grape growers in the Okanagan were paid \$8,100 per acre (2,400 acres total) to pull out undesirable grape varieties and replant in vinifera varieties (McGuire, 1993 as cited in Carmichael & Senese, 2012). These steps led to a large rise in licensed grape wineries in B.C. from 17 in 1990 to 277 in 2019 (winebc.com).

Within the context of a longer history, the relatively new growth of the modern wine industry indicates that any notion of an Okanagan terroir should be considered organic (Senese et al., 2012). This modern growth is consistent with what Banks and Overton (2010) contend constitutes a New World wine region with experimentation, innovation, limitless varieties, and distinction through grape variety over place. With over 80 different varieties of wine grapes planted across only 10,260 acres of vineyards (winebc.com, 2018), this study refers to the Okanagan as a New World wine region. Like other new wine regions, the lack of focus on varietal or wine style creates a challenge when defining terroir and sense of place in the way old world wine regions like Burgundy (Pinot Noir) and Champaign (sparkling) have done (Conlin & Rouse, 2014). In 2015 the BC Wine Appellation Task Group recommended the creation of sub-GI's to link wine with the specific place it is from (BCWATG, 2016). In 2015, the Golden Mile Bench became the first sub-GI followed by Okanagan Falls in 2018 and the successful vote to move forward with creating Naramata Bench and Skaha Bench in 2019 (B.C. Wine Institute, n.d.).

While the process of establishing sub-GI's to link wine with specific places has begun, Elliot & Barth (2014) found that without tradition and heritage, new world wine regions like the Okanagan need to craft new stories to create appeal. Where old world wine regions like France and Italy may be able to attract customers through intrinsic variables like region, new world wine regions need to attract consumers that are more likely to select wine based on extrinsic features, such as image and design (Elliot & Barth, 2014). Specifically, these extrinsic variables help build the brand narrative, which is much easier for a consumer to remember than wine facts (Elliot & Barth, 2014) and leads to more positive associations and higher willingness-to-

pay (Lundqvist et al. 2013). In the absence of human intervention, the label becomes the single most important window to a wine's story (Scholes 2010, as cited in Elliot & Barth, 2014). Labeling is an important avenue for a new wine region like the Okanagan to establish its identity, and these stories are designed to appeal to consumers looking for a product to identify with. Therefore, the Okanagan is an ideal study site for understanding the cross modal sensory impact of consumers that identify with a label.

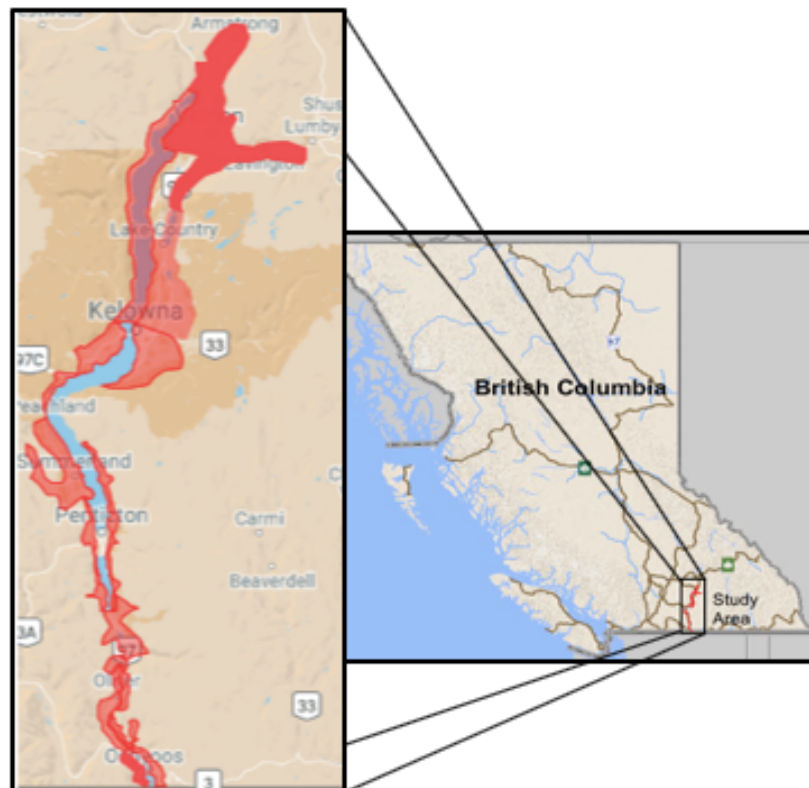


Figure 4: Map of the Okanagan Valley, British Columbia, Canada highlighted in red within the province of British Columbia. Map Source: iMapBC. Copyright Province of British Columbia. All rights reserved. Reproduced with permission of the Province of British Columbia.

3.3 Research Participant

This research was completed with the participation of Terrabella Wineries Ltd, which owns and manages four distinct wine brands in the Okanagan (Perseus, the hatch, Black Swift, and Talking Stories). The company began operating in 2010, with its first winery, Perseus,

opening in Penticton in 2011. In 2015, it opened a second winery in West Kelowna called the hatch (Figure 5).

Specifically, there are five items that Terrabella provided that were essential to the success of the project. First, they agreed to send an online survey link to their email lists for both the hatch and Perseus winery. Second, they provided artwork for 17 different labels that could be used in both online and in-person phases of this research (Figure 6). Terrabella was informed of the categories that were going to be used to evaluate the labels and they helped choose labels that could represent a broad spectrum of brand personality, design style, narrative, and conveyance of luxury. Third, they provided space in both of their wineries to intercept potential participants and conduct on-site taste tests. Fourth, they provided the wine used for in-person taste tests. Fifth, customers visiting the wineries received a waiver of tasting fees (valued at \$5) as an incentive to participate in the research for in-person taste tests. Terrabella was not involved in designing the research and was given access to a summary of all research findings for participating in the research and will be sent a copy of the manuscript.

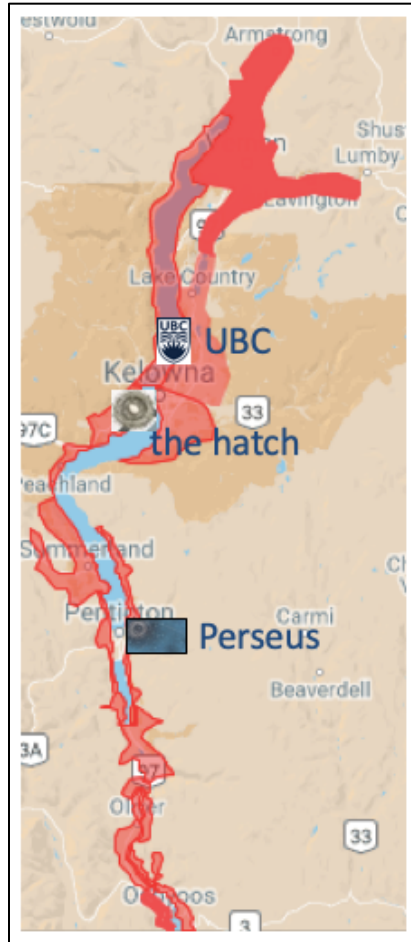


Figure 5: Map of Okanagan Valley, British Columbia, Canada. Locations for the hatch winery, Perseus Winery, and the University of British Columbia Okanagan have been designated. Map Source: iMapBC. Copyright Province of British Columbia. All rights reserved. Reproduced with permission of the Province of British Columbia.

*All information on Terrabella Wineries Ltd. used in this research is available on their website and is included as a reference under (Terrabella Wineries Ltd., 2015).



Figure 6: Label Images. All 17 label images provided by ©Terrabella Ltd. for this research and used with permission for this thesis.

3.4 Phase 1: Label Classification

3.4.1 Overview

The purpose of this phase of research is to determine if the 17 labels provided by Terrabella (Figure 6) were uniquely categorized and significantly different for subsequent phases of research. Specifically, this phase sought to determine if there were significant differences among the labels using the four measurements that had been identified for impacting consumer decision making (brand personality, narratives, design, conveyance of luxury, expected quality

and price). Using labels that differ across these categories enabled the research to focus on how labels identified with through cross-modal associations and visual sensory cues impacts the taste of the wine. If the labels did not differ within these categories, it would make it difficult to determine if correlations with willingness-to-pay and anticipated taste were driven by identification with the label, or one of the categories that the literature had previously identified as having an impact. By having a mix across all categories, it enabled the subsequent research to focus on the impact of identification with the label.

A secondary objective of this phase determines if there are two labels that differ significantly across brand personality, narrative, design, conveyance of luxury, expected quality and price. These labels would be used in phase 4, which evaluated the impact of a label identified with and the actual taste of the wine. Importantly, this research does not equate a low or high rating on any attribute as positive or negative, but rather different parts of the scale for consumers to identify with. For example, if a label was perceived to be the lowest quality, this does not mean that there are not wine drinkers who will purchase it, even if this perception is held. This research has established a framework that through previous experiences, show how some wine drinkers will identify with visual cues and make association with specific sensory attributes they find appealing, even if that wine is not generally held as being high quality within wine communities. This distinction and relevancy of the extrinsic attributes, enhances the research goals of showing how powerful identification with a label and cross-modal sensory associations can be.

3.4.2 Design and Participants

An online quantitative survey was programmed in Qualtrics, a survey creation software available through UBC. The purpose of this phase was not to project the attitudes of a specific segment, but rather to determine if specific themes emerge as a general understanding of how labels can be categorized using established definitions. Because this phase was not concerned

with making generalizations about a specific population, a blended sample approach was taken to increase the sample size. Consistent with similar studies published in the Journal of Consumer Research and Journal of Marketing Research (Specifically Dr. Joandrea Hoegg at UBC), Mturk (professional Amazon survey-takers) respondents were used as a sample source. Additionally, posters were put up around the UBC Okanagan campus encouraging participation. A total of 200 respondents were collected between July 24-July 31, 2018, which included 194 Mturk respondents that were each compensated \$0.20 and 6 respondents recruited from posters on the UBC Okanagan campus that were not offered compensation.

3.4.3 Stimuli and Procedure

Each respondent answered a series of questions about nine wine labels from Figure 6, which had all intrinsic information removed (i.e. varietal, vintage, region, alc. %, etc.). The subset of nine wine labels was randomly selected from the 17 labels, and presented to the participants in random order, which ensured all 17 labels were seen between 102 and 111 times. Respondents were asked basic demographics and rated each label by brand personality, narrative attributes, design style, conveyance of luxury, expected quality and price (Appendix A). The four categories used to classify the labels and the inputs used are also discussed in tables 1-4. The average response time was 11:01 minutes.

3.4.4 Analysis

The analysis of this phase followed the procedure outlined by Amerine and Roessler (1983, p. 232-236) that is recommended for comparing the mean scores of more than two items. A one-way, or single classification analysis of variance was conducted on all variables using Minitab®18 software. To determine which means were significantly different, a multiple comparison technique called Fisher's least significant difference test (LSD) was performed using Minitab®18 software. To analyze the design style, it was necessary to compare the proportions as respondents were asked to select the one category they thought was the best fit

for each of the 17 labels. Following the procedure outlined by Meilgaard et al. (p. 331, 2006), a t-test of proportions was conducted using Minitab®18 software.

3.5 Phase 2: Online Quantitative Survey

3.5.1 Overview

Wine drinkers often have to make decisions based entirely on the visual sensory cues on the label. This phase of the research measures the impact the label has on perceived value and anticipated taste. First, because the CCT theoretical framework of this research emphasizes the importance of wine drinkers finding a label that is reflective of who they are, this phase used willingness-to-pay as a metric to quantify the value wine drinker's place on a label they identify with. Since it was assumed wine drinker's typically purchase something they like, the first research question to be addressed was determining if wine drinkers would be willing to pay the same or more for a label they identify with and significantly less for a label they do not identify with.

Second, to determine if a cross-modal association exists between the visual cues of the label and the taste of wine, this phase measured if wine drinkers are more likely to anticipate a wine will taste good if they identify with the label. Therefore, the second research question to evaluate was if wine drinkers will anticipate the wine will taste better, if they identify with the visual sensory cues on the label.

3.5.2 Design and Participants

An online quantitative survey (Appendix B) was programmed in Qualtrics, a survey creation software available through UBC. To reach wine drinkers and assess their attitudes and behaviours, Terrabella sent the survey link to their winery mailing lists that resulted in a total of 164 respondents. This included 52 from the Perseus Winery mailing list (1300 members) between August 6-13, 2018 and 112 from the hatch winery mailing list (2020 members)

between August 20-28, 2018. The average response time was 15:40 minutes and there was no compensation offered.

3.5.3 Stimuli and Procedure

Respondents were asked basic demographics and four questions about their wine drinking habits that were adapted from Elliot and Barth (2012). These questions included frequency of drinking wine, percentage of red and white wine purchased, typical spend on a bottle of wine, and overall enjoyment of wine (Table 5). No information was provided about what type of wine might be inside so the percentage of red versus white was discarded. The stated typical spend was used as the reference price and compared to the maximum price for each label to analyze the willingness-to-pay metric outlined by Breidert (p. 37-55, 2006).

For each respondent, nine of seventeen wine labels were randomly selected, and presented to the participants in random order. This ensured that all 17 labels were seen between 79 and 96 times. For all nine labels there were six questions, including determining if the label is identified with, familiarity with the assessed labels, willingness to pay, purchase intention, expected taste, and likes/dislikes. For measuring these questions, hedonic scales were used as they are easily understood, little instruction is required, and results are stable and reproduceable (Poste et al., 2001).

Table 5: Profile of phase 2 respondents using wine profile questions adapted from Elliot & Barth (2012)

Wine Profile of Respondents	
Frequency of Wine Consumption	
Everyday	29%
A couple times per week	57%
Once a week	7%
A couple times per month	6%
Once a month	1%
A couple times per year	0%
Once per year	0%
Less often than once per year	0%
Never	0%
Typical Spend on a bottle of wine	
Average	\$24.07
Percentage of red vs. white wine	
% Red	62%
% White	38%
Enjoyment of Wine	
5- Very much	86%
4	12%
3	1%
2	1%
1- Not at all	0%

3.5.4 Analysis

The analysis of the data is done in two parts. First, to understand the degree of association between a label identified with and both willing-to-pay and anticipated taste, a correlation analysis was conducted. The analysis was done following the procedure outlined by Meilgaard, et al. (2006, p. 358-359) and was conducted in Microsoft Excel. To test the strength of the relationship, the correlation coefficient (r) was calculated and evaluated to determine if it was statistically significant.

Second, the mean willingness-to-pay for labels identified with or not identified with are compared to typical spend. Because identification with the label was asked on a 7-point hedonic

scale, it was easily converted to rank data to show consumer preference (Poste et al., 2001). If respondents scored 5,6,7, they were ranked as identifying with the label. Conversely, if they were neutral (4) or 1,2,3 they were ranked as not identifying with the label. A total of 1,476 label views were evaluated and a single classification analysis of variance was conducted in Microsoft Excel to determine if there is a significant difference between two or more means (Amerine & Roessler, 1983).

3.6 Phase 3: In-Person Triangle Test

3.6.1 Overview

This framework for this research project is that drinking wine is a multi-sensory experience and that one sense can impact another, altering the entire sensory experience. To demonstrate how important the visual appearance of the label is to the overall sensory experience of wine, an in-person tasting was conducted to determine if wine drinkers are able to discriminate between wines using only taste. This phase addressed the research question to understand if wine drinkers would be unable to discriminate between two wines using only taste, which would emphasize the importance of the label on cross-modal associations that alter the taste of the wine. If wine drinkers are unable to discriminate between two wines using only taste, but prefer the taste of the wine with a label they identify with in phase 4, this will provide stronger evidence for how important this sensory relationship is.

3.6.2 Design and Participants

A sensory evaluation method for determining whether a detectable sensory difference exists between two samples is a triangle test (Poste et al., 2001). The design of the phase followed the method outlined by Meilgaard, Carr, & Civille (2006) and was designed in consultation with Dr. Margaret Cliff, Adjunct Professor - Sensory Evaluation, University of British Columbia. The principle of the test is that respondents are presented three coded samples and

instructed that two are the same and one is different. Starting from left to right, they try the samples and identify the odd sample (Figure 7). Consistent with phase 2, respondents were also asked basic demographics and four questions about their wine drinking habits that were adapted from Elliot and Barth (2012). These questions included frequency of drinking wine, percentage of red and white wine purchased, typical spend on a bottle of wine, and overall enjoyment of wine (Appendix C). The results of these additional questions were not used for analyzing the results of this phase of research.

11. In front of you are three samples, two are the same, one is different. Starting from the left, evaluate each sample and mark the sample that is different from the other two. If no difference is apparent, you must guess. You may re-taste as often as you wish.

Code	Check the <u>DIFFERENT</u> sample	Comments on Sample
	<input type="checkbox"/>	
	<input type="checkbox"/>	
	<input type="checkbox"/>	

Figure 7: Triangle test question for identifying the odd sample of wine.

There are six possible combinations, which were presented in random order and seen an equal number of times (Figure 8). The research partner enabled potential participants to be intercepted at one of their wineries, the hatch, by setting up a table outside the front door (Figure 9). A total of 36 participants were intercepted at the hatch Winery on August 24th, 2018. As compensation, participants received a complimentary wine tasting – \$5 value.

Block 1	A	B	B	315	919	130
	B	A	A	907	284	120
	A	A	B	176	850	528
	B	B	A	426	948	376
	A	B	A	275	640	140
	B	A	B	377	103	287

Figure 8: Randomization plan for triangle test ensuring all six possible combinations are seen an equal number of times in random order.



Figure 9: Photograph of triangle test setup outside the front door of the hatch winery on August 28th, 2018 (Photo by ©Darcen Esau)

3.6.3 Stimuli and Procedure

The hatch winery provided two bottles of two different wines to be used in the triangle test (Figure 10). The wines were chosen because they were the same varietal (Pinot Noir), same vintage (2015), same winemaker (Jason Parkes), and similar alcohol % (14.1%-14.5%). However, the Black Swift wine is harvested with a much smaller yield further south in the Okanagan. It is also aged in new French oak for 18 months and sells for \$59.99. In contrast, the Ross 3.0 is a higher yield Pinot Noir grown within the Golden Mile Bench appellation and is

aged in second-use oak for 10 months and sold for \$19.99. While the wines had similarities, it was reasonable to expect that the sensory attributes differed given the premium and quality the winery placed on the wine with low yield, new oak, and vineyard location (Figure 11).

Those who agreed to participate had the study explained to them, were given a UBC consent form, and then asked to fill-out 10 profile questions that included demographics and wine drinking habits. Each participant received three coded samples with approximately 20 ml of wine in each glass.

Attribute	Wine #1: Black Swift	Wine #2: Ross 3.0
Vintage	2015	2015
Varietal	Pinot Noir	Pinot Noir
Alcohol %	14.1%	14.5%
Aging	New French oak for 18 months	Tank and old barrel
Farmgate Price	\$59.99	\$19.99
Clone	New Dijon	Old Spatburgunder
Vineyard	Stone's Throw	Sunrise
Yield	3 tonnes/acre	5 tonnes/acre

Figure 10: Profile of two Pinot Noir's used in the triangle test to determine if wine drinkers can discriminate using only taste.



Figure 11: Map showing the location of Desert Valley vineyard and Stone's Throw vineyard in relation to the hatch winery, within the Okanagan region of British Columbia, Canada (Source: ©Terrabella Ltd. Tasting Room Maps, 2017)

3.6.4 Analysis

To determine the minimum number of correct judges to establish significance at $p \leq 0.05$ for a triangle test, a table of significant values was consulted from Roessler et al. (1978), which show a minimum of 18 respondents (out of 36) are required to establish significance.

3.7 Phase 4: In-Person Label Taste Test

3.7.1 Overview

The purpose of phase 4 was to effectively demonstrate that a label identified with impacts the actual taste of the wine. This phase builds on the entire theoretical framework for

which this research project is designed. Within the culture of consumption, wine drinkers will seek out choices that they identify with, they see themselves in, and provide a connection to improve the sensory experience. This process is driven by exposure to wine that informs expectations of what sensory cues will provide the most enjoyable wine (Goode, 2016). The extrinsic variables on a label become associated with sensory values and are used to discriminate between choices (Hoegg & Alba, 2007b), which creates anticipation that the wine will taste better.

Specifically, this phase used in-person taste tests to evaluate two research questions. First, this investigation wanted to determine if wine drinkers prefer the taste of a wine if it contains a label they identify with. Second, using the willingness-to-pay metric, will a wine drinker assign value to a label they identify with by spending equal or more than their stated typical spend and will they spend less than their stated typical spend for a label they don't identify with. These tests were designed to clearly show that consumers place real value on visual sensory cues they associate with good taste and that the label actually impacts the taste of the wine.

3.7.1 Design and participants

A consumer affective test is a method in sensory evaluation that is used to measure subjective attitudes towards a product based on their sensory attributes with the results showing the degree of preference and liking/disliking (Poste et al., 2001). The design of the phase followed the method outlined for a central location test by Meilgaard, Carr, & Civille (2006, p. 264) and was designed in consultation with Dr. Margaret Cliff, Adjunct Professor - Sensory Evaluation, University of British Columbia. A central location test is one that is conducted where potential purchasers congregate and respondents are intercepted to sample products prepared on site and presented with clear and concise instructions (Meilgaard et al., 2006).

The principle of the test was to use the same wines from phase 3 that had demonstrated wine drinkers were unable to discriminate the sensory differences using only taste and the two labels from phase 1 that had unique attribute profiles (table 12). By mixing the labels with the wines, it would be possible to demonstrate that respondents were more likely to believe a wine tasted better and assign a higher willingness-to-pay, if they identified with the label. The research partner, Terrabella, provided four bottles of each wine and the labels for both Black Swift and Flipping the Bird. There were eight possible combinations that were all seen an equal 15 times.

The research partner enabled potential participants to be intercepted at one of their wineries, Perseus Winery (Figure 11), by setting up a table outside the front door (Figure 12). A total of 120 participants were intercepted on September 2nd, 3rd, and 7th - 2018. As compensation, participants received a complimentary wine tasting – \$5 value.



Figure 12: Photograph of consumer affective test setup at Perseus Winery on September 2, 3 and 7, 2018 (Photo by ©Darcen Esau)

3.7.1 Stimuli and Procedure

Those who agreed to participate had the study explained to them, were given a UBC consent form, and then asked to fill-out 10 profile questions that included demographics and wine drinking habits (Appendix D). Each participant received two coded samples with approximately 12.5 ml of wine in each glass that were aligned with two labels, with all intrinsic information removed, according the randomization plan (Table 6).

Table 6: Phase 4 randomization plan for 8 possible combinations to be seen an equal number of times (n=120, 15 times each)

Black Swift Wine	Hatch Ross Wine	Black Swift Label	Flipping the Bird
AB	CD	AC	BD
A	B	580	416
A	D	353	482
B	A	268	434
B	C	318	105
C	B	692	128
C	D	673	487
D	A	811	450
D	C	326	267

Participants were first asked their familiarity with each label to control for this moderating variable. Starting with the sample on the left, they were then asked to indicate how much they believed each label was “for someone like me” to establish if they identified with the label. Both the identification question and overall like/dislike question were asked on 7-point hedonic scales as they are easily understood, little instruction is required, and results can easily be converted to ranking questions for comparing proportions (Poste et al., 2001). Last, participants were asked how much they would be willing-to-pay to compare to typical spend, purchase intent for comparison, and then open-ended responses on what they liked/disliked. The results of the last

two questions were not used for analyzing the results of this phase of research. A photograph showing the material setup from the respondent perspective is seen in figure 13.

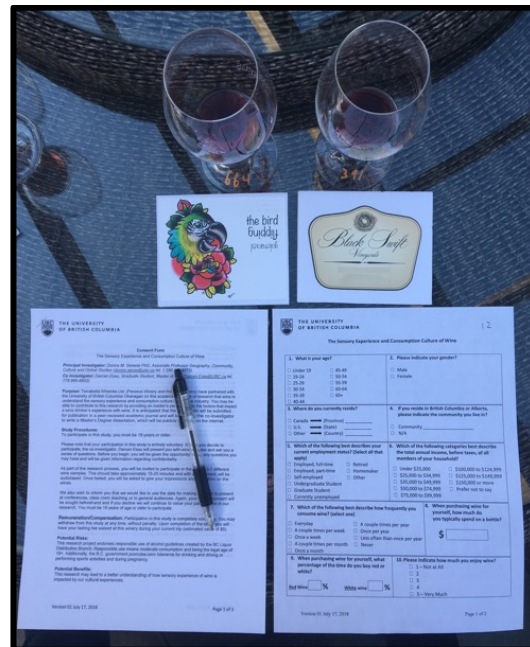


Figure 13: Photograph of respondent view of research materials for phase 4 (Photo by ©Darcen Esau)

3.7.1 Analysis

A total of 120 wine drinkers participated in the in-person taste test. Because the purpose of this phase was to determine if individual identification with a label impact taste, the seventeen respondents that indicated they identified with both labels equally were not included in the analysis. An additional 11 respondents indicated that they did not like either of the wines used in the study and were excluded as well. This resulted in 92 respondents that identified with one of the two labels and preferred one of the two wines. The identification with the labels was equally split with 53% indicating they identified with Flipping the Bird and 47% with Black Swift. To evaluate the research questions for this phase of the study, four statistical calculations were done to measure the impact of a label identified with on liking a wine and valuing it more through willingness-to-pay.

First, the mean willingness-to-pay for labels identified with or not identified with were compared to typical spend. Because identification with the label was asked on a 7-point hedonic scale, it was easily converted to rank data to show consumer preference (Poste et al., 2001). If respondents scored 5,6,7, they were ranked as identifying with the label. Conversely, if they were neutral (4) or 1,2,3 they were ranked as not identifying with the label. A one-way, or single classification analysis of variance was conducted in Microsoft Excel to determine if there was a significant difference between two means (Amerine & Roessler, 1983). Second, the proportion of respondents that spend more than typical when they identify with the label was compared to those that spend more than typical when they don't identify with the label. Following the procedure outlined by Meilgaard et al. (p. 331, 2006), a t-test of proportions was conducted using Minitab®18 software. Third, using a t-test of proportions conducted in Minitab®18 software, the proportion of respondents that liked the wine in the label they identified with was compared to the proportion that liked the wine in the label they did not identify with. Fourth, a single classification analysis of variance was conducted in Microsoft Excel to determine if there was a significant difference between the overall liking score for wines with labels identified with and wines with labels that were not identified with.

3.8 Phase 5: In-Depth Semi-Structured Interviews

3.8.1 Overview

The final phase of research explores the key variables that were used to differentiate wine labels in the previous phases and understand how identification with a wine label within these parameters influences the sensory experience of wine. Specifically, this phase of research sought to understand why relating to the brand personality of a label influences individual purchase behaviour (Boudreaux & Palmer, 2007; Elliot & Barth, 2014); how the narrative of a wine label can build a connection to consumers (Escalas, 2007, p 422-423.); how the design of the wine label impacts perception (Sherman & Tuten, 2011) and creates sensory

cues (Spence et al., 2013); and how the label influences perceptions of quality (Beverland, 2005), which is a variable of luxury (table 4).

Previous phases of this study demonstrated that cross-modal associations occur and the visual sensory cues on the label impact the taste of the wine. This phase contextualized the variables that contribute to this phenomenon by having wine drinkers explain visual sensory cues contribute to finding identity in the label.

3.8.2 Design and Analysis

To achieve these objectives, 10 semi-structured interviews were conducted with wine drinkers so that they could elaborate on the variables of the wine label that influence their sensory experience and provide context on why this is the case. Out of 121 respondents that provided written permission to recontact them after participating in the online survey in phase 2, 96 had been exposed to at least one of the two labels used in phase 4. This large recruitment base with context on the two labels that would be discussed was used for recruiting 10 participants that agreed to take part in an in-depth interview with no compensation. The interviews were approximately 1 hour in length and used 7 broad sections as a guideline for discussion: Wine purchase behaviour, label personality, label narrative, label design style, label conveyance of luxury, likes/dislikes of Flipping the Bird and Black Swift labels, and impact of experience on label preference (Appendix E). The interviews took on a fluid conversational flow depending on the views and interests of each subject. Following the inductive research process of grounded theory, all interviews were transcribed and content coded in NVivo, which generated the key themes and narratives.

Chapter 4: Results

This chapter describes and summarizes the results of off five phases of research in this study. First, the results and summary of phase 1, which was an online survey designed to determine if there were significant differences among the 17 labels using the four measurements that had been identified for impacting consumer decision making (brand personality, narratives, design, conveyance of luxury, expected quality and price). Second, the results and summary of phase 2, which was an online survey designed to measure the impact the label has on perceived value and anticipated taste. Third, the results and summary of phase 3, which was an in-person taste test used to determine if wine drinkers are able to discriminate between wines using only taste. Fourth, the results and summary of phase 4, which was an in-person taste test used to understand the impact of the label on the actual taste of the wine and the willingness-to-pay for that wine. Last, a summary of themes from phase 5, which included 10 in-depth interviews with wine drinkers to better understand why visual sensory cues contribute to finding identity in the label.

4.1 Phase 1

4.1.1 Results

The results of phase 1 of this research project, an online survey of wine drinkers, show that all 12 brand personalities (Table 7 & 8), six narrative attributes (Table 9), conveyance of luxury, expected quality and price (Table 10) were significant at $p \leq 0.05$. In tables 7-9, mean values followed by different letters are used to denote significance at $p \leq 0.05$.

Table 7: Summary table of mean values for six brand personality attribute ratings for 17 labels. Means followed by different letters denote significance at $p \leq 0.05$ for Fisher LSD analysis ($n=200$). The two labels selected in 4.2.1 are highlighted in purple for easy reference.

Label	Base	Brand Personality Attribute (Min=1, Max=7)					
		Spirited	Successful	Honest	Outdoorsy	Charming	Up to Date
Black Swift	102	3.3 F	4.0 A	3.5 ABCDE	3.0 EF	3.5 ABCD	3.5 ABCD
Crown & Thieves	110	3.7 ABCDE	3.8 ABC	3.6 AB	3.5 ABCD	3.7 ABC	3.3 CD
Flipping the Bird	104	3.9 AB	3.4 DEFGHI	3.5 BCDE	3.2 DE	3.4 BCD	3.6 AB
Gobsmacked	103	3.8 ABCD	3.2 I	3.3 E	3.2 DEF	3.4 D	3.4 BCD
Hatchchild	108	3.7 ABCDE	3.4 DEFGHI	3.5 ABCDE	3.7 AB	3.6 ABCD	3.2 D
Hatchinfinity	106	3.7 ABCDE	3.3 FGHI	3.3 DE	3.3 CDE	3.4 D	3.3 BCD
Hobo Series	109	3.6 BDCE	3.6 CDE	3.6 AB	3.7 CDE	3.4 CD	3.3 BCD
Invictus	103	3.6 ABCDE	3.6 BCD	3.5 ABCDE	3.2 DE	3.4 D	3.5 ABCD
Life Cycle	106	3.5 CDEF	3.3 EFGHI	3.5 ABCDE	3.3 CDE	D	3.2 CD
Perseus Blue	107	3.8 ABC	3.9 AB	3.6 ABC	3.6 CDE	3.5 ABCD	3.7 A
Perseus Select Lots	103	3.5 DEF	3.9 AB	3.6 ABCD	3.1 EF	3.4 D	3.7 A
Rhymes With	111	3.5 EF	3.3 GHI	3.3 E	3.6 ABC	3.4 D	3.4 BCD
Screaming Frenzy	104	3.7 ABCDE	3.2 HI	3.3 CDE	3.5 BCD	3.4 D	3.3 BCD
Star Gazing	110	3.7 ABCDE	3.5 CDEFG	3.7 A	3.8 AB	3.7 AB	3.5 ABC
Star Struck	103	3.9 A	3.5 CDEFG	3.6 ABCD	3.8 AB	3.8 A	3.5 ABC
Talking Stories	109	3.6 CDE	3.7 BCD	3.6 ABCD	2.9 F	3.7 AB	3.4 BCD
Wish Upon a Star	102	3.7 ABCDE	3.5 DEFGH	3.5 ABCDE	3.5 ABC	3.6 ABCD	3.5 ABC

Table 8: Summary table of mean values for six brand personality attribute ratings for 17 labels. Means followed by different letters denote significance at $p \leq 0.05$ for Fisher LSD analysis ($n=200$). The two labels selected in 4.2.1 are highlighted in purple for easy reference.

Label	Base	Brand Personality Attribute (Min=1, Max=7)					
		Upper class	Intelligent	Down to earth	Tough	Quirky	Fun
Black Swift	102	4.1 A	3.8 AB	3.1 DE	3.1 BC	3.0 H	3.0 D
Crown & Thieves	110	3.7 BC	3.7 BCDE	3.5 ABC	3.7 A	3.5 DEFG	3.6 AB
Flipping the Bird	104	3.0 GHI	3.4 EF	3.4 ABCDE	3.0 BC	3.9 ABC	3.8 A
Gobsmacked	103	3.1 FGHI	3.3 F	3.1 DE	3.0 BC	3.8 ABC	3.7 A
Hatchchild	108	3.3 EFGHI	3.5 DEF	3.5 AB	3.3 B	3.8 ABCD	3.6 AB
Hatchinfinity	106	3.2 FGHI	3.5 DEF	3.2 CDE	3.0 BC	3.9 A	3.7 AB
Hobo Series	109	3.3 EFG	3.7 ABCDE	3.6 AB	3.2 BC	3.8 ABC	3.4 BC
Invictus	103	3.7 CD	3.8 ABC	3.1 DE	3.0 BC	3.2 FGH	3.1 D
Life Cycle	106	3.2 FGHI	3.5 CDEF	3.3 ABCDE	3.1 BC	3.8 ABCDE	3.2 CD
Perseus Blue	107	3.6 CD	3.9 A	3.3 ABCDE	3.0 BC	3.5 EFG	3.5 BC
Perseus Select Lots	103	4.0 AB	3.9 A	3.1 E	3.2 BC	3.2 GH	3.2 CD
Rhymes With	111	2.9 I	3.4 EF	3.3 BCDE	3.1 BC	3.8 ABC	3.6 AB
Screaming Frenzy	104	3 HI	3.5 DEF	3.4 ABCD	3.3 B	3.9 AB	3.8 A
Star Gazing	110	3.5 CDE	3.7 ABCD	3.6 A	2.9 C	3.6 BCDE	3.7 AB
Star Struck	103	3.6 DEF	3.5 BCDEF	3.4 ABCD	3.0 BC	3.7 ABCDE	3.7 AB
Talking Stories	109	3.7 BC	3.9 A	3.2 CDE	3.0 BC	3.5 DEF	3.5 BC
Wish Upon a Star	102	3.2 EFGH	3.5 DEF	3.5 AB	2.9 C	3.6 CDE	3.7 AB

Table 9: Summary table of mean values for six narrative attribute ratings for 17 labels. Means followed by different letters denote significance at $p \leq 0.05$ for Fisher LSD analysis ($n=200$). The two labels selected in 4.2.1 are highlighted in purple for easy reference.

Label	Base	Narrative Attributes (Min=1, Max=7)					
		Trustworthy	Memorable	Relatable	Funny	Believable	Easy to Understand
Black Swift	102	5.2 A	4.6 C	4.7 ABCDEF	3.8 FG	5.1 A	5.2 AB
Crown & Thieves	110	5.1 AB	5.1 AB	5.0 AB	4.5 CDE	5.3 A	5.1 ABC
Flipping the Bird	104	4.5 F	5.6 A	4.7 ABCDE	5.2 A	4.6 CDE	5.1 ABC
Gobsmacked	103	4.5 F	5.0 ABC	4.3 EF	4.7 BC	4.4 E	4.5 DE
Hatchchild	108	4.7 CDEF	5.1 AB	4.8 ABCD	4.6 CDE	4.6 BCDE	4.7 CDE
Hatchinfinity	106	4.7 DEF	5.2 AB	4.4 CDEF	5.1 AB	4.4 E	4.3 E
Hobo Series	109	5.0 ABCDE	5.0 ABC	4.7 BCDEF	4.1 DEFG	4.9 ABCD	4.7 CDE
Invictus	103	4.8 BCDEF	4.9 ABC	4.2 F	3.7 G	4.6 BDCE	4.7 CDE
Life Cycle	106	4.6 EF	5.2 AB	4.3 F	4.1 EFG	4.3 E	4.4 E
Perseus Blue	107	5.1 AB	5.0 ABC	4.5 CDEF	3.9 FG	5.0 ABC	4.9 ABCD
Perseus Select Lots	103	5.1 ABCD	5.0 ABC	4.5 CDEF	3.9 FG	5.1 AB	5.0 ABC
Rhymes With	111	4.5 F	4.8 BC	4.4 DEF	4.5 CDE	4.4 E	4.4 E
Screaming Frenzy	104	4.6 EF	5.1 AB	4.5 CDEF	5.1 AB	4.5 DE	4.9 BCD
Star Gazing	110	5.1 AB	5.2 AB	5.1 A	4.4 CDE	5.1 A	5.4 A
Star Struck	103	5.1 ABC	5.2 AB	4.90 ABC	4.3 CDEF	5.0 ABC	5.3 AB
Talking Stories	109	4.9 ABCDEF	5.0 ABC	4.8 ABCD	4.7 BC	5.1 A	5.1 ABC
Wish Upon a Star	102	4.8 ABCDEF	5.1 AB	4.9 ABCD	4.6 BCD	4.9 ABCD	5.1 ABC

Table 10: Summary table of mean values for conveyance of luxury, expected quality and price for 17 labels. Means followed by different letters denote significance at $p \leq 0.05$ for Fisher LSD analysis ($n=200$). The two labels selected in 4.2.1 are highlighted in purple for easy reference.

Label	Base	Luxury Min=1, Max=7	Expected Cost	Expected Quality Min=1, Max=7
Black Swift	102	5.6 A	\$141.83 A	5.7 A
Crown & Thieves	110	5.1 BC	\$133.50 AB	5.2 BCD
Flipping the Bird	104	4.0 G	\$76.93 E	4.4 H
Gobsmaeked	103	4.4 EFG	\$68.04 E	4.5 H
Hatchchild	108	4.6 DE	\$86.03 DE	4.8 DEFGH
Hatchinfinity	106	4.3 EFG	\$80.73 DE	4.7 FGH
Hobo Series	109	4.4 EFG	\$100.69 ABCDE	5.1 CDE
Invictus	103	5.1 BCD	\$89.29 CDE	5.1 CDE
Life Cycle	106	4.5 EF	\$110.18 ABCDE	4.7 FGH
Perseus Blue	107	5.3 AB	\$111.13 ABCDE	5.2 BC
Perseus Select Lots	103	5.5 AB	\$131.85 ABC	5.5 AB
Rhymes With	111	3.9 G	\$99.33 ABCDE	4.4 H
Screaming Frenzy	104	4.1 FG	\$107.35 ABCDE	GH
Star Gazing	110	4.7 DE	\$94.61 BCDE	4.9 CDEFG
Star Struck	103	4.7 CDE	\$111.91 ABCDE	5.0 CDEF
Talking Stories	109	5.2 AB	\$120.78 ABCD	5.1 BCD
Wish Upon a Star	102	4.5 EF	\$92.4 BCDE	4.7 EFGH

Table 11 shows the proportion of each design style, followed by different letters to denote significance at $p \leq 0.05$. The design classification indicates the design style that is significant for each of the 17 labels in the online survey, demonstrating a good mix among all three major categories.

Table 11: Summary table of mean values for design style for 17 labels. Means followed by different letters denote significance at $p \leq 0.05$ for t-Test calculation of proportions ($n=200$). The two labels selected in 4.2.1 are highlighted in purple for easy reference.

Label	Base	Design Style (select one)				Design Classification
		Traditional	Contemporary	Novelty	None of the above	
Black Swift	102	60% A	26% B	12% C	2% D	Traditional
Crown & Thieves	110	48% A	31% B	15% C	5% D	Traditional
Flipping the Bird	104	19% B	29% B	48% A	4% C	Novelty
Gobsmacked	103	12% C	25% B	55% A	8% C	Novelty
Hatchchild	108	12% B	37% A	49% A	2% C	Novelty/ Contemporary
Hatchinfinity	106	15% C	30% B	48% A	7% C	Novelty
Hobo Series	109	41% A	22% B	30% AB	6% C	Traditional/ Novelty
Invictus	103	24% B	41% A	16% B	19% B	Contemporary
Life Cycle	106	21% B	25% B	47% A	7% C	Novelty
Perseus Blue	107	27% AB	39% A	11% C	22% B	Contemporary/ Traditional
Perseus Select Lots	103	24% B	40% A	21% B	15% B	Contemporary
Rhymes With	111	14% B	41% A	39% A	7% B	Contemporary/ Novelty
Screaming Frenzy	104	13% B	20% B	63% A	4% C	Novelty
Star Gazing	110	21% B	41% A	27% B	11% C	Contemporary
Star Struck	103	27% A	38% A	26% A	9% B	Traditional/ Contemporary/ Novelty
Talking Stories	109	30% AB	23% B	41% A	6% C	Novelty/ Traditional
Wish Upon a Star	102	20% B	33% A	33% A	14% B	Contemporary/ Novelty



4.1.2 Summary

Phase 1 of this study demonstrated that the 17 labels were significantly different across all of the extrinsic variables identified in the literature as having an impact on the visual sensory cues that wine drinker's use to make purchase decisions. This result ensures that there is a good mix of all the elements within each variable that wine drinkers may find appealing. It is

therefore an appropriate mix for determining if someone identifies with a label and what impact that has on cross-modal associations between sensory experiences.

Secondly, two labels emerged as being significantly different across all categories (brand personality, narrative attributes, design style, conveyance of luxury, expected quality and price) as well as 14 out of 22 elements within those variables (Table 12). As discussed, being on either end of the spectrum for a variable does not equate to good or bad, as this research proposes identification with the label through visual sensory cues is what generates the cross-modal associations and influences the overall sensory experience of wine. Black Swift and Flipping the Bird will be used to measure the impact of visual sensory cues on the taste of the wine in phase 4.

Table 12: Brand category comparison of two labels chosen for subsequent research. Attributes listed that each label was significantly higher for at $p \leq 0.05$. images provided by ©Terrabella Ltd. for this research and used with permission for this thesis.

Label Name	Black Swift	Flipping the Bird
Label Image		
Brand Personality	Successful, Upper Class, Intelligent	Spirited, Quirky, Fun
Narrative Attributes	Trustworthy, Believable	Memorable, Funny
Design Style	Traditional	Novelty
Conveyance of Luxury	1 of 17	16 of 17
Expected Quality	1 of 17	17 of 17
Expected Price	1 of 17	16 of 17

4.2 Phase 2 Results

4.2.1 Results

The results of phase 2, an online survey of wine drinkers, show that both WTP (Figure 14) and expected taste (Figure 15) had a strong linear relationship with identifying with the label and significant r value at $p \leq .001$.

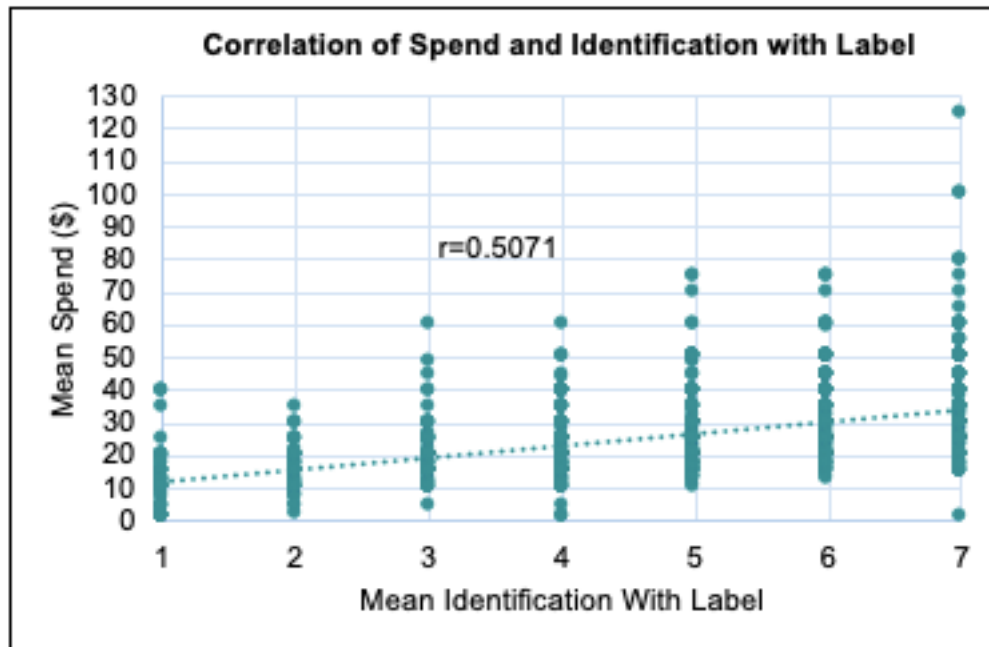


Figure 14: Correlation between spend and identification with the label (7-point scale), $r(1474)=0.51$, $p \leq .001$.

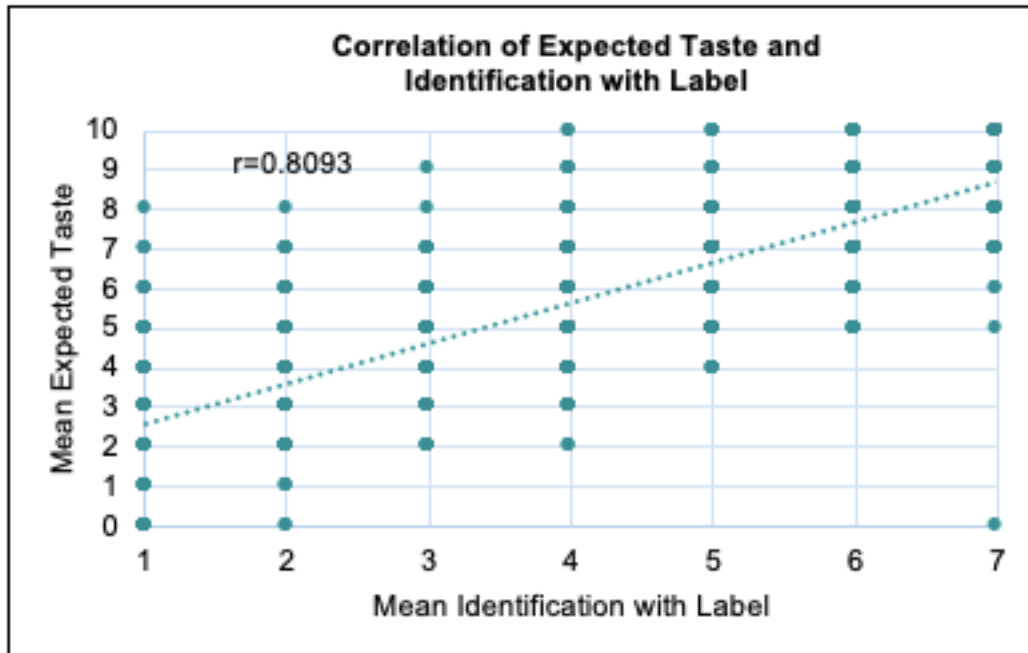


Figure 15: Correlation between expected taste (10-point scale) and identification with the label (7-point scale), $r(1474)=0.81$, $p\leq 0.001$.

Secondly, the results of the online survey demonstrate that labels identified with had a willingness-to-pay significantly higher (\$30.12) than typical spend (\$24.07) and labels not identified with had a willingness-to-pay significantly lower (\$19.16) than typical spend at $p\leq 0.05$ (Figure 16). Additionally, figure 17 shows the anticipated taste of a label identified with was significantly higher than the anticipated taste of a label not identified with at $p\leq 0.05$ (7.7 compared to 4.6 on a 10-point scale).

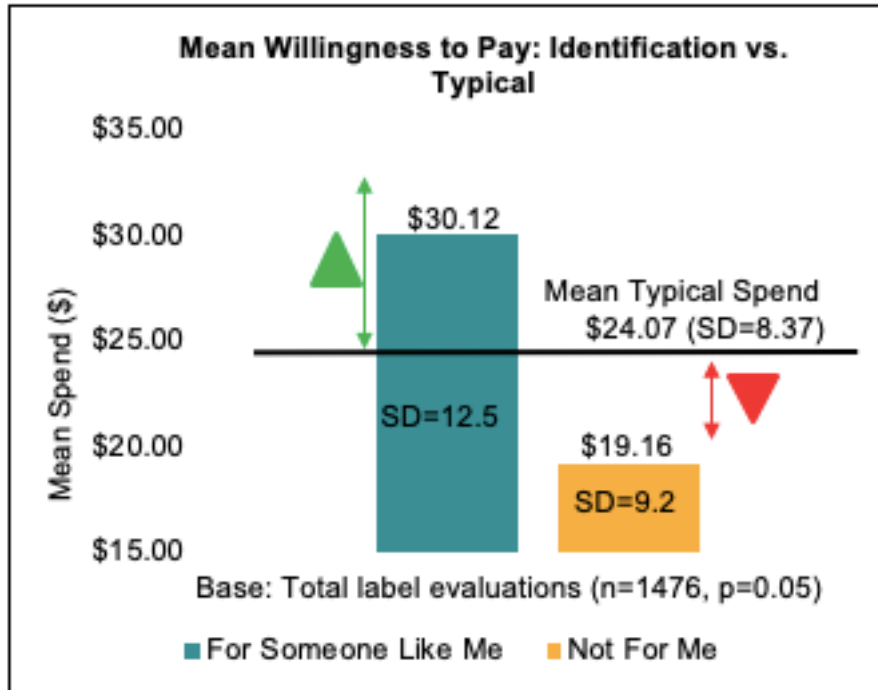


Figure 16: Comparison of mean willingness-to-pay for labels identified with, not identified with, and typical spend. Means were significantly different at $p \leq 0.05$.

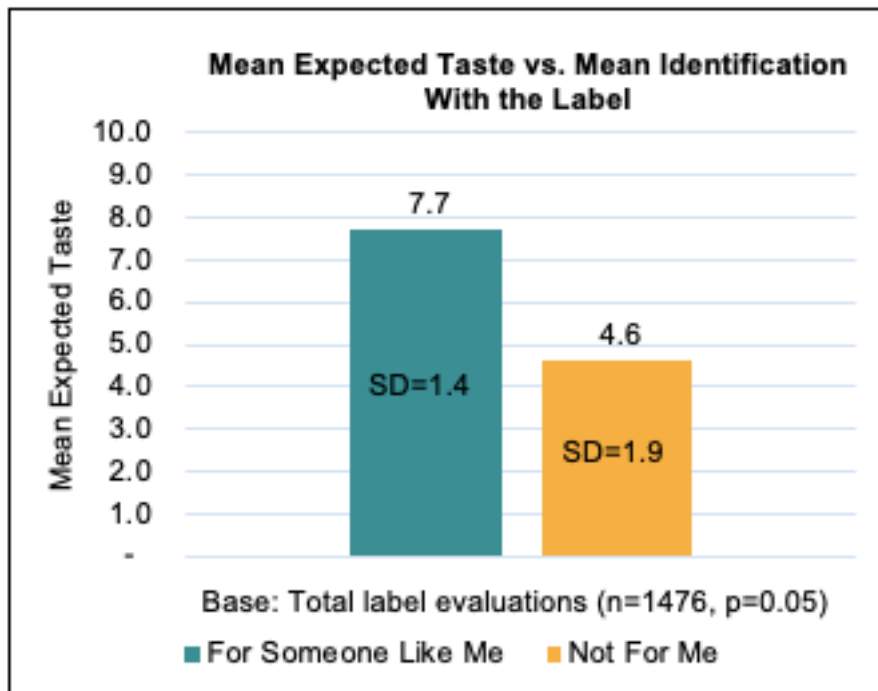


Figure 17: Comparison of mean expected taste (10-point scale) with label identification (7-point scale). Mean were significantly different at $p \leq 0.05$.

4.2.2 Summary

This phase of the study used willingness-to-pay as a metric to assign value to consumer behaviour. The first research question for this phase was addressed as identity-seeking wine drinkers are willing to spend more money on a wine if they identify with the label because they see tangible value. The correlation coefficient (r) between willingness-to-pay and identifying with the label is 0.5071 and the result is significant at $p \leq .001$. Additionally, respondents are significantly more likely to spend more money on a label they identify with than one they do not identify with ($p \leq 0.05$). The presence of a label identified with adds real value to the wine while a label not identified with detracts from the value. The willingness-to-pay metric proved to be an effective measurement tool for evaluating the value of this relationship.

The second research question, to measure anticipated taste when a label is identified with, was also addressed as wine drinkers are more likely to anticipate a wine will taste better if they identify with the label. The correlation coefficient (r) between expected taste and identifying with the label is 0.8093 and the result is significant at $p \leq .001$. Wine drinkers are significantly more likely to expect the wine to taste better for a label they identify with than one they do not identify with ($p \leq 0.05$). This phase of the research was able to demonstrate that there may be a cross-modal sensory association between the visual sensory cues and the anticipated taste of the wine. The 17 labels used represent a broad spectrum of the brand attributes that prior research has demonstrated impacts consumer decision making (brand personality, narrative attributes, design style, conveyance of luxury, expected quality and price). This was important because it shows that it does not matter if a label is perceived as luxurious, expensive, or high quality. The driving force of identity-seeking consumers is if the visual sensory cues on the label represent who they are, and this biases their anticipated taste and how much they are willing to spend.

4.3 Phase 3 Results

4.3.1 Results

Of the 36 participants in the triangle test, 16 correctly identified the odd sample. Using the table of significant values for a triangle test from Roessler et al. (1978, p. 941), a minimum of 18 respondents are required to establish significance at $p \leq 0.05$, indicating wine drinkers were unable to detect the sensory difference between the two wines.

4.3.1 Summary

The results of the triangle test have two important implications for the overall research objectives. First, this phase addresses the research question and demonstrates that wine drinkers are unable to discriminate sensory differences using only taste. The inability to discern these sensory differences between wines with different wine making approaches that impact sensory cues (i.e. barrel aging, lower yields, different vineyard) provides strong evidence that wine is a multi-sensory experience that relies on the senses informing each other about what tastes good. If a wine drinker relies on taste alone, there is no significant difference between a \$20 and \$60 bottle of Pinot Noir to the average consumer.

Second, this phase of research was crucial as it informs subsequent phases of research that preference for wine is not driven by taste alone, but the impact of cross-modal associations of one sense informing the other what will be a more preferable wine based on prior experiences. If wine drinkers indicate that one of the two wines from this research tastes better after viewing a label they identify with, it will provide strong evidence that the visual sensory cues on a label impact the actual taste of the wine.

4.4 Phase 4 Results

4.4.1 Results

The results of phase 4, a central location test, demonstrated that labels identified with had a willingness-to-pay (\$20.82) that was not significantly different than typical spend (\$22.46). However, labels not identified with had a willingness-to-pay (\$19.55) significantly lower than typical spend at $p \leq 0.05$ (Figure 18).

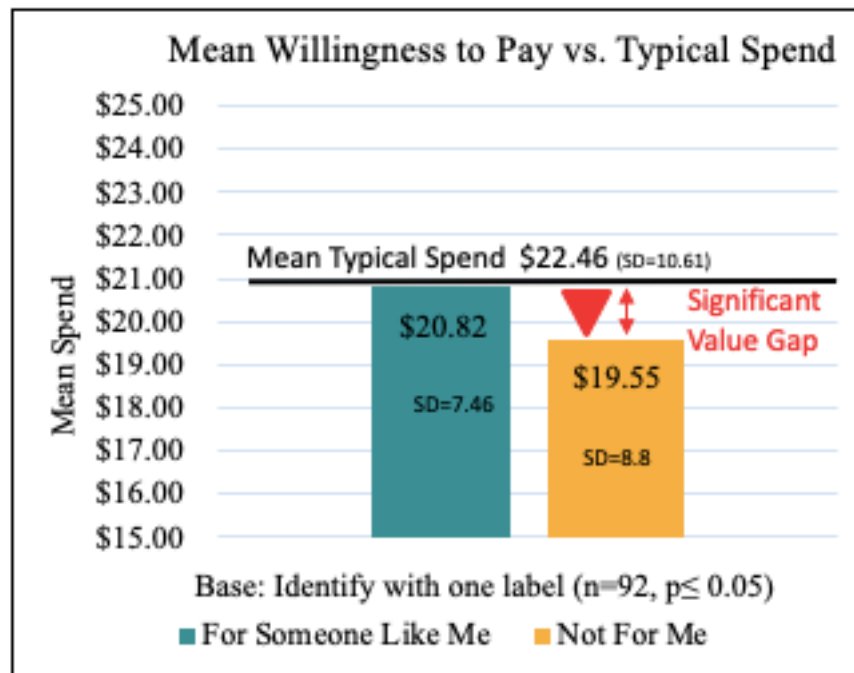


Figure 18: Comparison of mean willingness-to-pay for labels identified with, not identified with, and typical spend. Mean for not identified with was significantly different from typical spend at $p \leq 0.05$.

Second, figure 19 illustrates that those who identify with the label are significantly more likely at $p \leq 0.05$ to spend more than they typically spend (59%, compared to 41% among those that do not identify with the label).

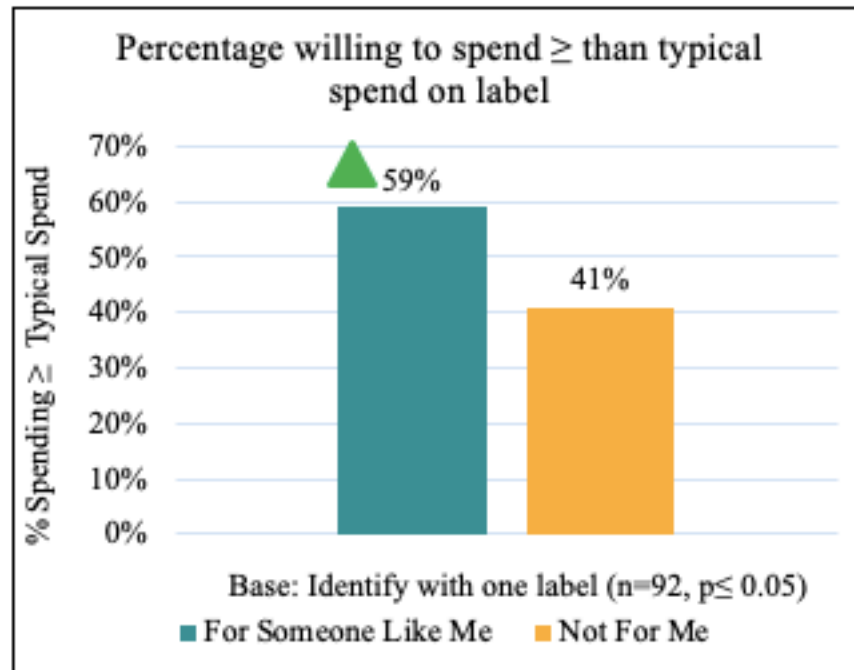


Figure 19: Comparison of proportion of respondents' willingness-to-pay \geq for labels identified and labels not identified with. Proportions were significantly different at $p \leq .05$.

Third, figure 20 illustrates that a wine drinker is significantly more likely to like a wine if they identify with the label at $p \leq 0.05$ (53%, compared to 29% for a label not identified with).

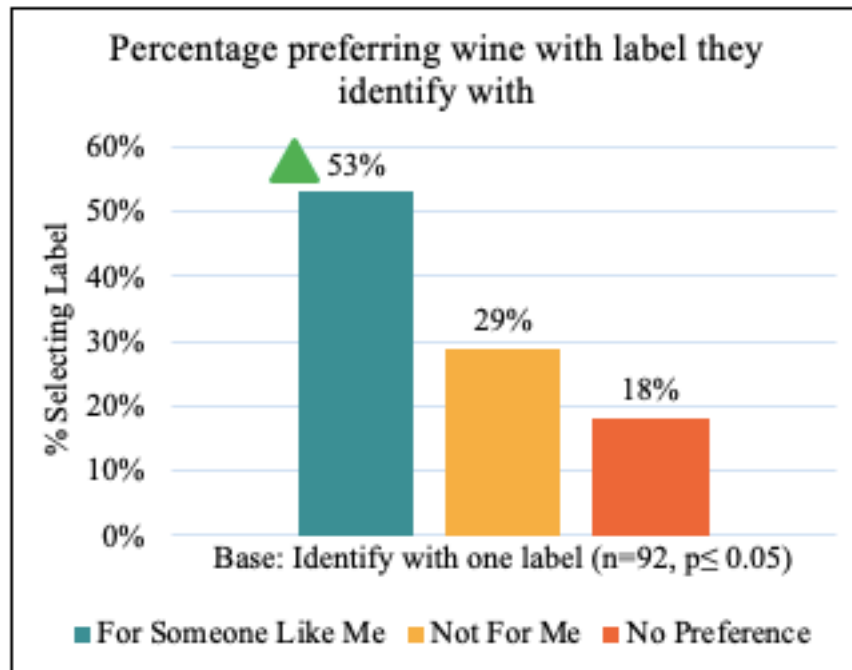


Figure 20: Comparison of proportion of respondents liking wine with labels identified and labels not identified with. Proportions were significantly different at $p \leq 0.05$.

Fourth, figure 21 shows respondents liked wine better when they identified with the label (4.6, compared to 4.2 on a 7-point scale).

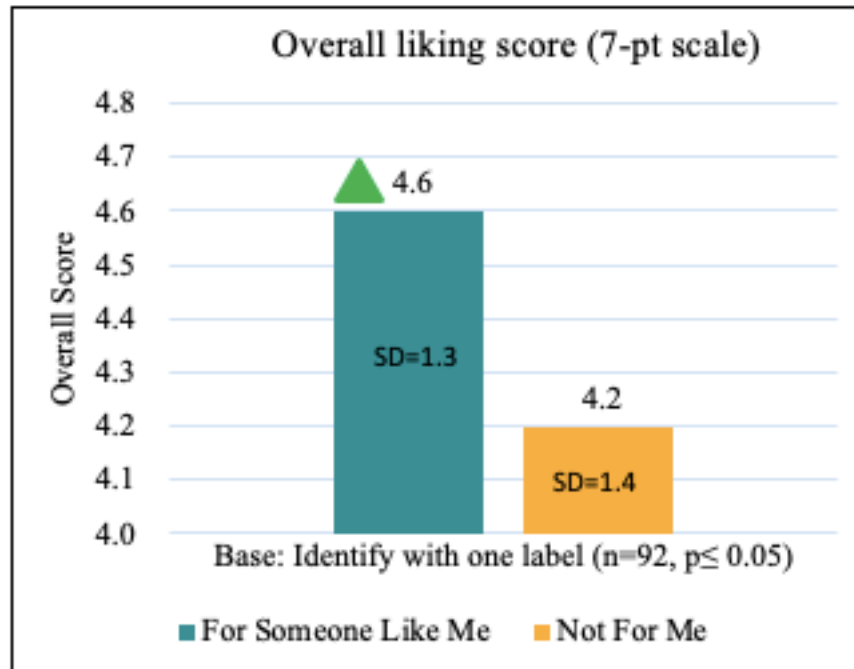


Figure 21: Comparison of mean overall liking for labels identified with mean overall liking for labels not identified. Mean were significantly different at $p \leq 0.05$.

4.4.2 Summary

The results of this phase of the research, central location test, demonstrated that identification with the label impacts the taste of the wine as both research questions for this phase were addressed. While phase 3 of this research demonstrated respondents were unable to discriminate between the two wines used in this study, respondents in phase 4 indicated they liked one of the two wines better, so long as they believed it was coming from a label that had visual sensory cues that generated an expectation for the sensory cues they would enjoy. The preference for the label was also expressed using the willingness-to-pay technique that demonstrated the value wine drinkers place on connecting with the sensory cues. Respondents were willing-to-pay their typical amount for labels they identified with, but would spend significantly less if they did not identify with. Additionally, respondents were significantly more likely to spend more than their typical spend if they identified with the label, which showed how

the willingness-to-pay metric is an effective tool for evaluating preference by asking respondents to think about their decisions in terms of actual money being spent.

Having only the extrinsic variables on the label, respondents used this visual sensory exposure to make assumptions about what the wine would taste like, which impacted the actual taste of the wine. Respondents preferred the wine that had their label and indicated that their overall liking was higher. This cross-modal association between senses goes beyond preference and purchase intent by showing that the actual taste of the wine changed and was liked more when it was associated with a specific label. The two labels used represented a broad range of brand image variables and this sample had a relatively even split (53% identified with Flipping the Bird, 47% with Black Swift). However, this study has shown that it does not matter where on the spectrum a label is on these variables as what is important is if an individual wine drinker identifies with the image. Wine drinkers really do taste the label within the sensory experience of wine.

4.5 Phase 5 Results

The results of the in-depth interviews with wine drinkers produced five themes: Brand Personality: You Drink What You Are; Sensory Associations: The Label Sells the First Bottle, the Wine the Second; What is a Quality Wine?; What is an Authentic Wine?; and Sense of Place and Narratives Themes. Importantly, this research does not provide a prescription on how to achieve these connections, but rather highlights the importance they play for each individual wine drinker to find a wine that is for someone like them within the context of CCT.

4.5.1 Brand Personality: You Drink What You Are

While the personality of the brand has been demonstrated to impact purchase intent among those that find particular traits appealing (Boudreaux & Palmer, 2007; Elliot & Barth, 2014), this phase of the research wanted to better understand why that connection existed.

Respondents recognized that with such a breadth of options available to them, they want to be able to relate to the label they are purchasing, and this impacts the buying behaviour:

“I don’t know. I guess I have to relate to it on a personal level and I think it’s attractive. I’m just looking at my counter now and I have a French wine from France and its label has a pig on it and it’s called Wild Pig. And I don’t really know anything about wild pigs or France or anything like that, but I really liked the picture of the pig and that’s why I bought this bottle of wine.” (Respondent #10).

It was clear that those interviewed choose wine that is a reflection of their own identity (Bauman, 1992; Beck & Ritter, 1992), as predicted within the culture of consumption theoretical framework of this research.

“Ultimately, because it’s the same kind of things that I like in general, not just when it comes down to wine. When you look at the things that I’ve hung in my house, they tend to be very pop art and have the same characteristics that I described to you about what I was looking for in a wine. It’s not specific to wine, it’s just my preference about life and now it’s my preferences for wine.” (Respondent #8)

As part of the discussion, each respondent was asked what specific human characteristics they find appealing on a label, what type of character exemplifies those qualities, and what celebrity could effectively endorse a wine they would try (Table 13). The theme that emerged from this discussion topic was that respondents chose items that either describe themselves or they aspire to be. A common expression often used when discussing the effects of eating food is “you are what you eat”, but in the case of the wine label, it appears that wine drinkers like to drink who they are.

[Speaking on the brand personality characteristics] “It draws me in and makes me want to buy it... I also used to go and wasn’t looking for anything specific but when I see that label, it really draws my eye. That’s when I pull out and then start asking questions about it.” (Respondent #8)

“[Referencing the label] I guess that worked, it did, yeah. I think that story is relatable to me. Man, I’m just seeing how all this advertising works on me, all that marketing.” (Respondent #3)

“I go for a label I like sometimes, it’s like admitting that you choose a sports team based on her uniform, but sometimes that’s the case.” (Respondent #7)

Another connection made through this exercise was that the celebrity endorsement was by someone that exhumed the desirable characteristics, and these made the wines seem more trustworthy. Respondent #3 exemplified the pattern that was consisted across all 10 respondents by choosing a celebrity that portrayed the desirable characteristics and then making a connection to trusting the brand.

“Margaret Atwood, because I think she’s intelligent and thoughtful. I would think she wouldn’t tell a lie. If she was going to endorse the drink, she’d probably really mean it.” (Respondent #3)

The key finding from this section is that the connection between a wine drinker and the visual sensory cues on the label are much more explicit and literal. This research demonstrates that while multiple consumers can find their identity in the same image, the reasons can be very individualistic. With a plethora of options available on the wine shelf, wine drinkers desire to drink who they are by finding a label that is “for someone like me”.

Table 13: Phase 5 results from all 10 respondents on the personality traits, character, and celebrity endorsement they find appealing on a wine label.

Respondent	Appealing human characteristics on a wine label	A character that could be used for a wine you enjoy	A celebrity that accurately conveys the attributes you look for in wine
1	Quirky, fun, vibrant	Lemur from Madagascar movies	Anthony Bourdain
2	Justice, equality, balance	Roman Goddess of Justice- she holds the balancing scales	Greg Norman
3	Intelligent, deep, considerate, thoughtful conversation	A farmer or a vineyard person	Margaret Atwood
4	A cute little intellectual guy	A little dude with glasses	Patrick Cappiello
5	Professional, educated, presentable, mature	High-end restaurant sommelier	Well-educated critic like Jancis Robinson
6	Nature, landscapes	Wine makers	Wine makers
7	Edgy, out there, funny	Crane or Middle Finger	Eddie Vedder
8	Brash, bold, sexy	Joe Camel (cigarette mascot)	Marilyn Monroe, James Dean
9	N/A	Type of art, a piece of art, or an artist.	Kyle MacLachlan, James Neill
10	Quirky, pretentious, outgoing	My brother	RuPaul

4.5.2 Sensory Associations: The Label Sells the First Bottle, the Wine the Second

The label is important because wine drinkers make cross-modal sensory associations with the visual sensory cues and the taste of the wine (phase 4). However, if the wine in the bottle does not match the expected sensory cues, it may impact a repeat purchase. This in part may explain why the expected taste of a label had a much higher correlation in phase 2 than then the taste test correlation in Phase 4 (phase 4). Although both phases demonstrated that the label impacts taste (or anticipated taste), there may have been a disconnect between the expected sensory experience the label portrayed and the actual taste of the wine, resulting in a lower

significant correlation. Even though it is difficult to discriminate between wines using only taste (phase 3), respondents discussed the concept of the sensory cues on the label aligning with specific tasting notes they have created based on previous experiences.

“... you might go into the tasting of that already thinking I’m not going to like the Black Swift because I think it looks stuffy and that may inform how you taste it.”
(Respondent #7)

More specifically, Respondent #8 likes humour in general, but does not buy labels with humour due to previous experiences with the sensory profile of wines that use humour. The visual cues on the label create a bias of what the sensory attributes will be present, which deters the initial purchase.

“When I see like humor or a joke or pun or something on the label or the name of the winery, I think that their marketing to a 20-year-old girl who’s picking up a bottle on her way to the sorority and just think they’re cheap and sugary.” (Respondent #8)

While discussing the two wine labels from Phase 4 of the research (Black Swift and Flipping the Bird), several respondents confirmed that the visual sensory cues would create a bias of the how they would taste and enjoy the wine.

“I think I probably would experience them and enjoy them differently. In an entirely blind scenario, I’m willing to bet that preferences or biases would make me look out for a more refined characteristic in the Black Swift. Where, I’d be looking for something a little bit more easy to drink and enjoyable and just relaxed from the Flipping the Bird.” (Respondent #9)

This provided some context to the research results as wine drinkers are expecting specific sensory cues from certain labels and this may impact how they taste the wine. They may even intentionally bias themselves or “pre-coach” their expectations as Respondent #3 indicated:

“...if you put the same wines in the bottle with the two labels, I’d probably pre-coach myself not to like the cartoon one. I am so suggestive, I could probably see that happen for myself. There are certain things like the environment, like food where I may need what kind of dishes, the look of a restaurant. I am very influenced by that. I would probably consider the wine coming out of the cartoon bottle to not be as good as the other one even if they were the same and I didn’t know.” (Respondent #3)

Importantly, if there is not congruency in the overall sensory experience and a wine drinker perceives that taste of the wine does not align with their expectation, they are not likely to purchase it again.

“As I said, if it tastes terrible or if it’s not a very good wine, then I’m not going to buy another one no matter how fancy the label is. (Respondent #10)

The wine label is an important element in stimulating product trial and in the overall sensory enjoyment of the wine. The more experience wine drinkers have, the more cross-modal association they begin to form, and the expectations are established on how the wine should taste based on their assessment of the label. Despite the difficulty in discriminating between wines using only taste, it still plays an important role for repeat purchases. In this way, the label impacts the first purchase and the wine impacts subsequent purchases by ensuring the sensory profile aligns with expectations.

4.5.3 What is a Quality Wine?

Within the conveyance of luxury brand image category, the term ‘quality’ was not defined but rather allowed for respondents to indicate whether they believed a label would have quality wine inside. By leaving the term subjective, it exposed that the Flipping the Bird label used in phase 4 was perceived to be lower quality, yet was identified with by more respondents, which resulted in wine from that label tasting better. Respondents often created a logical chain that the Black Swift label would cost more and therefore would be higher quality.

“It’s more that I expect sort of fancy, not even fancy, but just those old-style labels like the Black Swift to cost more. I don’t necessarily expect the labels that I like to cost less, but when I see a label that looks like the Black Swift label, I automatically think that’s an expensive wine.” (Respondent #10)

This definition of quality was confusing because respondents indicated they would not always choose the higher quality wine or expect it to taste better. The price of the wine is often used as a heuristic to determine if the wine is quality or not. More specifically, it is the first piece of

information that is used to filter out poor quality from good quality before other variables are considered.

“I almost never go below \$20, because I know what it costs to make a good wine. You are paying for equipment and you are paying for the grapes themselves. The only way you can make a cheap wine is to have very high tonnage.” (Respondent #5)

“Without opening it - generally the price point and label will tell me.” (Respondent #1)

In the interviews, a second theme emerged that quality wine was being informed by the visual sensory cues on the label and that prior experiences informed the respondent which sensory cues they could expect and would be more likely to enjoy. The concept of quality was more about perception than something practical. As Phase 3 demonstrated, wine drinkers were unable to discriminate between a \$60 CDN Pinot Noir made in small batches and aged in new oak and a \$20 CDN Pinot Noir made in larger batches and aged in second-use oak. The inability to consistently or accurately discriminate between wines indicates that the definition of quality is based on individual preferences and prior associations.

“When I think of a quality wine, I think of a wine that I like. If it tastes good and is wrapped in a good package, then I consider it a quality wine...so it's really almost more of a binary thing and personal preference. So if it tastes good to you, it's good quality.” (Respondent #10)

Those interviewed indicate they want to drink something that they would personally enjoy. There is often significant emotional value that can be driven by the perception of quality (Beverland, 2006), and for respondents in this study, it often meant enjoying the specific sensory attributes.

“For me and what I can afford, a quality wine would have to be complex. It has to have a lot going on and have some intensity, not be watery or thin. It has to have a long finish. So after you swallow it, it stays on your pallet for a while. Might change a bit while you're in between sips. So that for me is quality.” (Respondent #3)

“Red for me, it's a good quality red for me it's something I don't have to put ice into.” (Respondent #7)

“[Amazing Quality] Smooth, lots of flavour, not overly fruity, not too sweet but not too level, I guess on the flavour.....dynamic.” (Respondent #1)

Throughout the interviews, there was no clear definition of what quality was, but it became clear that quality was associated with whatever was important to that individual.

Prior research has shown that many variables can be used to indicate quality wine, including high scores and points from wine critics (Blair et al., 2017; Taplin, 2016), the ability to age the wine and improve over time (Easingwood et al., 2011), certification and linkage with terroir (Gamble & Taddei, 2007; Taplin, 2015), and region of production (Easingwood et al., 2011). All of these variables for distinguishing quality were reflected in the diverse definitions provided by respondents.

High Scores and Points

“If you read wine reviews, there are lots of adjectives you could use. Flavour, balance, and when they say balance it is between the fruit and the tannic acid. It is the tannic acid that makes it age really, and the fruit just makes it flavourful.”
(Respondent #2)

Ability to Age

“Quality for me is a balance, age-ability.” (Respondent #5)

Region

“The thing with like I guess true Bordeaux or like I think for many of the other specific growing regions. Depending on the type of wine that I’m buying knowing that my Champagne is real Champagne and that guarantee kind of conveys a sense of quality behind it, even though it might not be the wine that somebody might relish.” (Respondent #8)

Certification

“The closest I can think of is like VQA for BC. They guarantee that a certain percentage of the grapes are coming from the growing region that you’re expecting.”
(Respondent #8)

While respondents initially use the price, or anticipated price, as a heuristic of quality, wine drinkers are looking for a wine that they will personally enjoy which is influenced by individual experiences and associations with cues on the label. It does not matter if it is region, age-ability, specific sensory notes, certification, or any other marker of quality so long as it meets the needs of the person who bought it. While there is not clear definition of quality, wine drinkers are

looking for a wine they identify with and quality is an extension of finding a product that is “for someone like me”.

4.5.4 What is an Authentic Wine?

Authenticity is an important variable required to establish a narrative on a label and build a connection with consumers (Chiu et al., 2012). However, authenticity is a socially constructed interpretation in the minds of consumers as opposed to a tangible property (Beverland, 2006; Beverland & Farrelly, 2009) and therefore, wine must create an allusion to how genuine the product is (Alexander, 2009). Throughout these interviews, while there was no clear definition, two important themes emerged as to how authenticity plays an important role in the sensory experience of wine. This included the ability to appear original and to be perceived as a small operation without commercial intentions.

4.5.4.1 Originality

Within the context of the culture of consumption, authenticity is defined as a response to sameness (Miele, 2006), and respondents in this study often echoed this definition as something that appeals to them.

“I would take it [authenticity] would be original. Like something authentic in this context, it would be original, it would be I’m not making an effort to mimic something that’s already been done.” (Respondent #10)

“Authentic means different, original, not so much trend setting but avant-garde... Why have a label that looks like all the other ones if you need to stand out? You know, to make your name or make your place in that industry like it has to be authentic, it has to be original, it can’t be like everybody else because everybody else is like everybody else.” (Respondent #1)

With so many options available, respondents are looking for something that stands out as being unique. While this concept is very abstract, it is an important finding that adds credence to the central premise of this research. Wine drinkers are looking for a wine that is reflective of their identity and enables them to express who they are. While there is no one-size fits all option, the

diversity of selection enables consumers to find a label that expresses a narrative they identify with, which creates an authentic experience for that individual.

4.5.4.2 Non-Commercial

Regardless of the actual size of the wineries discussed, there was a common interest in a winery appearing to be small without large commercial interests. For wineries, this means downplaying the commercial intentions and emphasizing the product was created by hand in a genuine way as consumers still want the image of the “tractor in the vineyard” (Beverland & Luxton, 2005; Beverland, 2009). This can be challenging as the production increases and wineries must downplay industrialization in favour of a commitment to traditions and a passion for the product (Beverland, 2005). Respondents expressed their desire for their wine to come from a place that is doing it for the love of wine, as opposed to being a business.

“Well, authentic in the terms of like wine labels for me would be--you know a tiny, little winery that has quirkier labels, I think that’s great because there’s a human element there but the second that the giant multi-million sometimes billion dollar corporations are putting like this quirky art on their liquor label, I don’t find it charming at all. I find it very irritating, actually.” (Respondent #4)

“I always go for professional and impressive wine tastings, so you need the marketing director, you need the wine maker. For me, [Specific Winery] is always out checking the grapes and seeing how this is connected to the people who make this wine.” (Respondent #6)

While this theme focused more on not being commercial, one practical step that wineries can take to combat this image is the inclusion of local artists on the label. The inclusion or partnership with local artists on the label went beyond connection to place and gave the impression that the winery was immersed in the community and had values beyond simply making a profit. The linkage of wine to something local is often effective at downplaying the commercial aspect by making the production sound more like craftsmanship (Alexander, 2009). Featuring and associating the wine with local artists makes the wine seem more authentic and

this is one of the visual sensory cues on the label that can impact the overall sensory experience of the wine.

“You know, having label designed by local artists.” (Respondent #1)

“I think there is a bit of a symbiosis between artists and wine, and if a winery commissions an artist to do a label, it is kind of in recognition and support of the art.” (Respondent #2)

“I mean, this gets into advertising as well. There might be no real difference between 2 different products on the market, between price and quality and everything else, but one of these brands at least has the taste, so to speak, to associate itself with a type of art or a piece of art or an artist, while the other one doesn't. Maybe that could be a deciding factor.” (Respondent #9)

“I think part of it also has to do with buying local. So, I want something that looks authentic to the Okanagan and would make me think it is a local product. Being true to where it's coming from...Local landscape, local animals like the black swift...or any natural local plants. Whether it be a tree or a sagebrush or pine tree or something that I would look at and say - Yes, they're from Okanagan.” (Respondent #3)

Maintaining an image of a small winery with desirable motives is seen as an authentic and appealing wine. Beverland and Luxton (2005) compare this process to a large bank operating in small town as they are a large corporation acting as a small local bank to create an image in the minds of their customers. On the label, it is important to disassociate with anything large-scale or commercial. One of the more practical ways this can be accomplished is by including local art on the label. Respondents want to feel like they are drinking wine that is treated like a local craft, which is associated with being authentic.

Like the ambiguity of the term, quality, much of what makes a wine label authentic is ensuring it appeals to what the individual wine drinker is looking for and what they personally value. Respondent #9 addressed this sentiment as wine drinkers use the term authentic to describe a wine label that they can identify with and espouses the items that are important to them.

“What I think is an authentic wine, when you talk about authenticity; you're really just talking about what you value.” (Respondent #9)

4.5.5 Sense of Place and Narrative Themes

When describing the labels that appealed to them, the importance of the images connecting to specific place and establishing a narrative were both important themes. This research project contextualized the importance using Chiu's (2012) four key narrative elements that have been shown to correlate positively with brand attitude and purchase intention (Table 2). However, these interviews provided some important context as to why these features are important on the label and how they help wine drinkers identify with certain labels.

4.5.5.1 Sense of Place

The place the wine was created and the location the grapes are from is an important way for a brand to mark difference, exclusivity, and quality (Banks & Overton, 2010). The concept of place is important with wine because of the notion of terroir, which dictates that wine is unique depending on where it is from and the winemakers are simply stewards of the land (Beverland & Luxton, 2005; Beverland, 2005). Speaking specifically about wine from the Okanagan, a common theme from respondents was that they want the label to speak specifically to the place where it comes from:

"For me, authentic as relates to wine would mean something that speaks to where it comes from...so, when I'm in BC, I hate anything that tries to pretend to be French. Because I think the Okanagan growing area has its own piece and it shouldn't pretend to be something else. So, I tend to avoid places that seem like they're trying to refine on a different country style." (Respondent #7)

When speaking about the Black Swift label from phase 4, Respondent #3 discussed how the image and the story were specific to the actual vineyard where the grapes come from, which makes it feel local and unique.

"...I love that story about the Black Swift. You know when you go to the hatch [winery] and you do a tasting and you taste Black Swift and they tell you about the bird - Oh, it's a big bird and it only lays one egg, and it feels local." (Respondent #3)

By creating a narrative on the label that connects the consumer to the place, the brand can engage the consumer and they will become lost or absorbed in their thoughts (Escalas, 2007, p

422-423.). Respondent #10 articulated how this is an effective part of the label that increases the likelihood of returning to buy the same wine again.

“After I bring home the bottle, I’ll look at the story about the pig that’s on the bottle of wine that I’ve got now and it’s cute story and it’s like now I’ve got sort of a story or there’s something there that makes me think about, not just that wine but the place that the wine came from and the people who made it. And that’ll make me go back and buy more because I like the connection there.” (Respondent #10)

A sense of place driven by terroir gives wine a ‘some-where-ness’ that creates the perception the consumer is going to have a unique sensory experience they can’t get anywhere else or with any other wine (Easingwood et al., 2011). The Black Swift label in this study provided a good example of how this can work, however, almost all respondents were able to discuss how connecting to the place the wine is from through the label is an important part of the overall sensory experience and enjoyment of wine.

4.5.5.2 Narrative Themes

An element of the label that came up when discussing the narrative on the label was the creation of a theme that connects the different wines through a story. The stories may evolve into myths of the wine that create a narrative around the brand and elevates the status in the minds of consumers by adding a layer of mystery to the product (Laferté, 2011). The stories are often quite specific, including details about the buildings on a property, the establishment and pioneering stories of the founders, and individual histories of those involved in the creation of the wine (Beverland, 2003). Importantly for the respondents in this study, the themes provided a narrative that they can relate to and helps them identify with the brand.

“So it provides a theme, plus a story for you to kind of relate you...and then it provides a unifying link to the different blends because there are different variations on [the] kind of themes or topics, or whatever.” (Respondent #2)

“... the other thing I think that does, it gets you to try their other wine and you may not necessarily like all those wines, but I think it creates a story behind what it is you’re drinking. It makes you want to continue that story, which would be trying those other wines.” (Respondent #7)

“...one of the things I love so much about Bordeaux, I think it’s the heritage and the story.” (Respondent #8)

This research has established that identification with a label can impact the taste of the wine. One of the ways this connection is built is through the narrative created on the label, which appeals to different individuals based on their own experiences and interests. Specifically, the two important elements of the narrative that emerged in these interviews were to establish a connection to where the wine is from and to develop a theme that engages the consumer to want to try it again.

4.6 Summary

The final phase of this research phase provided important context for the results of the prior phases. While phases 1 through 4 demonstrated that wine drinkers seek a label they personally identify with, and this impacts the overall sensory experience, phase 5 offered some insights as to why this is the case. While brand personality has previously been demonstrated to impact purchase intent (Boudreaux & Palmer, 2007; Elliot & Barth 2014), these interviews expanded on this knowledge to show that wine drinkers are seeking a label that exudes similar characteristics to themselves or for what they strive to be. Additionally, through experience drinking wine, wine drinkers develop associations between visual cues and expected sensory properties of the wine. These expectations bias the tasting experience but can also lead to incongruencies if the wine does not match an expected sensory profile. While quality wine is a very subjective term, respondents generally use price as the first heuristic for quality and secondly are looking for a wine that meets their personal enjoyment needs. Authenticity is an equally subjective term that was described as being original in order to set itself apart, and to appear to have non-commercial motives. While appearing to be not profit-driven can be difficult, one practical step that can be done on the label is to partner with a local artist, which builds a connection between the wine and local community. Establishing a connection through narrative on the label can be done through connecting the wine to the place it is from, or by using a

consistent theme that appeals to a specific wine drinker. Overall, one unifying theme is persistent throughout all of the findings in phase 5 – wine drinkers are looking for a label that is “for someone like me” and this impacts the overall sensory experience of the wine.

Chapter 5: Conclusion

5.1 Limitations and Future Research

The scope and objectives of this study were clearly defined in order to address the study problem of whether the visual cues on the label impact the sensory taste of the wine. However, six key areas emerged as a limitation of this scope that could be explored in further research.

First, the Okanagan region of British Columbia was an ideal site for this study as research has shown new world wine regions need to craft new stories to create appeal (Elliot & Barth, 2014). Old World wine regions like France and Italy may be able to attract customers through intrinsic information like region, but New World wine regions need to attract consumers that are more likely to select wine based on extrinsic features, such as image and design (Elliot & Barth, 2014). While this study has demonstrated that wine drinkers in a New World region are seeking extrinsic variables on the label that may create cross-modal sensory expectations that bias the taste of wine, this phenomenon has not been tested in an Old World wine region. It is unknown if extrinsic variables on the label have the same sensory impact within Old World wine regions and future research may want to conduct a comparative analysis within an Old World wine region using the same parameters.

Second, in phase 4 of this study that evaluated the actual taste of the wine associated with one of the labels, an interesting moderating variable emerged. Wine drinkers that spend significantly more on a label they identify with typically spend \$19.60 per bottle, compared to \$26.53 for those that do not identify with the label ($p \leq 0.05$). It appears that those who typically spend significantly more on wine are not as biased by visual cues on the overall sensory experience of wine. Further research could investigate the apparent phenomena that the more someone typically spends on wine, the less impacted they are by the label, while those that spend less are more likely to make their wine selection based on the label.

Third, within this study, the vast majority of respondents were frequent wine drinkers, as phase 2, 3, 4, and 5 were all conducted among visitors to the participant winery or members of the winery mailing list. In phase 2 of this study, 86% of respondents indicated they drink wine every day or at least a couple times per week. In phase 4, 68% indicated they drink wine every day or at least a couple times per week, with an additional 23% drinking a couple times a month. New wine drinkers rely most heavily on label information (Chaney, 2000) and further research could explore if the visual cues on the label are even more significant on impacting the taste of the wine among new and inexperienced wine drinkers.

Fourth, this research used CCT to better understand the consumption culture of wine by focusing on how individual experiences impact individual preferences. Within this framework, wine drinkers were viewed as identity seekers, although other streams of research have explored how consumers can be identity makers (Arnould & Thompson, 2005). When it comes to wine, the occasion for which the wine is purchased impacts how the purchase decision is made (Quester & Smart, 1998). Further research could explore how the visual sensory cues impact purchase decisions when the goal is to convey an identity. This could include buying wine for gifts or bringing wine to a party.

Fifth, within this study, familiarity was not a moderating factor as the vast majority of respondents were unfamiliar with the labels being used (93% were unfamiliar with one label and 83% were unfamiliar with the second label). However, research has shown that familiarity with a brand can influence not only the purchase decision, but the expected taste (Hoyer et al., 1990). Further research could explore the impact of visual sensory cues with wine drinkers that are familiar with the labels. It would be expected that sensory expectations would already be formed, and this could impact the taste, although this would need to be demonstrated.

Last, one of the key findings of the in-depth interviews from phase 5 was that the connection between a wine drinker and the visual sensory cues not only impact appeal but represent how respondents describe themselves or desire to be described. This research

demonstrates that the relationship with the label can be very individualistic, however, further research could explore whether a larger consumer sample is able to be segmented by specific visual cues that correspond with personality traits.

5.2 Discussion

This study uses consumer culture theory to view wine drinkers as identity seekers that are using their experiences to navigate the marketplace searching for a message that embraces who they are (Askegaard & Linnet, 2011). Specifically, based on cultural differences and exposure to different products, consumers begin to make associations between visual cues and sensory expectations (Spence, al., 2013). The presence of these associated visual sensory cues biases the overall sensory experience through cross-modal associations, which this study predicted would impact the actual taste of the wine. Through five phases of research, the results demonstrate that when visual sensory cues on the label exist that represent a wine drinker's identity, a cross-modal association may bias the actual taste of the wine.

In phase 2 of this study, willingness-to-pay is used as a metric to assign value to consumer behaviour. This study shows that identity-seeking consumers are willing to spend more money on a label they identify with than one they do not because they see tangible value. Additionally, this study demonstrates that consumers may have cross-modal associations with how they expect the wine to taste, based entirely on the visual sensory cues of a label. Importantly, no intrinsic information about the wine was provided so that respondents had to make inferences based entirely on the visual sensory cues. Additionally, the study used 17 different labels that represented a broad spectrum of brand image variables, including brand personality, design, narrative, perceived quality, price, and luxury. By using a paradigm of pragmatism to focus on the research problem (Feilzer, 2010), this study shows that it does not matter if a label is perceived as luxurious, expensive, or high quality. The driving force of

identity-seeking consumers is if the visual sensory cues on the label represent who they are, and this biases their anticipated taste and how much they are willing to spend.

The third phase of this study uses a triangle test as a sensory evaluation method to determine if wine drinkers could discriminate between two wines using only taste. The two Pinot Noirs chosen for this study came from different vineyards, had different barrel aging, different yields, and different price points. The results demonstrate that wine drinkers are not able to discriminate between these wines based on taste alone. By showing these two wines had no perceived taste difference, it provides stronger evidence that wine preference is based on a multi-sensory experience and there is an opportunity to evaluate the impact of these cross-modal associations.

The fourth phase of this research shows the impact of a consumer's seeking identity through the products they consume. The two labels used in this in-person consumer taste-test represented contrasting visual sensory cues, which was shown in phase 1, and this resulted in 53% that identified with Flipping the Bird and 47% with Black Swift. Wine drinkers had demonstrated in phase 3 that the two wines being used could not be discriminated between using only taste. By mixing the two labels and the two wines, the results were able to clearly show that respondents preferred the taste of the wine that contained the label that represented their identity. Additionally, if the label was not identified with, this significantly impacted the value of the wine as demonstrated by the WTP. The visual sensory cues on the label created a cross-modal sensory association that biased the actual taste of the wine. These results go beyond showing the impact of the label on purchase intent and appeal and provide evidence that wine is a multi-sensory experience where visual cues impact that taste of the wine.

Finally, in-depth interviews are conducted with wine drinkers to better understand why the visual sensory cues on the label played such an important role in respondents seeking their identity. While CCT predicts that consumers will choose a product that is reflective of a desired identity (Dubois & Duquesne, 1993; Bauman, 1992; Beck & Ritter, 1992), the results of this

study were much more explicit. Wine drinkers seek a brand personality that represents the person they either are or would like to be. When probed on the specific personality traits, respondents described specific characters and celebrities that exhibited traits they aspire to have and emphasized the impact this has on their consumer behaviour. While these visual sensory cues may create cross-modal associations that can impact the taste of the wine, there are limits to how far this can go. The label sells the first bottle, but if the taste of the wine is completely disassociated with the expected sensory cues, it can impact the desire for repeat purchase. Price and anticipated price are used as a heuristic of quality; however, wine drinkers are looking for a wine that they will personally enjoy which is influenced by individual experiences and associations with cues on the label. A quality wine is one that meets the needs of the individual in their search for a product that is reflective of their identity. Respondents also indicated that authenticity was important to them as this can be communicated by being original and appearing to have non-commercial intentions. While this can be accomplished through practical measures like partnerships with local artists, authenticity is an ambiguous term that is measured by each individual on how much the label communicates what is valuable to them. The narrative element of the label (Chiu, 2012) is important because it has the ability to connect wine drinkers to the place it is from and establish a consistent theme that appeals to the identity the consumer. This inspires not only repeat purchases but purchases from within the same brand.

This thesis was developed to understand if the visual sensory cues on the label impact the taste of the wine. Through five phases of research, all six research questions were addressed. First, compared to typical spend, wine drinkers are willing to pay the same or more for a label they identify with, and significantly less for a label they do not. Second, wine drinkers anticipate the wine is going to taste better if they associate it with a label identified with. Third, wine drinkers are unable to discriminate between wines using only taste. Fourth, after tasting a wine, a wine drinker will be willing to spend equal or more than their stated typical spend when

associated with a label identified with and will spend less than their stated typical spend for a label they don't identify with. Fifth, a wine will taste better when it is associated with a label identified with. These results show that wine drinkers are identity-seekers looking for visual sensory cues on the label that are reflective of their identity. Last, in-depth interviews with wine drinkers revealed five themes that provided important context and understanding as to why wine drinkers identify with visual sensory cues, which influences the sensory experience of the wine. The visual sensory cues may create cross-modal sensory associations based on expectations the consumer has created through exposure to different products. These associations and search for identity impact the actual taste of the wine. Therefore, the label does impact the taste of the wine

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Appendices

Appendix A: Phase 1 Online Survey Questions

Termination Question:

What is your age?

Under 19

19-24

25-29

30-34

35-39

40-44

45-49

50-54

55-59

60-64

65+

[Terminate if under 19 years old]

Which of the following best describes how frequently you consume wine? (select one)

Everyday

A couple times per week

Once a week

A couple times per month

Once a month

A couple times per year

Once per year

Less often than once per year [Terminate]

Never [Terminate]

Next, you will be shown 9 different wine label images. Please take a moment to look at each image carefully and then answer the questions that follow for each image.

[Randomly assign 9 images in random order]

[Intro Text: Please review the following wine label image and answer the five questions below.]

If this wine label were a person, how well would each word describe him or her?" (1-Not at all descriptive, 5-Extremely descriptive).

[Randomize]

Spirited

Successful

Honest

Outdoorsy

Charming

Up-to-date

Upper class

Intelligent
Down-to-earth
Tough
Quirky
Fun

To what extent do you feel this label conveys the following words?" (1 – Not at All, 7 – Very Well)

[Randomize]

Trust worthy
Memorable
Relatable
Funny
Believable
Easy to Understand
Luxury

Which definition do you believe most accurately describes this label?" (Choose one)

[Randomize]

Traditional: Includes images of coats-of-arms, chateaux, vineyards, or stately visuals that represent the winemaker (i.e. a family crest).

Contemporary: Provides less information about the wine's origin and often utilizes realistic images of art or animals that are more recognizable to consumers (e.g. deer).

Novelty: Features images of caricaturized animals (e.g. frogs, roosters) or cartoons and try to promote the label as fun.

None of the above

How much would you expect this wine to sell for? \$[Numeric Text Box] (Please enter a value between \$1.00 - \$999.99)

What level of quality would you expect from this label? (1 – Low Quality, 7 – High Quality)

Demographic Questions

Please indicate your gender?

Male
Female

In which country do you currently reside?

Canada [Ask Q4a]

United States [Ask Q4b]

Other [Please Specify] [Skip to Q5]

4a. In which province do you currently reside?

[Drop Down list of Provinces]

4b. What state do you currently reside?

[Drop Down list of States]

Which of the following best describes your current employment status? (Select all that apply)

Employed, full-time
Employed, part-time

Self-employed
Homemaker
Undergraduate Student
Graduate Student
Retired
Currently unemployed
Other

Which of the following categories best describes the total annual income, before taxes, of all members of your household?

Under \$25,000
\$25,000 to \$34,999
\$35,000 to \$49,999
\$50,000 to \$74,999
\$75,000 to \$99,999
\$100,000 to \$124,999
\$125,000 to \$149,999
\$150,000 or more
Prefer not to say

Appendix B: Phase 2 Online Survey Questions

Termination Question: What is your age?

Under 19

19-24

25-29

30-34

35-39

40-44

45-49

50-54

55-59

60-64

65+

[Terminate if under 19 years old]

Wine Profile Questions

1. Which of the following best describes how frequently you consume wine? (select one)

Everyday

A couple times per week

Once a week

A couple times per month

Once a month

A couple times per year

Once per year

Less often than once per year

Never

2. When purchasing wine for yourself, how much do you typically spend on a bottle? (Please enter a value between \$1.00 - \$999.99)

[\$[numeric text box]

3. When purchasing wine for yourself, what percentage of the time do you buy red or white? (Answer must add up to 100%).

Red wine % [numeric box]

White wine % [numeric box]

4. Please indicate how much you enjoy wine?

1- Not at all

5- Very much

Wine Label Specific Questions

On the next several screens we will be showing **9** different wine label images. Imagine that you are buying a bottle of wine for yourself and answer each question based on your own personal opinion.

5. Please indicate how much you agree with the following statement:

“This label is for someone like me”

(1-Completely Disagree, 7- Completely Agree)

6. Please indicate your familiarity with this wine label:
Not familiar at all
Familiar, but have never tried the wine
Familiar and have tried the wine once or twice
Familiar and have tried the wine several times or more
7. What is the maximum amount you would be willing to spend on wine with this label?
[\$[numeric text box]
8. How likely would you be to purchase wine with this label?
Definitely would not purchase
Probably would not purchase
Might or might not purchase
Probably would purchase
Definitely would purchase
9. Based entirely off the label, how would you expect this wine to taste?
(0 awful; 10 - fantastic)
10. Looking at this wine label, please tell us what element you "Liked Most", and what element you "Disliked Most".

"Liked Most" **[OPEN END]**
"Disliked Most" **[OPEN END]**

Demographic Questions

11. Please indicate your gender?
Male
Female
 12. In which country do you currently reside?
Canada [Ask Q13a]
United States [Ask Q13b]
Other [Please Specify] [Skip to Q16]
 - 13a. In which province do you currently reside?
[Drop Down list of Provinces]
 - 13b. What state do you currently reside?
[Drop Down list of States]
- [If BC at 13a, ask Q14, else skip to Q16]
14. Do you live in the Okanagan?
Yes [Ask Q15]
No [Skip to Q6]

15. In which of the following communities to you live in?

Armstrong
Coldstream
Enderby
Kelowna
Lake Country
Lumby
Oliver
Osoyoos
Peachland
Penticton
Spallumcheen
Summerland
Vernon
West Kelowna
Other [Please Specify]

16. Which of the following best describes your current employment status? (Select all that apply)

Employed, full-time
Employed, part-time
Self-employed
Homemaker
Undergraduate Student
Graduate Student
Retired
Currently unemployed
Other

17. Which of the following categories best describes the total annual income, before taxes, of all members of your household?

Under \$25,000
\$25,000 to \$34,999
\$35,000 to \$49,999
\$50,000 to \$74,999
\$75,000 to \$99,999
\$100,000 to \$124,999
\$125,000 to \$149,999
\$150,000 or more
Prefer not to say

Would you be interested in participating in a subsequent phase of this research project? If so, please indicate your consent to being re-contacted through email by selecting "I agree" below. Your email address will not be linked to your responses and will only be used to contact you.

a) I agree. -----→ Email Address: **[text box]**

b) End Survey

Appendix C: Phase 3 Triangle Test Survey Questions

<p>1. What is your age?</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="checkbox"/> Under 19 <input type="checkbox"/> 19-24 <input type="checkbox"/> 25-29 <input type="checkbox"/> 30-34 <input type="checkbox"/> 35-39 <input type="checkbox"/> 40-44 </div> <div style="width: 50%;"> <input type="checkbox"/> 45-49 <input type="checkbox"/> 50-54 <input type="checkbox"/> 55-59 <input type="checkbox"/> 60-64 <input type="checkbox"/> 65+ </div> </div>	<p>2. Please indicate your gender?</p> <div style="display: flex;"> <input type="checkbox"/> Male <input type="checkbox"/> Female </div>
<p>3. Where do you currently reside?</p> <div style="display: flex; margin-bottom: 10px;"> <input type="checkbox"/> Canada <div style="margin-left: 10px;"> → (Province) <hr style="width: 100px;"/> </div> </div> <div style="display: flex; margin-bottom: 10px;"> <input type="checkbox"/> U.S. <div style="margin-left: 10px;"> → (State) <hr style="width: 100px;"/> </div> </div> <div style="display: flex;"> <input type="checkbox"/> Other <div style="margin-left: 10px;"> → (Country) <hr style="width: 100px;"/> </div> </div>	<p>4. If you reside in British Columbia or Alberta, please indicate the community you live in?</p> <div style="display: flex; margin-bottom: 10px;"> <input type="checkbox"/> Community <hr style="width: 150px;"/> </div> <input type="checkbox"/> N/A
<p>5. Which of the following best describes your current employment status? (Select all that apply)</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="checkbox"/> Employed, full-time <input type="checkbox"/> Employed, part-time <input type="checkbox"/> Self-employed <input type="checkbox"/> Undergraduate Student <input type="checkbox"/> Graduate Student <input type="checkbox"/> Currently unemployed </div> <div style="width: 50%;"> <input type="checkbox"/> Retired <input type="checkbox"/> Homemaker <input type="checkbox"/> Other </div> </div>	<p>6. Which of the following categories best describe the total annual income, before taxes, of all members of your household?</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="checkbox"/> Under \$25,000 <input type="checkbox"/> \$25,000 to \$34,999 <input type="checkbox"/> \$35,000 to \$49,999 <input type="checkbox"/> \$50,000 to \$74,999 <input type="checkbox"/> \$75,000 to \$99,999 </div> <div style="width: 50%;"> <input type="checkbox"/> \$100,000 to \$124,999 <input type="checkbox"/> \$125,000 to \$149,999 <input type="checkbox"/> \$150,000 or more <input type="checkbox"/> Prefer not to say </div> </div>
<p>7. Which of the following best describe how frequently you consume wine? (select one)</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="checkbox"/> Everyday <input type="checkbox"/> A couple times per week </div> <div style="width: 50%;"> <input type="checkbox"/> A couple times per year <input type="checkbox"/> Once per year </div> </div>	<p>8. When purchasing wine for yourself, how much do you typically spend on a bottle?</p>


<input type="checkbox"/> Once a week <input type="checkbox"/> A couple times per month <input type="checkbox"/> Once a month	<input type="checkbox"/> Less often than once per year <input type="checkbox"/> Never	\$ <input type="text"/>
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<p>9. When purchasing wine for yourself, what percentage of the time do you buy red or white?</p> <p>Red Wine <input type="text"/> % White wine <input type="text"/> %</p>	<p>10. Please indicate how much you enjoy wine?</p> <p><input type="checkbox"/> 1 – Not at All <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 – Very Much</p>
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11. In front of you are three samples, two are the same, one is different. Starting from the left, evaluate each sample and mark the sample that is different from the other two. If no difference is apparent, you must guess. You may re-taste as often as you wish.

Code	Check the <u>DIFFERENT</u> sample	Comments on Sample
	<input type="checkbox"/>	
	<input type="checkbox"/>	
	<input type="checkbox"/>	

12. Would you be interested in participating in a subsequent phase of this research project? If so, please indicate your consent to being re-contacted through email by selecting "I agree" below. Your email address will not be linked to your responses and will only be used to contact you.

☐ I agree  Email Address:
☐ No Thanks

Appendix D: Phase 4 Consumer Affective Test Survey Questions

<p>1. What is your age?</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="checkbox"/> Under 19 <input type="checkbox"/> 19-24 <input type="checkbox"/> 25-29 <input type="checkbox"/> 30-34 <input type="checkbox"/> 35-39 <input type="checkbox"/> 40-44 </div> <div style="width: 50%;"> <input type="checkbox"/> 45-49 <input type="checkbox"/> 50-54 <input type="checkbox"/> 55-59 <input type="checkbox"/> 60-64 <input type="checkbox"/> 65+ </div> </div>	<p>2. Please indicate your gender?</p> <div style="display: flex;"> <input type="checkbox"/> Male <input type="checkbox"/> Female </div>
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<p>3. Where do you currently reside?</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="checkbox"/> Canada ➡ (Province) <hr style="width: 100%;"/> </div> <div style="width: 50%;"> <input type="checkbox"/> U.S. ➡ (State) <hr style="width: 100%;"/> </div> <div style="width: 50%;"> <input type="checkbox"/> Other ➡ (Country) <hr style="width: 100%;"/> </div> </div>	<p>4. If you reside in British Columbia or Alberta, please indicate the community you live in?</p> <div style="display: flex;"> <input type="checkbox"/> Community _____ <input type="checkbox"/> N/A </div>
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<p>5. Which of the following best describes your current employment status? (Select all that apply)</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="checkbox"/> Employed, full-time <input type="checkbox"/> Employed, part-time <input type="checkbox"/> Self-employed <input type="checkbox"/> Undergraduate Student <input type="checkbox"/> Graduate Student <input type="checkbox"/> Currently unemployed </div> <div style="width: 50%;"> <input type="checkbox"/> Retired <input type="checkbox"/> Homemaker <input type="checkbox"/> Other </div> </div>	<p>6. Which of the following categories best describe the total annual income, before taxes, of all members of your household?</p> <div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%;"> <input type="checkbox"/> Under \$25,000 <input type="checkbox"/> \$25,000 to \$34,999 <input type="checkbox"/> \$35,000 to \$49,999 <input type="checkbox"/> \$50,000 to \$74,999 <input type="checkbox"/> \$75,000 to \$99,999 </div> <div style="width: 50%;"> <input type="checkbox"/> \$100,000 to \$124,999 <input type="checkbox"/> \$125,000 to \$149,999 <input type="checkbox"/> \$150,000 or more <input type="checkbox"/> Prefer not to say </div> </div>
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<p>7. Which of the following best describe how frequently you consume wine? (select one)</p>	<p>8. When purchasing wine for yourself, how much do you typically spend on a bottle?</p>
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<input type="checkbox"/> Everyday <input type="checkbox"/> A couple times per week <input type="checkbox"/> Once a week <input type="checkbox"/> A couple times per month <input type="checkbox"/> Once a month	<input type="checkbox"/> A couple times per year <input type="checkbox"/> Once per year <input type="checkbox"/> Less often than once per year <input type="checkbox"/> Never	\$ <input type="text"/>
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9. When purchasing wine for yourself, what percentage of the time do you buy red or white? Red Wine <input type="text"/> % White wine <input type="text"/> %	10. Please indicate how much you enjoy wine? <input type="checkbox"/> 1 – Not at All <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 – Very Much
--	--

11. Please indicate your familiarity with each wine label:

Not familiar at all	<input type="checkbox"/>	<input type="checkbox"/>
Familiar, but have <u>never</u> tried the wine	<input type="checkbox"/>	<input type="checkbox"/>
Familiar and <u>have</u> tried the wine once or twice	<input type="checkbox"/>	<input type="checkbox"/>
Familiar and <u>have</u> tried the wine several times or more	<input type="checkbox"/>	<input type="checkbox"/>

12. Please indicate how much you agree with the following statement:

“This label is for someone like me”

1-							7-
Completely	2	3	4	5	6		Completely
Disagree							Agree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Instructions: Starting from the left, please evaluate both samples of wine. For each sample, complete the ballot by ticking the appropriate box. You must make a choice and may re-taste as often as you wish.

13. OVERALL, how much do you like or dislike each sample?

	1-						7-
	Extremely	2	3	4	5	6	Extremely
	Dislike						Like
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14. What is the MAXIMUM amount of money you would spend on each bottle of wine?

_____ \$

_____ \$

15. How likely would you be to purchase each wine?

Definitely would not purchase		
Probably would not purchase	<input type="checkbox"/>	<input type="checkbox"/>
Might or might not purchase	<input type="checkbox"/>	<input type="checkbox"/>
Probably would purchase	<input type="checkbox"/>	<input type="checkbox"/>
Definitely would purchase	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>

16. Why do you like/dislike a specific sample?

Appendix E: Phase 5 Discussion Outline

Warm-up Questions

- What type of wine do you like to drink? Why do you like it?
- Do you have a favourite wine? A “go-to” wine? What do you like about it?

1. Wine Purchase

- Where do you usually go to purchase wine? Why do you go there?
- How do you decide which wine to purchase? [**PROBE to understand how they narrow options— within price point, within varietal, within region, etc.**]
 - How has this changed over time? Since you first started drinking wine?
- Do you have an idea of what you want before you shop for wine?
- What attributes of wine are you looking for? Varietal, Alc %, year, region?
- Can you talk a little bit about why these attributes are important to you? [**PROBE on experiences that have led to liking/disliking certain attributes**]
- Even with the specific attributes you are looking for, there may be several options available, how then do you make a choice?
- Can you recall drinking a wine you did not like? What was it about the wine you didn't like?
- Are there certain labels that stick out to you? Which ones? Why?
- Can you give me an example of a wine label that you find appealing? Unappealing? [**Probe on why**] [**Use as an example moving forward**]

2. Brand Personality

- Thinking about a wine label that would appeal to you, If you assigned a set of human characteristics to a wine label, what would they be?
- Many food and beverage products use characters to portray the characteristics they are aiming for (i.e. jolly green giant, California raisins, M&M's, Mr. Clean). Can you describe a character that could be used for a wine you enjoy? [**Probe on why to understand the personality traits that are important**]
 - What about a character for Perseus/the hatch? What could they use? Why?
- Sometimes celebrities or famous people are used to portray brand attributes. Can you think of someone that would accurately convey the attributes you look for in wine? Why/Why not?
 - What about specifically for Perseus/the hatch? Why/why not.
- Thinking about a wine you typically enjoy; can you describe a typical person that might enjoy that wine? What personality traits might they have? What makes them different from other people?
 - Can you describe a person that would not like this wine? Why wouldn't they like it?

3. Storytelling

- How important is it that your wine label be authentic? Why/why not?
 - How do you define authenticity?
- How is authenticity portrayed on a wine label? Trustworthiness?
- What does a label need to have in order to be memorable?
- How can a wine label clearly communicate a message to a customer like you? What elements of the label stand out and convey this message effectively? Ineffectively?

- Is it important for the label to be relatable? What does this mean? How can this be done? **[DISCUSS elements that may be relatable to a larger segment vs. more polarizing elements]**.
- How important is humour to a wine label? Why/why not?
- Can you think of an example of a wine label that you found humorous? Why?

4. **Design Style**

- What types of images do you like seeing on wine labels? Why/why not?
- Probe on three styles of designs. Like/dislike, examples, why/why not:
 - a) **Traditional:** Includes images of coats-of-arms, chateaux, vineyards, or stately visuals that represent the winemaker (i.e. a family crest).
 - b) **Contemporary:** Provides less information about the wine's origin and often utilizes realistic images of art or animals that are more recognizable to consumers (e.g. deer).
 - c) **Novelty:** Features images of caricaturized animals (e.g. frogs, roosters) or cartoons and try to promote the label as fun.

5. **Conveyance of luxury**

- How do you determine if wine is good or bad quality? What does quality mean?
- What elements of a label convey these types of quality attributes?
- Does price have an impact on quality? What are the price levels?
- What does luxury mean in the context of wine? Is this important? [Probe on history and tradition, knowledge of production processes, standards like VQA].
- What elements on a label can convey luxury? What elements do the opposite and make it seem less luxurious?

6. **Flipping the Bird and Black Swift** (Emailed in advance as a reminder.)

[Ask respondent to view labels. The purpose of this section is to revisit section 1-5 using real examples and compare and contrast their answers]

- Which label do you like better? Why?
 - What don't you like about [X] label?
- What brand personality does this label convey? What about the other one?
 - Describe a character that could be used to convey these attributes for both labels?
- Is this label authentic? **[PROBE ON WHY/WHY NOT]**
 - Trustworthy
 - Memorable
 - Relatable
 - Funny
 - Believable
 - Easy to Understand
- Does this label convey luxury? Why/why not?

- What could be done to convey more luxury?
 - How much would you expect wine with this label to sell for? Is that more or less than you typically spend?
- How would you classify this label design? **[Probe on how this design relates to the attributes they have previously said they like/dislike]**
 - a) **Traditional:** Includes images of coats-of-arms, chateaux, vineyards, or stately visuals that represent the winemaker (i.e. a family crest).
 - b) **Contemporary:** Provides less information about the wine's origin and often utilizes realistic images of art or animals that are more recognizable to consumers (e.g. deer).
 - c) **Novelty:** Features images of caricaturized animals (e.g. frogs, roosters) or cartoons and try to promote the label as fun.

7. Experience

- How much do you think your personal experiences impact the types of labels you enjoy? Don't enjoy? **[Probe on experiences and relate back to attributes they like/dislike]**
- If you see a label you identify with, how does this impact your purchase decision? Don't identify with? **[Probe on spending, anticipated taste.]**
- Do you think identifying with the label could actually impact how you taste the wine? Enjoy the wine? Experience the wine?

Closing

- Thank for time
- Remind them that they can review transcripts