

# **THE STORYTELLING STYLES AND BRAND PERCEPTION OF WINE LABELS**

Master's Thesis  
in Marketing

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# 1 INTRODUCTION

## 1.1 Phenomenon

Since I was little, and up until today, I find it hard to resist stories, or more precisely, well told stories. I still remember my childhood's favourite fairy tales, I'm sure most of us do. I would go as far as to claim that it is the fact that the fairy tales are told in a form of a story that makes them more memorable. After growing older, I was happy to notice that the time of stories still wasn't over. Instead of reading about princes and princesses, I was lured in by mystified products, detailed logos and fairy tale like stories about brands and their origins. There is plenty of scientific evidence to support these claims.

Stories have caught people's attention since the beginning of time; it would seem that people have an innate urge to believe in myths and stories. Furthermore, story-based messages are characterized by their ability to communicate both experimental and symbolic components. (Kelley & Littman 2006.) Moreover, the basic principle of narrative psychology is that humans have a natural attendance to organize information in a form of a story (Padgett & Allen 1997). In addition, consumers seek experiences appealing to their dreams and emotions, and stories help to create such experiences (Fog, Budtz & Yakaboğlu 2005). Therefore, it can be said that stories are essential for the way humans absorb information and to the way people communicate with one another. In coherence with that claim, Colin Campbell, a British sociologist who researched consumption, declared that something must have happened to the imagination of the Westerns during the early 20th century (Campbell 1989). As a result this change made the application of stories to objects possible. Campbell concluded that consumers finally stopped their rational thoughts and gradually dared to start dreaming.

Before looking for the connection between stories and labels, it is sensible to have a closer look at labels per se. In that regard, Gonzalez (2007) claims that the role of package in marketing communications has become relatively more important: its purpose is to catch consumer's attention and to reflect the value of the product within few minutes. (Thompson & Clark 2003; Thomas & Pickering 2003.) It would appear that most consumers consider the packaging as a part of the product; therefore the perception packaging creates is associated with the product as well (Nawaz, Mohib & Lakhan 2012). Furthermore, several researches (Bloch, Brunel & Todd 2003, 55; Hollins & Pugh 1990) agree that product appearance can be perceived as being the central channel for the relationship between the consumer and the product. This is due to the fact that the aesthetic or the product appearance is thought to be one of the first things about a product that has the ability to connect with a potential customer. From there on our, no matter the product type, consumers are already forming their first

opinions about the products, eventually leading to influencing consumers' brand perception. (Bloch, Brunel & Todd 2003, 551.) In other words, since several researches (Olsen et al. 2003; Barber & Almanza 2006) show the important role of labels in attracting consumers' attention, the label has to present relevant and appropriate information about the quality of the product to the consumers (Tootelian & Ross 2000).

## 1.2 Research gaps

In the light of past researches, it is clear why labels have been the focus of such vast amount of research. However, this can be considered a right step taken into right direction, but not taken far enough. Therefore, instead of simply relying on information-rich content, more attention needs to be paid to the possible stories that the labels help to tell. In other words, even though the interest in packaging has loomed large in marketing research (Loureiro, McCluskey & Mittelhammer 2002), for quite some time, the main focus of research efforts has only been on the informational components on labels. More preciously, the researchers' focus has been on things such as the claims about fat content, eco-labels, nutritional value, as well as warning messages. (Kniazeva & Belk 2007, 55.)

When taking a closer look at the objects that bare the mark of storytelling, recent studies show, that story has a clear structure that keeps it coherent and emerges the story-receiver into the story (Lundqvist, Liljander, Gummerus & Van Riel 2013, 285). In order to better understand the use of stories on labels, it is helpful to have a look at the stories told by brands. The brand stories also help to comprehend the linkage between brands and stories since brand stories resemble, to some extent, traditional fairy tales (Twitchell 2004).

Brands have decided to tell stories partly because it has been shown, that storytelling generates positive feelings in costumers and is regarded as more persuasive than facts. This may have many positive affects, such as resulting in increased brand trust. Also, brand stories have helped the consumers to better differentiate the brand from the competition, and to raise the brand awareness among the story-receivers. (Kelley & Littman 2006.) Advertising research has also shown that advertisement with story content enhances positive emotions, such as feeling warm or upbeat (Escalas 2004a). Story also has the ability to emphasize the positive aspects of a product or a service without appearing too commercial. (Lundvist et al. 2012, 284) Furthermore, the episodic nature of a story increases the probability of word-of-mouth (Fog, Budtz & Yakaboylu 2005). Finally, studies show that stories are less critically analysed and provoke less negative thoughts than regular advertisements (Escalas 2004a, 38). In other words, stories evoke emotions, often making a point that is valued either positively or

negatively by the consumer (Shankar, Elliot & Goulding 2001). It is easy to see why several brands have chosen to use stories in their marketing communication (Twitchell 2004). Little by little, this resulted in stories on products becoming a more studied subject. Eventually, the relationship of stories and the intimacy and immediacy of the package to brand image and brand choice started to become clearer. (Loureiro, McCluskey & Mittelhammer 2002). This has eventually led to a situation where growing amount of marketers have started to relate stories to their brands, and finally to their labels, to catch consumers' attention (Campbell 1989).

The situation is not much different when considering packaging of wine bottles or wine labels. They also present a set of elements that are of certain interest to a consumer (Gargiulo 2006, 5–8; Maydoney & Sametz 2003, 18–19). This leads to an old debate about which elements on wine labels can be considered as having storytelling abilities. This consideration is crucial, since not all elements on wine labels are letter-based. This dilemma has risen up time after time in the course of human history and has even at times taken a form of anthropomorphic misunderstanding of the original nature of stories (Boeschoten 2011, 288–289). One thing is certain; this debate has been on-going since the creation of written word, when the relation between text and image – as a ground for creating meaning – first started to emerge (Boeschoten 2011, 289). To put it bluntly, there's a certain degree of irony to the fact that written word was at times considered of having more storytelling capabilities than images, since it was the written-word itself that was created as a short cut for images (Boeschoten 2011, 289). Nonetheless, this age-old debate allows broadening the conception of different storytelling elements to taking into consideration the written and *the non-written elements*. In other words, the image, the typeface, the colours, brand name, and the brand logo are all considered having the ability to communication something story like to the consumer (Boeschoten 2011, 288–289).

After examining the power of stories and discussing the existence of different storytelling elements on labels, it is time to turn the attention towards what happens when all the different elements can be found appearing within one label and its design style. Boudreaux and Palmer (2007) came into a conclusion that label design plays a primordial role concerning product's brand image. However, a label having an attractive design is not enough, the different elements should also convey a common message that would catch consumers' attention; stories have the ability to do that (Van Laer et al. 2013). Mortola (1999, 308) believes that there's a significant, often times inevitable, connection between Gestalt theory and the narrative theory. Therefore, the Gestalt theory might help to understand the possible linkage between storytelling elements and different label design styles, since the Gestalt view allows perceiving the separate elements as forming one single message. This way of looking at things is also being reinforced by Orth and Malkewitz (2008, 64) who studied the relationship between

holistic packaging design and consumers' brand impression or perception. In other words, when talking about wine design labels and storytelling, this notion leads to the last missing piece of the puzzle, encouraging researchers to take the consumers' brand perception into account. Previous research shows that brand perception has attracted a lot of academic attention among the marketing scholars who have reached the consensus that discovering how consumers perceive brands is critical when constructing marketing messages. (Chattopadhyay & Laborie 2005.)

Finally, it is important to consider the different label design styles within same product group, red wine labels. To that end, according to the research by Sherman and Tuten (2011, 223–224), the different wine label design styles can be classified into three different categories according to the theme or design: *traditional*, *contemporary* and *novelty*.

Before considering the aim of this study, it is important to understand certain overarching aspects that influence the dynamic between the consumer and the wine label. To that end, the aspects that highlight the prevailing research gap and therefore become worthwhile mentioning are: the wine market in Finland, the wine purchase decision, today's market environment as well as the competition of Millennials' attention. In this paragraph the research presents the justification for choosing the wine labels as the context of this research. This decision was supported by the fact that – in addition to other storytelling elements such as the typeface, logo and colours – the wine labels often times also have an actual story, called the packaging narrative. Furthermore, the red wine labels were chosen as the context of this study, since the Finnish market place contains very little wines produced in Finland (Alkon tuotteet). This means that the wine labels on display in Finland don't necessarily share common cultural background or connotations with Finnish consumers. On the other hand, the lack of cultural unity between the product and the consumers might help to produce widely applicable results that can be used by producers that act in similar market environments.

Wine in Finland is considered as a mild alcoholic beverage, which refers to an alcoholic drink, that contains a maximum of 22 per cent, by volume ethyl alcohol (Alkoholilaki). All wines sold in Alko fall into this category. As for the marketing of mild alcoholic beverages, the main rule is that their advertisement is allowed. Advertising of such alcoholic beverages is prohibited, if the marketing efforts are targeted at minors, or if the promotion methods are contrary to good manners. (Alcohol issues in licensed premises.) Since there is the State Alcohol Monopoly in Finland, only Alko stores are allowed to sell wine. According to Alko's web page, there are over 2900 different wine products available on [www.alko.fi](http://www.alko.fi) and even larger in-store selection (Alkon tuotteet). Even though the purchase environment is not going to be studied in this research, it is vital to understand the circumstances of the Finnish wine market in order to put the research results into the right perspective.

Second aspect that needs to be taken into consideration is the wine purchase decision. Selecting a particular wine is an especially challenging choice to make for the majority of consumers (Barber & Almanza 2006, 83–98) for a couple of reasons. One factor that makes especially the Finnish wine market different from many countries is the previously mentioned State Alcohol Monopoly, which has an effect on alcohol consumption and advertisement (Saffer & Dhaval 2002). Also, partly due to the State Alcohol Monopoly, there are several wine brands targeted to mass-markets, but none that has the brand equity of a brand that would have the ability to have an upper hand within several other categories of product. Despite the existence of key wineries, the wine markets all over the world are extremely fragmented. (Brandes 2005.) Finally, wine as a consumer product represents rather a risky decision due to the fact that the quality of the product can only be fully evaluated during consumption of the wine (Barber & Almanza 2006).

In today's market environment aspects such as development of export, wine marketing as well as the development of retail channels should all be taken into consideration (Bernetti, Casini & Marinelli 2006) since the worldwide competition for the wine consumers continues to increase. These substantial and synchronized changes within the wine market have caused the wine producers to start looking for new prospects, in particular; one of their main targets is the increasing cohort of millennial wine drinkers. Therefore, the competition over Millennials' attention is fierce and wine producers use every tool they can to attract their attention. Henley, Fowler, Yuan, Stout and Goh (2011) studied the wine consumption of the Generation Y, which refers to people born between 1982 and 2004. The study shows that they have more money to spend than any other generation. In addition, the consumption of the Generation Y is mainly based on the information on the label and on well-known brands. On the other hand, Henley et al. (2011) concluded that striking and interesting labels catch consumer's attention.

### **1.3 Aim of the study**

Based on the past research, it can be concluded that stories do matter and story-based communication has been deemed more effective than stating mere facts (Kelley & Littman 2006). Furthermore, it seems that consumers do pay special attention to the labels and they do have an effect on consumers' brand perception (Barber, Ismail & Taylor 2007; Chaney 2000; Thomas 2000). At the same time, brand-related stories need to be well-executed and credible in order for the brand to succeed. The story-receivers ought to be able to empathize with the characters presented in the story. In other words,

the story should present the brand to the consumers in a positive way. (Mossberg & Nissen 2006.)

During the recent years, there has been a notable increase in storytelling research (Woodside, Sood & Miller 2008). Lundqvist, Liljander, Gummerus and Riel (2012, 283) wrote that consumer-created brand stories circulate widely. However, most brand-related research emphasises storytelling that investigates consumer experience or story content in advertising. This seem to have led to a situation where – even though it would seem that labels have a central role moulding consumers’ perception of the wine – most wine brands are not able to use the labels to their best advantage (Charters, Lockshin, & Unwin 2000). Thus, firm-originated stories have not yet been thourully researched. Case descriptions and some examples can be found in the academic literature, but very little empirical evidence exist on the effects of stories on consumers’ brand perception. (Lundqvist et al. 2012, 283.) One such example is the study conducted by Zaltman and Coulter (1995) that used the Zaltman Metaphor Elicitation Technique (ZMET). The aim of their research was to study consumers telling stories about brands; however, they did not focus at all on stories presented to consumers through the means of packaging or packaging design (Zaltman & Coulter 1995). In other words, even though storytelling per se has been widely researched (Lundvist et al. 2012, 284; Fog et al. 2005; Escalas 2004a, 38; Shankar et al. 2001) and there are substantial research available about wine labels (Sherman & Tuten 2011; Rasmussen & Lockshin 1999; Dodd, Laverie, Wilcox & Duhan 2005; Barber & Almanza 2006), surprisingly little research exists about the techniques of consumers reading, interpreting and perceiving wine labels (Charters, Lockshin & Unwin 2000). Finally, despite the growing interest in packaging and label design as well as towards storytelling within the world of economics, the academic research to date is still in its infancy compared to other emerging themes in marketing. The focus has been heavily on either one of these topics – wine label design styles or storytelling – but seldom, if ever, has it been simultaneously on both of them. Especially the link between brand perception and the storytelling of product labels is simply under-researched. (Charters et al. 2000; Kniazeva & Belk 2007.) In other words, very little studies have been conducted about how consumers interpret the storytelling elements on labels period, let alone taking into consideration different wine label design styles (Kniazeva & Belk 2007). Thus, the aim of this study is to investigate how storytelling on product labels effects consumers’ brand perception. This aim will be tempted to reach by answering the following three sub-questions that together fulfil the main purpose:

- What storytelling styles and elements can be found on wine labels?
- How can the different storytelling elements of wine labels be interpreted/classified?
- How consumers perceive the stories told by wine label design styles?

The thesis has been constructed based on the sub-questions that have been integrated into the titles of the first two main chapters. In order to better understand the use of stories in the creation of consumers' brand perception, the first main chapter begins with a general presentation of the use of written and non-written storytelling elements. The second main chapter continues this subject by introducing the context of wine labels and by describing the power of stories by categorising the specific storytelling elements into different wine label design styles through perceptual grouping. In other words, by employing the laws of the Gestalt theory and by using the classification created by Sherman and Tuten (2011, 223—224) as a base. In the end of this chapter the researcher presents the influence of storytelling on consumers' brand perception. The method part of this thesis is presented in the 4<sup>th</sup> main chapter. The method is divided into two consecutive parts of content analysis closely followed by a focus group interview. The following chapter provides the findings. Summary and conclusions are drawn in chapter 6. In this research the following two words are being used interchangeably: narrative and storytelling.

#### **1.4 Intended contributions**

The aim of this study is not to define the word brand. In addition, this study will not focus on tasting the wine, but to study the impression and the perception of the brand derived from studying the wine labels. Finally, the aim of the study is not to take into consideration all the elements on wine labels. Past research proves that an average wine label also contains information that doesn't have immediate storytelling capability, (Quester & Smart 1996), these elements are for example alcoholic content or warning signs.

The theoretical implications for this research entail establishing the relationship between storytelling through wine labels and consumers' brand perception, and thus filling in the gaps in the current academic research. Based on what has been presented in previous chapters, it is clear that the prevailing researches lend a rather stable support for this theory in terms of identifying different storytelling elements and wine label design styles. However, what needs to be considered, is that there are no past researches conducted about the connection between storytelling through wine labels and consumers' brand perception, therefore this part needs to be constructed during the methods section of this thesis.

The practical implication for this research would be to a) help the wine producers to better understand the storytelling tools that will work for a certain wine label design style. By strategically employing the different storytelling elements within each wine label design style category, the wine producers have the possibility to differentiate

themselves in an environment where there are many similar products, and therefore to gain competitive advantage. By doing so, the wine producers can design front and back labels that best reflect the chosen style and convey a common message, but also affects story-receiver's brand perception. Even though this study is focusing on Chilean red wine labels, the results from this study can be generalized to all wine labels. It should be noted that this research does not attempt to find causal relationship between certain storytelling elements, wine label design styles and consumers' brand perception, but to investigate how storytelling on product labels effects consumers' brand perception.

## 2 THE WRITTEN AND NON-WRITTEN STORIES

### 2.1 The power of stories – introducing storytelling

Before going into more detail about different storytelling elements that can be used on labels, it is important to understand why using stories can be such a powerful mean of communication. As described in the introduction, stories are the most successful way for humans to store, retrieve and convey information. Quite a few researchers have reached the consensus, that stories are the most profound form to interact and communicate in social situations. (Padgett & Allen 1997; Kelley & Littman 2006.) The expert in narratives Robert Fulford (2000, 9) claims that stories are the essential way for humans to entertain themselves, thus they are the juncture where feelings and facts come together.

When considering consumption and consumers' brand perception, for example the study conducted by Adaval et al. (2007) demonstrated how recognizing a narrative from a selection of phrases can have an effect on story-receivers on multiple levels; influencing the activation of emotional, belief systems and cognitive alterations. Furthermore, it has been shown that the simple decision of using elements that convey a story can eventually affect consumers' attitudes, intentions and behaviours. (Van Laer et al. 2013.)

In addition, the same story can be perceived in multitude of ways. In other words, stories are connected to each other. The same story can cause completely different reactions from one person to another. Thus, the storyteller's goal is not to control how the story is perceived by the story-receiver, but rather to engage story-receivers' imagination. (Gargiulo 2006, 5–8.)

More traditional narratives include certain elements that can be found in most stories. The first of these elements is *the plot*, which creates the temporal sequence for the events taking place during the story. The second important building blocks for a story are *the characters* presented in the narrative. The third component is *the climax*, which has been building up throughout the story. The final element is *the outcome* of the story. (Green & Brock 2000.) Twitchell (2004, 485) underlines that stories are fictions filled with character, point of view, plot and meaning. Brand stories mimic this structure (Twitchell 2004). Furthermore, he writes that a brand is quite simply a story attached to an object of some kind.

In order to understand how firms ended up telling stories, it is important to appreciate two crucial shifts in perception that occurred during the 19<sup>th</sup> century, which were one, the common acceptance of the pathetic fallacy and two, the rise of impressionism as a storytelling and pictorial device. Twitchell (2004, 485) concludes that these shifts made

modern branding not just possible but inevitable. The scarceness of empirical studies regarding firm-originated stories should not be interpreted as a lack of interest in the subject. On the contrary, an increasing number of companies have realized the value of stories and are expressing their intention to make more use of storytelling in marketing communication. (Lundvist, Liljander, Gummerus & Riel 2012, 285.)

## **2.2 Telling stories with images and text**

As mentioned in the introduction, there has been a long debate about what sort of messaging can be considered as having storytelling abilities. There has been argumentation back and forth between images and written word. Nowadays, the prevailing paradigm is that both, written and non-written elements have the potentiality to represent stories. (Boeschoten 2011, 288–289.)

When creating a story from other elements than mere text, an important decision needs to be taken: about who and what is the story about? When bringing together a set of storytelling elements, the goal is to create and convey meaning that meets story-receiver's visions, values, expectations and desires concerning the product. Furthermore, in order to create a successful story, the storyteller should also consider the competitive environment where the story is expected to compete. (Maydoney & Sametz 2003, 23.) In order for this to happen, the different storytelling elements from image, typeface and colours used to brand name and logo should be in line with the storyteller's goals, attributes and promises as well as the story-receiver's needs, interests and expectations. This eventually leads to a situation where the label should be able to engage the story-receiver to a two-way dialogue that works towards enhancing understanding, participation, loyalty and trust. A well-designed story has the ability to include the story-receiver and to encourage them to give their own interpretation to the story. (Maydoney & Sametz 2003, 30–32.)

Maydoney and Sametz (2003, 23) divide different storytelling elements to two opposing communicational families that act as building blocks for stories. The first category includes the elements that the storyteller can own, such as name and logo. The other category of elements that the organization cannot own, are elements like typography, choice of colour, imagery and language usage.

As for this study, a slightly different categorisation was used, dividing the storytelling elements that can be found on labels into two groups: the written and the non-written stories. The first category includes the following elements: typeface, brand name and packaging narrative. The non-written elements, on the other hand, include colour, brand logo (as image) and other images that maybe on display on the label. In

the following chapter the written and the non-written storytelling elements are presented in more detail.

## **2.3 Written storytelling elements**

### **2.3.1 *Typeface***

The typeface often has meaning on two levels — its sensory effect such as impression of the typeface being hard, soft, friendly, elegant, human or mechanical. On the other hand, there are also cultural meanings or associations that the typeface may carry with it. Examples of associations are certain typefaces that are commonly associated to certain cultural expressions such as the typeface named Snell Roundhand that is proven to evoke associations with weddings. On the other hand, Futura references the Bauhaus and ye olde Caslon Antique is associated with colonial America. (Maydoney & Sametz 2003, 25.)

In addition, all words are not considered equal. Differences can be created by strategically choosing certain words, but also through choice of fonts, weights, sizes, column widths and spacing options.

Furthermore, closely related to the typeface, the communication design has the ability to give a voice to a story being told. Through the choice of varying the volume, pitch, emphasis and rhythm, the storyteller is able to give the story an articulation pretty much in a similar way as a spoken story can. For example, a blank column can represent a pause; a contrasting column width can even create another character. This can be compared with storyteller shifting position. On the other hand, large typing welcomes readers in and enhances the feeling of comfort. (Maydoney & Sametz 2003, 27.) It would seem that there's a plethora of ways the wine producers can use the typeface to their advantage.

### **2.3.2 *Brand name***

Previous studies conducted about brand management claim that brand names have become one of the most valuable assets in today's competitive marketing environment (Ailawadi & Keller 2004). Brand names act as an aid for the consumers, allowing them to identify different products more easily (Friedman 1985). Thus, carefully chosen brand name can back up the overall strength of a product or a service itself. Moreover,

the phonetic structure i.e. the way the brand name is pronounced can also have an effect on the attitudes consumers have towards the brand. (Yorkston & Menon 2004.)

In their study, Salciuviene, Ghauri, Stredler and De Mattos (2010, 1045–1047) examined the effects of brand names in a foreign language, country-of-origin, as well as the incongruence between those two on brand perceptions of services. Their results suggested that in the context of utilitarian services, the incongruence between brand names in a foreign language and country-of-origin lead to an increase in brand perception.

On the other hand, Sherman and Tuten (2011) conducted a research about the overall design style of the wine label. They found out that whatever the chosen naming convention; it should be inline with the overall offering or the wine design style. Their study will be presented in more detail in the chapter 3.3.

### **2.3.3 *Packaging narratives***

The very first stories appeared on packages of patented medications in London during the 17th century. By the end of the 19th century the use of packaging and labels started to be commonplace. (Hine 1995, 77.) It can be said that historically, packages had a radical impact on the marketplace. Packaging narratives gradually replaces people speaking for the products. As revealed earlier, there seems to be a connection between the label, the brand image and brand choice. (Teague & Anderson 1995)

Nowadays, it is understood that a visit to any supermarket or store quickly reveals that almost all labels are being used as vehicles, not only for facts such as the nutritional information, but rather as a tool for telling stories. Most packages tell stories that celebrate brand origins and tell autobiographical tales in order to compete for consumers' attention. (Kniazeva & Belk 2007, 51–52.) Even if the environment is not the same, the situation is comparable to what is happening with wine labels since wine bottles often have a written story or packaging narratives on in order to give a more detailed description about the brand. As mentioned in the beginning of the thesis, these sorts of stories often have common building blocks, such as the plot, characters, climax and the outcome of the story. (Green & Brock 2000.)

One of the most important studies about the packaging narratives is a research conducted by Kniazeva et al. (2007) aimed to develop understanding concerning the role of packaging and to offer a theoretical framework that will explain how packaging contributes to brand perception (Holt 2004). Kniazeva et al. (2007) treated packaging narratives as cultural productions much similar to those of art, literature and advertising. They examined the packaging narratives as being a vehicle of mythical content. However, contrary to their research, this study will broaden the horizon by examining

the packaging narrative of containing any type of story and not just representing the mythologizing of the brand. (Holt 2004.)

Furthermore, Kniazeva et al. (2007) claim that a considerable number of the packaging stories position the brand through a personal brand story that aims to convey to the consumer that it is a warm character, offering a dialog with the customer. The consumer is considered as being a master, whom the companies address not only as a familiar you, but also with adjectives that end up flattering and elevating the customer's magnificence. In addition, packaging narratives often times describe the modern world as a lesser version of what it used to be – the garden before agro-chemical technology emphasizing values such as family, tradition, authenticity and simplicity. The time motive is also supporting this point of view by celebrating of what once were as venerably old versus dangerously modern.

Finally, Kniazeva and Belk (2007, 51–52) stated that even if the purely informational function of packaging labels and their ability to influence consumer's purchase intent has been previously studied (Wachenheim 2006), the role of packaging narratives, as a communication method should be further researched. In order to do so to the largest extend possible – in addition to the written storytelling elements – the non-written storytelling elements are also taken into consideration. These different elements are mentioned in more detail in the following chapter 2.4.

## **2.4 Non-written storytelling elements**

### **2.4.1 Colour**

Singh (2006) conducted a study about the use of colours in marketing communication and concluded that colour is ubiquitous and a significant source of information. She found that consumers make their purchase decision during the first 90 seconds. Approximately 62% to 90% of the assessment is solely founded on colours. Therefore, sensible application of colours can aid the distinguishing of labels each other, but more than that, it can be a tool to influence positive and negative feelings. Singh concludes that colours can even change consumers' attitudes in regard of certain products. (Singh 2006.)

Furthermore, colours, much like typeface, are sensory stimuli that simultaneously carry a cultural connotation with them. In addition, Kniazeva et al. (2007) treated packaging narratives as cultural productions much like art, advertising as well as literature. To give some examples, the colour red can carry several connotations depending on the cultural surrounding. In some cases red can signal for the object being

hot and attention grabbing, red can also mean the word stop. Furthermore, in financial stories the colour red often represents losses.

On the other hand, primary colours, especially when used together, can for instance evoke simplicity, depending on the cultural reference points. However, cultural associations are culture-specific, as seen from last examples. To give out another example, the colour red in China is associated with marriage and having sons instead of daughters, while white is associated with the loss of another person. (Maydoney & Sametz 2003.) As we know, in the Western culture, the corresponding colours would be white and black.

Therefore, due to the fact that consumers' moods and feelings are unstable (Brakus et al. 2009, 52; Herskovitz & Crystal 2010) and that colours play a role in forming attitudes (Singh 2006), it is important that companies as storytellers recognize the importance of colours as one of the most significant storytelling elements used on wine labels.

#### **2.4.2 Image**

The storytelling via images has been somewhat researched in the academic community dedicated to studying art and aesthetics. This sort of research can be very useful when interpreting the aesthetic elements of images and brand logos used on wine labels. Jörgensen (2003, 251) acknowledged the existence of storytelling elements within some images, but said how scholars *“have been reluctant to examine this research area because most image indexers have considered addressing interpretive or abstract elements within an image to be beyond the scope of their job”*. In other words, the interpretation of images is hard to yield by research methods since the interpretation as well as the perception is perceived as largely subjective experience. (Gargiulo 2006, 5–8; Maydoney & Sametz 2003, 18–19.)

Despite the challenges facing the interpretation of images, a handful of researches have faced the challenge head on. One of the most recent studies concentrating on the storytelling aspects of images is the research conducted by Rafferty and Albinfalah (2014, 605, 615). In their research they explored the prospect of creating a narrative driven system based on story-receivers descriptions of images. In their study, they used the more traditional storytelling building blocks examining their stories through the following five different categories: i) setting (location, weather and mood), ii) character (physical attributes, psychological attributes, round, flat), iii) plot (protagonist, antagonist, goal, conflict, suspense), iv) literary device (similes and metaphors) and v) themes. Those categories won't be employed in this research's method section to analyse images and text since the main emphasis will be in the relationship of the image

in regard to other storytelling elements. Overall, their results indicated the existence of narrative elements in the story-receivers descriptions of the stories. Furthermore, their analysis of the relevant data enabled the inauguration of relevant categories, such as “setting”, “character”, and “plot”, that made the construction of the stories plausible.

In order to examine the image even further, also the execution of the image needs to be taken into consideration. The effect of imagery is largely determined through the execution of the image; different adoptions will tell different kind of stories, therefore the rendering of the image can either enhance anticipated brand attributes or weaken them. For example, if the intent is to present a high-tech product as cutting-edge, it could be more challenging to communicate, if the image was rendered more softly and using lighter colours. (Maydoney & Sametz 2003, 27.)

As seen in the figure 1 below, the strategic design decisions taken around space and time can help to bring the story to life just by positioning the elements in the image in a certain way. It goes without saying that the previous presented storytelling elements of colour and typeface bring their own flavour to the way the image is being perceived and in which way the consumers interpret the image as a whole. In other words, it is often how the storytelling elements are being executed, that creates the tone, context and the rhythm for the story. Therefore, the way an image is rendered can considerably change the meaning given to the story. The choice of background, medium, point of view, the material on what the image is printed on, lighting and cropping can make a significant difference on how the image-based story is interpreted. (Maydoney & Sametz 2003, 25.)



**Figure 1 Bringing a story to life** (Maydoney & Sametz 2003, 27)

Furthermore, a research conducted by Stewart and Punj (1998) supports the assumption that nonverbal processing, such as images, contains different psychological mechanisms than verbal processing, and that non-written versus written cues can cause more visual associations with action and motion. Thus, it can be suggested that images can be exceptionally useful for investigations of feeling and emotions and therefore consumers' perceptions.

Inline with Hoard Gardner's (1995) taxonomy of story types, imagery can also tell a story by presenting for example interpersonal relationships, group-community and about creating value meaning. In order to build storytelling elements through using images, the same rule applies to them as to storytelling in general; the first thing to do is to decide about whom and what is the story about. In addition to the image presenting characters in the story, imagery can also contribute to introducing a familiar context, to introducing a new element to the story, explaining or helping to establish the back-story and supply the details that make the story captivating. Furthermore, the overall theme of the image can be straightforward, metaphorical or evocative, depending on the message that the image is tending to communicate. (Maydoney & Sametz 2003, 25.) In other words, using images can act as a valuable tool for storyteller allowing more variety to the way the story is being told.

### ***2.4.3 Brand logo as a image***

Interestingly enough there's a certain degree of fallacy and incongruence in the marketing literature concerning the storytelling capabilities assumed for images. As seen earlier, academics have not reached the consensus of images being able to tell a story. However, things are a bit different, when we examine brand logos.

This difference might be due to the fact that brand choice is considered a type of psychological process that happens during consumers' decision making (Keller 1993). Dodds, Monroe and Grewal (1991) concluded that a brand logo signals quality and value compared to a regular image. Based on the semantic theory, Keller (1993) claimed that a brand logo has the ability to activate the connection between consumers' memory and extrinsic cues when consumers evaluate the goods or services that the brand presents. One of the qualities of a good narrative is that it can be summarized into just few sentences, whirling around a small nucleus. In addition, each story should convey only one message. In these cases, brand storytelling can often take a visual form, most common example being the brand logo. (Fog, Budtz & Yakaboylu 2005.)

Furthermore, the reason why brand identifiers such as logos and logotypes are expected to convey a story based message might be due to the fact that they are more often invested with stories and attributes to become the shorthand icon for what the

storyteller aims to communicate in terms of promises and brand image (Maydoney & Sametz 2003, 23). On the other hand, during the last past decades, marketing scholars have paid more attention to the brand image, since it has been found to be a significant factor in consumers' perception of the product (Gurhan-Canli & Batra 2004), purchase decision (Nguyen & LeBlanc 1998) as well as brand reputation (Holt, Quelch & Taylor 2004). From the corporate point of view, the graphic presentation of the company brand logo represents company's visual identity, therefore being translated to firm's value proposition (Melewar 2003). However, the answer is not that simple and consumers don't always interpret the brand logo as the firm intended (Levin 1993). Thus, in order to perfectly understand the importance of brand logos in story-receivers' perception of the brand's image needs further research efforts (Keller 2003). Having the inconvenience in mind, Wang, Hernandez, Minor and Wei (2012) referenced multiple examples where consumers' interpretation of the brand's logo or symbol was not in line with the values of the company (Wang, Hernandez, Minor & Wei 2012). This goes to show the important role that brand logo and brand name has among the storytelling elements on wine labels.

It would seem that there's still a lack of consensus among scholar whether an image can be perceived as conveying a story-based message. However, there is enough research done to pique the interest about this matter and to urge researchers forward.

### **3 WINE LABEL DESIGN STYLES AS A TOOL FOR INFLUENCING BRAND PERCEPTION**

#### **3.1 Introducing wine labels – front and back label**

The labels on wine bottles have changed very little since the 1860's. In other words, there has been next to no changes for approximately 200 years. However, this started to change during the 60's owing to the appearance of new California wines. Wine producers gradually started to introduce more colour and personality in their labels. This led for different wines being more easily distinguishable from one another. Later on this change has been accelerated especially during the turn of the millennium, there doesn't seem to be end in sight. (Sherman & Tuten 2011, 231.)

Looking back, it would seem that packages started to change the marketplace into something where the selling once done by the personnel is increasingly done through packaging. This has recreated almost a dialog type of dynamic between the label and the consumer. Eventually, the package progressively took on the selling function in order to catch consumers' attention. (Loureiro, McCluskey & Mittelhammer 2002.)

Gonzalez (2007) claim that the role of package in marketing communications has become relatively more important: its purpose is to catch consumers' attention and to reflect the value and the quality of the product within few minutes (Thomas & Pickering 2003). Therefore, it seems fair to say that consumers are greatly influenced by the packaging of products that they are interested in buying (Nawaz, Mohib & Lakhan 2012). It would appear that most consumers consider the packaging as a part of the product; therefore, the perception the packaging creates is associated with the product as well (Nawaz, Mohib & Lakhan 2012). The same can also be said about wine labels. Several researches show that consumers indeed consider the information on wine labels (Hong & Wyer 1989; Van der Lans, Van Ittersum, De Cicco & Loseby 2001), paying testament to the important role of wine labels in attracting consumers' attention (Olsen et al. 2003; Barber & Almanza 2006). Thus, the wine label has to present relevant and appropriate information about the quality of the wine to the consumers (Tootelian & Ross 2000).

Even though the wine labels have become more commonplace (Sherman & Tuten 2011, 231), it goes without saying, that wine choice is multifaceted, even for budget wine bottles, due to the fact that the quality of the wine can only be assessed after the purchase. Consequently, wine consumers are prone to use risk reduction strategies to lower the probability of choosing something they might end up regretting afterwards. To excel in their choice, consumers have a plethora of strategies at their disposal. Some of those are: selecting a brand known for its quality or using price as a quality indicator.

However, most importantly, consumers can use the package and label design for assessing the quality of the wine in question (Rasmussen & Lockshin 1999). This notion further underlines the important role of how wine labels are designed when attempting to influence consumers' brand perception (Nawaz, Mohib & Lakhani 2012).

The above-mentioned risk reduction strategies, meaning the use of the wine label to contain more information about the wine, are consistent with constructs identified in the consumer wine buying decision model initially proposed by Dodd, Laverie, Wilcox and Duhan (2005), and later tweaked by Barber and Almanza (2006). The model suggests that, first and foremost, the consumer wine buying decision is influenced by consumer perceptions of the different elements related to wine label and its design. This perception is influenced by several aspects, such as consumer's knowledge, usage experience, and various sources of information about the product.

This view can be deepened by the study conducted by Charters, Lockshin and Unwin (2000) as well as Rocchi and Stefani (2005). In other words, even though consumers might analyse the wine labels through certain risk reduction strategies, not all elements on the wine label are perceived equal. Quite a few researches show that well designed labels are more efficient in communicating about the brand in a way that is appealing to the consumers (Charters, Lockshin & Unwin 2000; Rocchi & Stefani 2005). One study that is aiming to explore this subject is the research conducted by Charters, Lockshin and Unwin (2000, 183), who studied consumer's way of responding to wine bottle back labels. Among other things they concluded that most valuable clues for quality for the consumers – when choosing between different wine bottles – was the descriptions for tastes or smells of the wines.

Another study dedicated to the consumers' responses to wine labels was researched by Shaw, Keeghan and Hall (1999). They used Crawford's (1985) positioning typology to examine the different techniques consumers used to assess the value and quality of the wine based on information presented on the wine back label. Shaw et al. (1999) used 7 different label statements to classify different wine bottles. They discovered that the most common type of back label positioning statement included comments about the company or winemaker, some details about food matching and grape varietal.

Finally, when considering the way consumers in reality value wines, the information about the manufacturer and attributes of the wine tend to lead the consumers to rate wines higher than positioning statements based on endorsement and the information about country-of-origin. These elements will be discussed in more detail in chapter 3.5.2 referred as the cue utilization theory. These findings are supported with the study conducted by Rocchi and Stefani (2005) who analysed consumers' perception and experiences concerning red and white wine bottles. They concluded that the label has to communicate relevant information about the country-of-origin, the style of the wine and to give adequate information about the quality of the wine. These elements are not

necessarily always explicit but instead dependent on consumers' own perceptions and subjective experience (Gargiulo 2006, 5–8; Maydoney & Sametz 2003, 18–19). However, researchers can identify certain elements that consumers use repeatedly when assessing the label: colour, size, design style and information presented. (Thomas 2000, 47–62; Thomas & Pickering 2003, 58–74).

Finally, even though the front and the back label are expected to convey a common message, according to Rocchi and Stefani (2005) there are distinctive differences between them. While the front label is designed more for displaying associations and give attributes for the style of the wine, the back label is often more informative including a description of the wine and a suggestion of the occasion when the wine should be consumed. On the other hand, Quester and Smart (1996) suggests that certain product characteristics, such as grape varietal, region where the wine was produced, food matching and the name of the producer, are most likely found on the back label. Furthermore, one study that aimed to explore consumer's way of responding to wine bottle back labels is the research conducted by Charters et al. (2000, 183). Among other things they concluded that the most valuable clues on wine labels for consumers were the descriptions for tastes or smells of the wines. Another study dedicated to the consumers' responses to wine labels was researched by Shaw, Keeghan and Hall (1999) who discovered that the most back labels included information about the company or winemaker, some details about food matching and grape varietal.

It can be concluded, that there seems to be several ways for the labels to communicate with the consumer. The following chapters will discuss in more detail about the packaging design of labels that allow this communication to take different forms or design.

### **3.2 Packaging design of labels and the Gestalt theory**

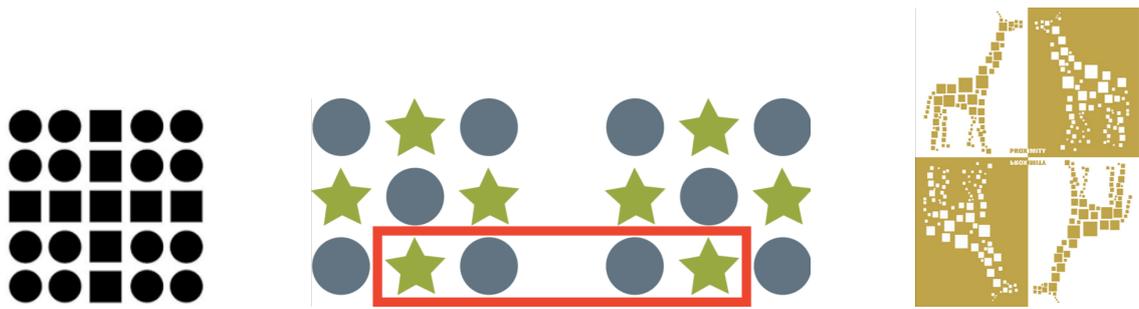
After examining the power of stories by underlying the different storytelling elements – written and non-written – and after introducing wine labels, it is time to turn the attention towards what happens when all the different elements can be found appearing side by side in the same space and time. Considering the notion of packaging design will do this. Pinya Silayoi and Mark Speece (2007) accentuated the significance of packaging design in communicating relevant information to the consumers as well as highlighting the benefits of the product. Thus, the attributes that the label has are among the most important factors having an effect on consumers' brand perception. In other words, the packaging design plays an important role when presenting the product as attractive and informative. Simply put, while choosing between different alternatives,

the consumers combine attributes on the label to make sense of more abstract constructs. (Rocchi & Stefani 2005.)

This is also true when considering wine labels. Barber and Almanza (2006, 85) wrote: “*consumers shop with their eyes*”, referring to the consumers’ need to personally scrutinize and examine the labels when comparing different options. Furthermore, Boudreaux and Palmer (2007) found out that one of the core components for brand image is the label design. They concluded that this was even truer among with infrequent wine drinkers.

However, a label having an attractive design is not enough, the different elements should also convey a common message that would catch consumers’ attention; stories have the ability to do that (Van Laer et al. 2013). Mortola (1999, 308) believes that there’s a significant connection between Gestalt theory and the narrative theory. There are several points to prove that. First of all, a well-known gestalt theorist Perls (1947, 7) describes how individuals are constantly involved in a never-ending process of losing and then re-finding the state of equilibrium. Second of all, in a similar way, narrative theorist Linde (1993) describes how all consumers tell stories in their everyday lives so as to regain some sense of balance. Finally, one of the components in a classic story is the state of climax that has been building up throughout the story (Green & Brock 2000). The pursuit for equilibrium or sense of balance, as well as the building climax, can all be considered as being important shared concepts in Gestalt and in narrative theory. Therefore, the Gestalt theory might help to understand the linkage between storytelling elements and consumers’ brand perception.

Moreover, as mentioned in the chapters 2.3 and 2.4, the written and the non-written storytelling elements such as typography, colours and visual imagery, are used to tell stories. These elements lead to a Gestalt view allowing perceiving separate elements as possibly forming one single message or design style. Since, according to the Gestalt theory mind always seeks to interpret separate elements as a meaningful whole. In more detail, consistent with the principals of Gestalt theory the proximity, common region and similarity of elements in question result in the perception of separate elements as being one notion (Kubovy & van den Berg 2008; Wagemans, Elder, Kubovy, Palmer, Peterson, Singh & von der Heydt 2012). This way of perceiving things is also being supported by Orth and Malkewitz (2008, 64) who studied the relationship between holistic packaging design and consumer’s brand impression or perception. Hence, this sort of thinking encourages emphasizing the formation of wine label design styles with written and non-written storytelling elements. The perceptual grouping according to the Gestalt theory – including similarity, common region and proximity – is demonstrated in the figure 2.



**Figure 2 Perceptual grouping according to the Gestalt theory. From left to right similarity, common region and proximity**

Consistent with the Gestalt view, similarity and common message result in the object being perceived as part of some common construct. Furthermore, objects that share a common region are seen as belonging together. Finally, objects that are close to each other are perceived as belonging together. (Wagemans et al. 2012; Kubovy & van den Berg 2008.)

After having considered the Gestalt viewpoint of arranging elements in regard to one another, it is time to see if common patterns start to form repeatedly, and if the different storytelling elements form distinguishable label design styles.

### **3.3 Discovering wine label design styles**

According to the research by Sherman and Tuten (2011, 223–224), label is an important source of information for consumers during their purchase decision process. They classified wine labels into three different categories according to the theme or design they represented. They believed that both, the back and the front label shared the same label design and therefore paid no attention to the possible differentiating factors of these two types of labels. Sherman and Tuten (2011, 223–224) ended up identifying three different wine label design styles: *traditional*, *contemporary* and *novelty*.

In their research Sherman and Tuten (2011, 223–224) found several ways of separating between different wine label design styles. One example is to use the name of the wine as a nominating factor. Other studies support this claim as well. One example is the study by Salciuviene et al. (2010, 1045–1047), who concluded that the correct use of the brand name could have an effect on consumers' brand perception. However, naming convention is just one of the nominating factors when identifying different wine label design styles, however a very important one (Sherman & Tuten 2011, 223–224). The different wine design styles are presented in more detail in the following chapters.

### 3.3.1 *Traditional design*

The traditional design style most often has images of coats-of-arms, chateaux, and vineyards (Batt & Dean 2000). Popular wine brands that represent this design styles are for example Bogle and J. Lohr. Wines from the traditional design style are most often named after the winemaker. Famous wines belonging to this category are Robert Mondavi and Rodney Strong. The traditional label is presented in the figures 3.



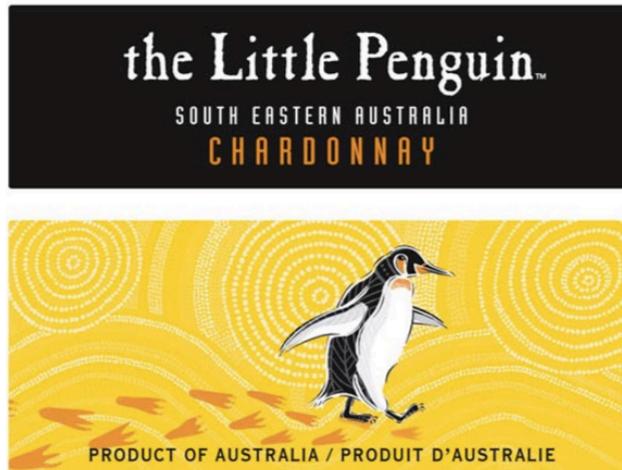
**Figure 3** The traditional style (Our label)

As seen from the figure 3, also the typeface has been carefully chosen to match the overall style of the label and the colours chosen are rather calm and traditional. Quite often the image is quite prominent part of the front label. Further in the method section this style is being referred with the letter A.

### 3.3.2 *Contemporary design*

During the 1960's contemporary designs started to join traditional ones. Contemporary designs presents less information about the origin and the maker of the wine and more information about the sense of style that the wine brand presents. With contemporary design, the design of the label is more explorative and art promoting. Particular popular examples of contemporary wine label design include brands such as Luna di Luna as well as Yellow Tail. (Sherman & Tuten 2011, 223–224.) Inline with this theorization, the contemporary naming convention is much more modern in nature compared to the traditional wine design. One dominating trend among contemporary names is to name the wine after a creature of some kind. Tall Horse and Little Penguin are all good

examples of wine names belonging to the contemporary wine design category. This style is presented in the figure 4.

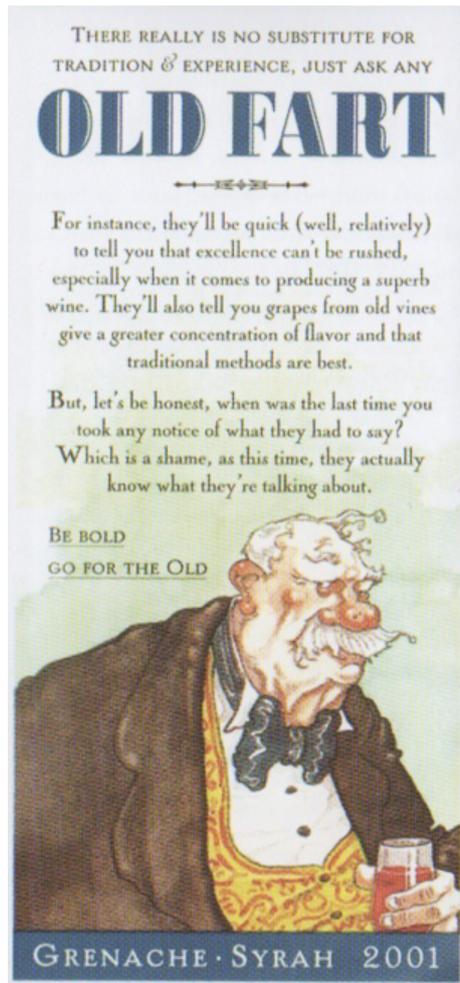


**Figure 4** The contemporary style (The Little Penguin)

As can be seen from the image, the contemporary style is more art-like. Furthermore, as stated in the theory by Sherman and Tuten (2011, 223—224), the main image contains a creature that has a central positioning on the front label. Further in the method section this style is being referred with the letter B.

### 3.3.3 *Novelty design*

Finkelstein and Quiazon (2007) acknowledged a third wine label design category, named the novelty label, which was later also used by Sherman and Tuten (2011) as one of their wine label designs. Sherman and Tuten (2011) concluded that wine labels belonging to this category feature images of caricatured animals such as roosters and frogs. Common novelty label design brands are for example Old Fart and 3 Blind Moose. As with the traditional and contemporary designs, also the novelty design's name should be inline with the overall theme. Examples of popular novelty wine names are Cardinal Zin and Fat Bastard (Sherman & Tuten 2011, 223—224.) The novelty design style is presented in the figure 5.



**Figure 5** The novelty style (The top 50 wines of 2015)

Novelty design can be differentiated from the contemporary design, since it uses images of art or animals in more recognizable way for the consumers. Another major difference between the contemporary and the novelty design is that contemporary design uses label as a piece of art, the novelty label on the other hand promotes label as being something fun by having a humoristic point of view. This is done in order to capture consumers' attention. (Sherman & Tuten 2011, 223–224.) Further in the method section this style is being referred with the letter C.

### 3.4 The influence of storytelling on the consumer brand perception

After considering the different storytelling elements, perceptual grouping and wine label design styles, it is time to focus on the linkage between these elements and brand perception. In order to do so, the essence of storytelling and its affect on consumers needs to be taken into consideration, a subject that was mentioned in the chapter 2.1. Respectable amount of studies (Adaval, Isbell & Wyer 2007; Adaval & Wyer 1998) stands as a proof that distinguishing a story – in a contrast to a series of sentences – can

cause the activation of affective, cognitive and belief changes in story-receivers, eventually affecting consumers' attitudes, intentions and behaviours. (Van Laer et al. 2013.)

What is then marketer's role in all this? Marketing researchers describe brand perception as being a result of the combination of descriptive, informational and inferential beliefs. These are at the root of consumers' cognitive, affective and behavioural responses. (Brunk 2012, 551–552.) In a more accurate sense, it would seem that there are three points to consider when thinking about storytelling and consumers' brand perception. First of all, even though the current academic research suffers from a lack of clarity about the use of stories on wine labels, various studies have concluded that labels, label design and product information delivered via the label are among the most important cues consumers use when choosing a wine (Thomas 2000; Thomas & Pickering 2003; Barber & Almanza 2006). Thus, it seems that the tools needed to defy the lack of conceptual clarity are within our reach.

Second of all, people generally use stories to organize their experiences, create order, make evaluations and gain perspective (Bruner 1990). Escala (2004b) argued, that ascribing specific meaning to a product, and most importantly, by using storytelling, could create brands. Furthermore, it seems that communication through stories has another advantage as well: several scholars have proclaimed, that people naturally think in a story-like form (Adaval & Wyer 1998; Bruner 1986), rendering the idea of influencing brand perception through storytelling more plausible. On the other hand, Holt (2004) found out that there is a relationship between the iconic brand building, storytelling and mythology. Furthermore, as mentioned earlier, a significant amount of research has been conducted about the power of stories in branding, but surprisingly few empirical results exist about their effects on consumer responses and consumers' brand perception. (Lundqvist, Liljander, Gummerus & Riel 2012.) The study conducted by Lundqvist et al. (2012) studied how a firm-originated story influences consumers' brand perception, by comparing the brand perception of two groups of consumers. The study clearly showed that the consumers who were exposed to the firm-originated story portrayed the brand more positively and were willing to pay more for the product itself. In addition, the same study showed that brand stories could be used to create and reinforce positive associations towards the brand in question. This seems to be because of the following: stories have always fascinated people and are more easily remembered than facts.

Thirdly, as mentioned in previous chapters, stories are not always in the form of a written story, but can be presented in various ways through both written and non-written storytelling elements (Maydoney & Sametz 2003, 18–19). Furthermore, today's scientific research has shown that there's a connection between storytelling, memory and strengthened emotional connections. It has been shown that certain brand

perception dimensions result in certain sensory experience by causing feelings or intellectual experiences. These brand perception dimensions are activated by brand-related stimuli. Such stimuli are for example brand logos, certain colours, shapes, typefaces, design, mascots, brand character etc. At the same time, although mascots, slogans and brand characters may result in imaginative thoughts, they can also trigger emotional responses. (Brakus et al. 2009, 54–55; Maydoney & Sametz 2003, 18–19.)

Therefore, it would seem that storytelling could effect consumers' brand perception. In other words, in the light of past research efforts, it can be said that carefully executed stories regarding a brand have the potential to have an influence on consumers' perception of the brand. How are wine brands then able to catch consumers' attention, let alone have an effect on their brand perception? It would seem that the answer could be found by further scrutinizing past studies. In the following section, several theories and methods will be introduced to give justification for the use of storytelling elements to influence consumers' brand perception.

### **3.5 Theories on consumers' brand perception**

The cultural, economical and ethical relevance of stories for consumers' decision-making, consumption experience and brand perception has attracted much academic attention (Van Laer 2013, 85). In this thesis this subject will be tackled by examining three theories. The first theory is the notion of *narrative transportation* studied by Van Laer et al. (2013). The second theory contemplates interpreting different cues on wine labels. This study has been identified as *the cue utilization theory*, and mainly studied by Richarsson, Dick and Jain (2004). The third theory is the *brand experience*, which has been put together by Brakus, Schmitt and Zarantonello (2009).

It needs to recognize that these three different researches are been presented in a particular order. The narrative transportation theory will be discussed first, since it lays the foundation for the brand perception to take place (Van Laer et al. 2013). The cue utilization theory is being presented second, since it complements the different storytelling elements. Finally, the brand experience can be considered as bringing together all the previously presented theories.

#### **3.5.1 *Narrative transportation***

Stories often evoke emotions or feelings. Thus, people probably consume narratives since they feel the need to be entertained, to enhance their everyday lives or to experience suspended reality, also known as escapism. (Escalas et al. 2004.) Presumable

therefore, a plethora of studies have investigated stories and how they persuade and transport people. In the research conducted by Van Laer et al. (2013, 799–800) narrative transportation is described as a situation where story-receivers can get, in a certain way, disconnected from reality. Thus, supporting the existing research by showing that a well-executed story can cause narrative transportation, which can lead to a change in consumers' attitudes and beliefs. Also, story-receivers' individual attributes such as familiarity, attention as well as demographic antecedents can influence the degree of the narrative transportation.

*Attitude* refers to the evaluation of the storytelling elements, and two different factors can be used to define it further. The first one is the degree of desirability or undesirability of storytelling elements. The second determinant is the degree of how truthful the story-receivers perceive the storytelling elements to be. In other words, if the story-receivers believe the story to be true or not. (Escalas 2004a, 2007.) Eventually, this perception of truth stimulates story-receivers to adopt beliefs that support the story or beliefs that are story-consistent (Van Laer et al. 2013, 804).

Finally, the story-receivers' individual attributes may affect narrative transportation. The most important story-receiver antecedents that affect narrative transportation are familiarity, attention as well as demographic antecedents. Familiarity occurs when the story-receiver finds something that they can recognize. It goes without saying that a certain level of recognition needs to happen in order for the narrative transportation to take place. This relates to the requirement of the story-receiver being able to understand the information they are facing. (Green 2008.) On the other hand, the second requirement of a successful narrative transportation is the existence of attention, which is characterized as the story-receivers' degree of focus on the story. Finally, the three demographic antecedents to narrative transportation are age, education and sex. (Van Laer et al. 2013.)

### **3.5.2 *The cue utilization theory***

Several studies show that the label is a key source of information for wine consumers, due to its ability to provide detailed information in form of cues (Lockshi & Rhodus 1993). When operationalizing the cue utilization theory in their study, Richarsson et al. (2004) probed a number of different attributes that contained product characteristics such as: grape varietal, region where the wine was produced, food matching, the name of the producer as well as label design style and brand name. In a store environment, not all cues are readily available for sensory stimuli. Therefore, the researchers concluded that consumers must rely on previously mentioned risk reduction strategies in order to choose between similar products. (Richarsson et al. 2004.)

Another similar study that aimed to explore the same subject is the research conducted by Charters, Lockshin and Unwin (2000, 183), who studied consumers' way of responding to wine bottle back labels. Among other things they concluded that most valuable clue for consumers, when choosing between different wine bottles, was the descriptions for tastes or smells of the wines. Furthermore, Shaw et al. (1999) showed in their research that the wine back labels also often tell stories about the winemaker and and/or the company.

### **3.5.3 Brand experience**

The third and final study relevant to consumers' brand perception is the research conducted by Brakus, Schmitt and Zarantonello (2009) who studied the phenomenon of brand experience. They came to a conclusion that brand experience or brand perception is conceptualized as sensations, feelings, cognitions, and behavioural responses evoked by brand-related stimuli that are part of a brand's design, identity as well as packaging and communications.

The authors distinguished several experience dimensions and constructed a brand experience scale that included four dimensions: sensory, affective, intellectual, and behavioural. These dimensions go hand in hand with the study conducted by Van Laer et al. (2013, 804–805) since they listed similar elements affecting narrative transportation. In their study Van Laer et al. (2013) demonstrated that when comparing a story with a series of sentences, the advertisement having clearly distinguishable storytelling elements was found to better activate affective, cognitive and belief changes.

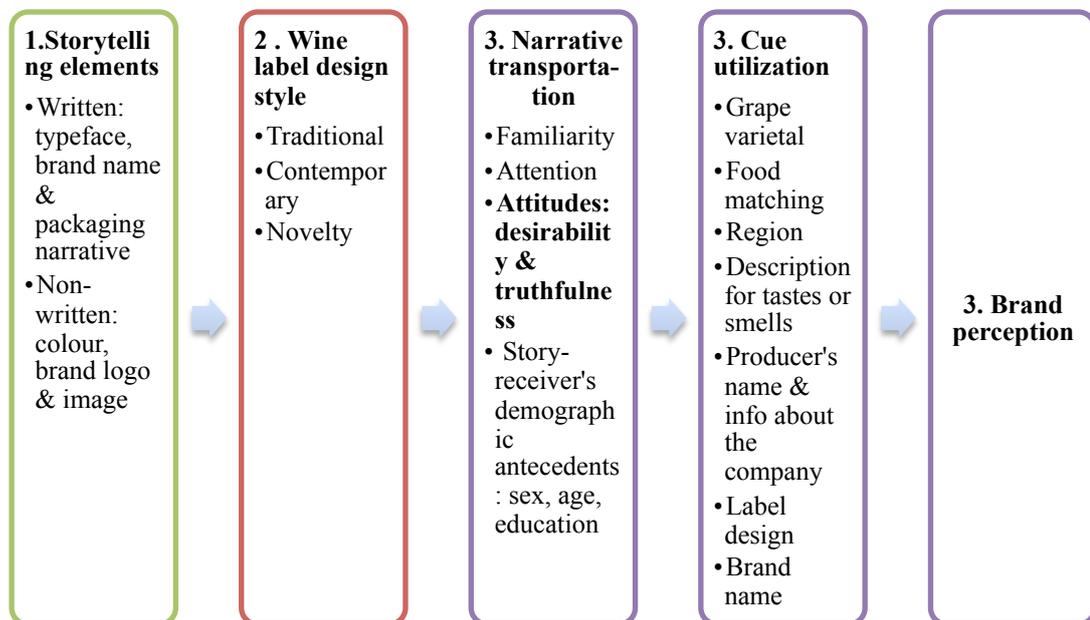
Finally, Twitchell (2004) stated that the purpose of a story is to generate an emotional response or a feeling. While stories can start in any number of places, they usually end by delivering some kind of emotional response. Twitchell (2004) wrote that we learn how to think or feel by hearing stories. In the following chapter all the previous studies and researches are being brought together to construct and better explain the summary of the theoretical framework before passing on to the methods section of this research.

## **3.6 The summary of theoretical framework**

After having referenced all the relevant theories, it can be concluded that the linkage between storytelling elements, wine label design styles, and the three main theories on consumers' brand perception may be uttered in the form of a working hypothesis. In

other words, the famous saying in Gestalt theory “*the whole is equal to the sum of its parts*” (Tuck 2010) is inline with the working hypothesis of this research of different storytelling elements influencing consumers’ brand perception. It would appear safe to assume, that if separate storytelling elements are perceived as conveying a common message – by employing the laws of the Gestalt theory – this message would enhance the story forming and therefore would be more likely to influence how consumers perceive different wine label design styles. Finally, the linkage between affective response, narrative transportation and affected brand perception can be connected to the previous theories about storytelling elements and wine label design styles.

Structurally the basis of this thesis forms a three-step construct that has been adapted according to the structure of the table of content. Similarly, these three steps also represent the three sub-questions. The following figure 6 has been put together to summarize and clarify the theoretical framework. The figure has been built from *three consecutive steps*, labelled from 1 to 3: 1) *storytelling elements*, 2) *wine design styles* and 3) *narrative transportation, the cue utilization theory and brand perception*. Thus, the figure as a whole represents the hypothetical process of storytelling on product labels influencing consumers’ brand perception.



**Figure 6 The hypothetical process of storytelling on product labels influencing consumers’ brand perception**

*The first step* of the theoretical framework is the identification of different storytelling styles and elements in general; these elements can be divided into written

and non-written elements. *The second step* of this research, as seen from the figure 6, is to concentrate on packaging. Considering the theme of this research, the packing equals the front and the back label. The different storytelling elements are expected to form different wine labels design styles. The researcher is expecting to find at least three main styles: traditional, contemporary and novelty. *The 3rd step* is divided into three different parts, of which the first two are: the notion of *narrative transportation theory* and *the cue utilizations theory*. As we already know, the mere identification of different storytelling elements is not enough. In order to investigate how different wine label design styles could play a role in consumers' brand perception all brand-related stimuli need to be considered. Therefore, this study has identified the different cues that consumers use when assessing labels. These cues were only presented at this point since they are hypothesized of having a particular influence on consumers' brand perception and not interfering much with the identification of different storytelling styles and elements nor with the categorization of the different wine label design styles. The 3rd part is *the brand perception*, which was researched by Brakus, Schmitt and Zarantonello (2009) who studied the phenomenon of brand experience. This theory is presented last as sort of a closing act since it entails similarities with several studies presented before hand.

## 4 METHODS

### 4.1 Research approach and design

#### 4.1.1 *Operationalization of the research question*

The purpose of this study is to investigate how different wine label design styles could play a role in consumers' brand perception. In the chapter 1.2 the sub-questions were formulated in the following way:

- What storytelling styles and elements can be found on wine labels?
- How can the different storytelling elements of wine labels be interpreted/classified?
- How consumers perceive the stories told by wine label design styles?

So as to answer the above-presented questions, and to establish the relationship between storytelling through wine labels and consumers' brand perception, a qualitative research was conducted. In order to progress towards where the researcher wanted to go, the qualitative data was obtained by studying past researches, tweaking and challenging old assumptions and by building new theory. In other words, it is clear that the prevailing research lends a rather stable support for the theory in terms of identifying different storytelling elements and wine label design styles. However, there are no past studies conducted about the connection between storytelling through wine labels and consumers' brand perception. Thus, this part needs to be constructed during the methods section of this thesis. Furthermore, the overall logic of this thesis assumes that separate storytelling elements are perceived as conveying a common message. To that end and in order to justify this claim, the researcher included the Gestalt theory to this thesis to highlight the relationship between storytelling via wine labels and consumers' brand perception. In other words, the Gestalt theory helps to understand the possible linkage between storytelling elements and different label design styles, since the Gestalt view allows perceiving the separate elements as forming one single message. Furthermore, if and when the consumers interpret the labels by employing the laws of the Gestalt theory, this message is argued to enhance the story forming and therefore influence how consumers perceive different wine label design styles.

As seen from the figure 6 presented in the previous chapter, theoretically this research has been divided into 3 different parts: paying attention to the different storytelling styles and elements, wine label design styles and the consideration of narrative transportation, the cue utilization theory as well as the brand perception. In other words, a three-tier structure is being put together in the attempt to conceptualize

the linkage between the elements on wine labels, wine label design styles and consumers' brand perception.

When starting with the description of research approach and design, the most sensible thing is to proceed alongside with the chronological order of different studies and research phenomenon presented during this thesis, as was done during the summary of the theoretical framework. In order to sum up the operationalization of the research question, the following table 1 is being presented, bringing together the aim of the study, the research question, its sub-questions, the used theoretical concepts as well as the qualitative approach and the technique of analysis.

**Table 1 Research questions and qualitative approach of the study**

Aim of the study	Sub-questions	The used theoretical concepts		Qualitative data & analysis
To investigate how storytelling on product labels effects consumers' brand perception	What storytelling styles and elements can be found on wine labels?	Written storytelling elements	Typeface, chapter 2.3.1	Method: Literature review
			Brand name, chapter 2.3.2	
			Packaging narratives, chapter 2.3.3	
		Non-written	Colour, chapter 2.4.1	
		storytelling elements	Image, chapter 2.4.2	
			Brand logo, chapter 2.4.3	
	How can the different storytelling elements of wine labels be interpreted/classified?	Wine label design styles and the Gestalt theory, chapters 3.2 & 3.3		Grouping storytelling elements under design styles Method: Content analysis
	How consumers perceive the stories told by wine label design styles?	i) Narrative transportation, chapter 3.5.1 ii) The cue utilization theory, chapter 3.5.2 iii) Brand experience, chapter 3.5.3		Building brand experience table Methods: Focus group interview and content analysis

As can be seen from the table, the starting point was the one-by-one consideration of the different sub-questions. Bearing that in mind, in the case of the *written and non-written storytelling elements*, this means asking the first sub-question: “What storytelling styles and elements can be found on wine labels?” Method employed at this stage was literature review of past researches on the subject.

The following phase is to seek an answer to the second sub-question: “How can the different storytelling elements of wine labels be interpreted/classified?” At this point the two main theories used are the theory about wine label design styles and the Gestalt theory. The aim here was to take the different wine label design styles into consideration. This is done based on a working hypothesis, which assumes that separate storytelling elements are perceived as conveying a common message – by employing the laws of the Gestalt theory – this message will enhance the story forming and therefore influence how consumers perceive different wine label design styles. Furthermore, it is hypothesized that by conveying a common message, each label design style is attempting to tell a story with the means of a unified message. The method employed was content analysis.

The last sub-question of “How consumers perceive the stories told by wine label design styles?” will be attempted to answer via the three main theories concerning consumers’ brand perception: the narrative transportation theory, the cue utilization theory, and the theory about brand experience. The operationalizing of the last sub-question is done through conducting a focus group interview and analysing the interview questions with a content analysis. After the focus group interview, the researcher will construct a brand experience table according to the results obtained from this study. Thus, this final step can be considered as a regrouping part of this research since the theory of brand experience is being presented itself in the end of the continuum of different studies and hypotheses.

However, not all the aspects within the featured theories are taken into consideration during the operationalization of this thesis, since not all elements are relevant for this study. The researcher only chose elements that are relevant from a storytelling point of view. Meaning that the cues within the cue utilization theory will be taken into consideration only if they are found within one of the storytelling elements. For example, if the grape varietal is being described in the packaging narrative. Similarly, the notions of risk in purchase and the perception of value cannot be fully explained with the tools available within the framework of this thesis. Meaning, even though the 3<sup>rd</sup> sub-question is aimed to consider the different storytelling design styles as an indicator for quality, the relationship between storytelling design styles and quality impression cannot be researcher thoroughly.

Therefore, it would seem that it is next to impossible to operationalize all the aspects of narrative transportation and the cue utilization theories within this research,

let alone attempting to connect a certain type of storytelling element with a specific way of the consumers' brand perception to take place. This is solely due to the fact that story is perceived in a different way by each consumer (Gargiulo 2006, 5–8; Maydoney & Sametz 2003, 18–19). The theory to date backs up these assumptions since there doesn't seem to exist a one-on-one correlation between certain experience dimension and a specific brand related stimuli (Brakus et al. 2009, 54).

Before moving on towards explaining which red wine bottles were chosen and how the content analysis and focus group interview were conducted, it's important to highlight one substantial point. The notion to consider is the assumption that the brand perception cannot be completed without having successfully brought together the previously presented theories and studies about storytelling elements and the wine design styles. In other words, before proceeding towards examining the 3<sup>rd</sup> sub-question, the findings from the 1<sup>st</sup> and 2<sup>nd</sup> sub-questions also need to be considered.

After having introduced the research design, the researcher is hoping to render the methodological part clear enough for the reader of this thesis to predict or at least to some extent agree with the working hypothesis of this thesis.

#### **4.1.2 *The selection of red wine bottles***

The selection of different wine products was done through Alko's web page [www.alko.fi](http://www.alko.fi). This presented quite a challenge, since *the overall selection of wine products* reached 2 940 pieces (Alkon tuotteet). In order to render this task easier and to meet the requirements set for this research, certain restrictions needed to take place. For the purpose of this study, the selection was done through four different criteria: i) store and its offline selection, ii) the type of the wine, iii) the packaging of the wine, iv) the country-of-origin of the wine. However, no specific selection criteria were determined considering the certificates, full-bodiedness, tannins, grape varietal, food matching, region-of-origin and producer's name on the chosen red wine bottle labels. These criteria are presented since they were the available selection criteria on Alko's webpage (Alkon tuotteet).

The first criterion was to select a specific store and to make sure that the online selection was representative of the store's offline offering. In other words, the selection for offline analysis was done through Alko's home page, keeping in mind that the online selection included all the offline alternatives. This was made possible by the search options on Alko's online page (Alkon tuotteet).

Only bottles within Turku Keskusta Wiklund Alko's general selection were chosen, thus excluding bottles from other store location as well as leaving out special and sales-to-order selection of wine products. This particular store was chosen, since it presented

the widest selection compared to other stores found in Turku area. Furthermore, this store was chosen since it was nominated the top selling Alko store within the Turku city centre. (TOP 30 -myymälät.)

The second criterion for the chosen wine bottles was to only choose one type of wine, red wine thus excluding white, rose, sparkling and fortified wines as well as Champaign from this research. This was done for two main reasons. One, to be able to better compare the different wine labels with each other, and two, since Finnish people are more accustomed to drinking red wine than any other type of wine (Myynti tuoteryhmittäin). Thus, the selection of red wines was done in order to meet the familiarity requirement introduced during the narrative transportation theory (Green 2008). After employing the first two selection criteria, Alko's web page showed 654 search results.

The third categorization requirement was to choose only one type of packaging for the wine. For this research, the wines in a 750ml plastic or glass bottles were chosen, therefore leaving out other bottle sizes and packaging materials. This was done in order to render the different products more comparable with one another. After the 3rd criterion researcher found 530 search results.

Finally, the fourth requirement was the country-of-origin of the wine. In this particular study, Chilean wines were used since they are the most consumed red wine in Finland (Viiniweb). Another reason for choosing the wine bottles from just one country was to eliminate the possibility of the country-of-origin distorting the results of the research. Thirdly, Chilean red wines were chosen in order to enhance the familiarity of the chosen wines. Conversely, it can be presumed that participants chosen for the focus group interview might have some past experience of Chilean red wines. Finally, this study wanted to use a wine from the New World in order to experience more variety in the wine label design styles, since it has been shown that Old World wines often are more pronounced in the traditional wine design style category (Sherman & Tuten 2011). Furthermore, a New World wine was chosen bearing in mind the target consumers; since Barber, Ismail and Taylor (2007, 76) discovered that the Millennial wine drinkers prefer New World wines. After the 4th requirement, the researcher was left with 85 bottles.

Once having applied the four criteria the researcher divided the different wine bottle into four price categories in order to facilitate the analysis and the comparability of different wine labels. The chosen categories were: i) 6,88–7,98€ with 22 bottles, ii) 8,48–9,99€ with 30 bottles, iii) 10,01–14,99€ with 21 bottles and iv) 15,98–79,60 with 12 bottles. The decision to categorize the wine bottles according to the price, was due to the fact that price has a remarkable effect on consumer's brand perception (Lockshi & Rhodus 1993; Chaney 2000; Thomas & Pickering 2003). Also, different studies show controversial results concerning the price of the chosen wines. For example, the study

conducted by Henley et al. (2011) showed that Millennials have more money to spend than any other generation, which led to the decision of also including more expensive wines. On the other hand, the generation of Millennials seem to consume primarily more affordable wines and their consumption is mainly based on the information on the label as well as well-known brands. This could be one explanation for the wines within the second price category, ranging from 8,48€ to 9,99€, being overrepresented. However, when deciding the amount of chosen wine bottles for each price category, the aim was to find as equal number of red wines as possible, in order to facilitate the comparison between the different price categories.

To conclude, it can be said that the aim was to increase the amount of red wine bottles chosen for the content analysis until the researcher felt that there was a definite saturation, in order to distinguish between the different wine label design styles. In the case of this research, this meant including all the available bottles that filled the above-mentioned criteria.

## **4.2 Part 1: Content analysis**

In this research, the content analysis was used two times. First to analyse all the chosen red wine labels, containing the whole sample. Second of all, when analysing the answers gathered through the focus group interview. These content analyses were labelled preliminary and secondary content analysis.

In order to meet the needs of this study, the researcher wanted to employ a method that would help them in the analysis of the wine bottle, but would also be applicable later on in this research, more precisely, when going through the interview answers. To that end, the researcher picked the content analysis as the method of choice for this thesis; there are few points to support this decision. First of all, traditionally content analysis describes the content of the research material quantitatively (Eskola 1957, 104–128), while qualitative research questions are answered by analysing *what and how* has been written about a specific subject (Eskola & Suoranta 1998, 186). In more detail, often certain words and expressions are chosen as the object of measurement. For this research, and more precisely for the preliminary content analysis of the 83 bottles, that meant analysing the brand name and packaging narrative. Respectively, for the analysis of the interview questions this meant being able to track the answers one-by-one, and summarizing the respondents replies in order to eventually deliver applicable results. Finally, content analysis also provides tools to look for larger meanings, such as whole sentences or conceptual unities (Pantzar 1991). In this research the conceptual unities refer to the colours, images and logos as well as to the chosen typeface used on each wine label. It goes without saying that the above presented qualities of the content

analysis method puts it apart from other methods of analysis when considering the aim set for this research. To sum up, the content analysis delivers a needed push for this study in terms of allowing this research to take into account different storytelling elements – written and non-written – wine label design styles as well as the interview questions.

#### **4.2.1 *The preliminary content analysis***

In order to obtain the data used during the preliminary content analysis, all the Chilean red wine bottles' front and back labels were photographed at the Alko's Turku Keskusta Wiklund store in Turku, Finland. The at-store random selection was attempted to do as quickly as possible without paying much attention to anything else. Basically this meant photographing the labels one-by-one according to the order they were displayed on the shelves. According to Alko's webpage, by applying the previously mentioned criteria, the overall selection of red wines was 85 bottles. However, the in-store examination of the selection showed that two bottles were sold out. Therefore, the final sample of analysed bottles came down to 83 pieces. The content analysis of the wine labels was done afterwards by looking at the pictures at home, and completing the table presented in this chapter. In other words, as can be understood from the study thus far, in the context of red wine labels, discovering how storytelling on product labels affects consumers' brand perception, one-by-one analysis of different wine label design styles was necessary. In other words, the researcher did the analysis by examining the front and the back label for each of the 83 bottles. During the course of this content analysis, researcher systematically first analysed the front label and only afterwards the back label thus mimicking the way the wine labels are normally examined. The aim here was to go through every label by identifying the different storytelling elements and to get an idea how the consumers might interpret the different storytelling styles of wine labels. In order to compare the different wine labels with each other, the different design styles were divided across the previously introduced four price categories.

Thus far, in the light of past research, we have hypothesized how different storytelling elements are likely to form common and distinguishable label design styles. In the interest of doing so, the following table 2 has been put together in order to facilitate the recognition of each wine design style through the distinctive storytelling elements. Furthermore, the cross tabulation table between the storytelling elements and wine label design styles will serve as a grid or a memorial reference for the typical characteristics for each element. In other words, the table will be used, as a sort of an aid for the preliminary content analysis.

**Table 2 The interconnection between the wine design styles and the written and the non-written storytelling elements**

Storytelling elements	Additional info	WINE LABEL DESIGN STYLES		
		Traditional	Contemporary	Novelty
Typeface	<i>Sensory effect:</i> hard, soft, friendly, elegant, human, mechanical. <i>Communication design:</i> volume, pitch, emphasis & rhythm.			
Brand name		Based on the winemaker	A creature, critter	Funny, surprising
Packaging narrative	Setting, characters, plot, tales about brand origins and autobiography, grape varietal, food matching, region, producer's name/info about the company, descriptions for tastes and smells, family, tradition, authenticity, peace, and simplicity. The time motive	Information about the wine's origin and the winemaker	Information about the sense of style	
Colours		Elegant, less colours	More colours	More colours
Brand logo (image)	Background, colours, material, lighting, cropping, setting, characters, overall theme			
Images	The execution of the image, background, material, lighting, cropping, setting, characters, overall theme, interpersonality, straightforward,	Coats-of-arms, chateaux, vineyards, image a prominent part of the	Art-like, recognizable animals or creatures with central positioning	Caricaturized animals

	metaphorical, evocative	front label		
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As can be seen from the table, additional information column was added in order to highlight the special characteristics of each storytelling element. Finally, the table 2 works as a part of the pre-analytic framework that unites previously presented studies and theories. In other words, the assumptions on the table should be considered as working hypothesis.

The actual content analysis was conducted by using the following table 3. In addition to considering all the different storytelling elements, the table 3 also took into account the official name of the wine as well as the price category for each of the 83 bottles. It's important to recognize that the brand name is not always identical to the official name of the wine, since the brand name might be shorter (Alkon tuotteet). However, this is hard to discover with the framework used for this thesis.

After evaluating each label with the help of the table 2, in the last column the researcher determined the wine label design style for each bottle. As mentioned in the chapter 3.3, the shorthand symbols for different wine label design styles were A for traditional design, B for contemporary design and C for novelty design.

**Table 3 Preliminary content analysis table**

Name	Price categ.	Storytelling elements						Design style
		Typeface	Brand name	Pack. narrative	Colours	Brand logo	Images	

The analysis was conducted without paying attention to the price category of each wine. This was done since the researcher did not want the price of the wine jeopardise their decision-making concerning different wine label design styles. However, several studies (Lockshi & Rhodus 1993; Chaney 2000; Thomas & Pickering 2003) give justification for creating certain price categories for chosen wine labels in order to render the different wine label design categories (traditional, contemporary and novelty) more comparable with one another. Consequently, the price of the wine is also an important component when evaluating the overall brand perception of each label. Therefore, the price category for each wine label was added to this table. However, the price was determent last via Alko's Internet page [www.alko.fi](http://www.alko.fi).

In the end of the preliminary content analysis, researcher chose wine bottles to represent each wine label design style. This was done in order to have most representative samples of each wine label design style category for the focus group

interview. The analysis of the chosen bottles is being presented in the appendix of this thesis.

The analysis process itself was based on various studies presented earlier in the theory section of this thesis. The following paragraphs are going to go through three different examples of how certain storytelling elements were analysed. First of all, when considering the content analysis of the packaging narrative, the study techniques used by Kniazeva et al. (2007, 56) were taken into consideration. Their initial analysis of over 100 narratives was conducted using several coding techniques such as open coding, line-by-line coding, and by coding whole sentences at a time. For the purpose of this research the technique of coding whole sentences at a time was used during the analysis of the label's packaging narrative as well as for analysing the interview questions. After reading each sentence at a time the researcher summarized the theme of that sentence, in order to get a sense of the overall message. The technique of content analysis and its results will be better introduced in the findings part of this thesis.

Second of all, just by positioning the elements in the image in a certain way can help to set the pace of the story and help to bring the story to life (Maydoney & Sametz 2003, 25, 27). Therefore the execution of the image was taken into consideration when analysing the images. In more detail, the researcher evaluated the story behind each the image, and particularly about *who* is are the images about (Gardner 1995). Therefore, the overall theme of the image can be interpreted for instance as being straightforward, metaphorical or evocative, depending on the message that the image is looking to communicate (Maydoney & Sametz 2003, 25).

Finally, last example of how the content analysis was executed, is taking into consideration the *name of the wine*. According Sherman and Tuten (2011), the name of the wine ought to be inline with the overall theme of the label. The research conducted by Doyle and Bottomley (2004) support that hypothesis, since they found that preference and purchase intent for a wine was strongest when the design style and the name of the brand were congruent in style.

#### **4.2.2 *The secondary content analysis***

In order to obtain the data to be analysed during the secondary content analysis, the interview was recorded, after which the researcher listened to the recording thoroughly before transcribing the content. Many descriptions were at the general level of experiences, based on which the researcher provided the conceptualization. A natural way to analyse the respondents' answers was to look for certain words or phrases answer-by-answer. In order to analyse longer lines of text, a study technique used by Kniazeva et al. (2007, 56), i.e. coding whole sentences at a time, was used. After

reading each sentence one-by-one, the researcher summarized the theme of that sentence, in order to get a sense of the overall message. In doing so, the units of analysis were chosen so that they would reflect the overall content of the answers. For example, when analysing the question number one, the words or phrases obtained were considered according to their relevance to that question and not the whole interview.

Analysis is often regarded as the most demanding part of the research (Hirsjärvi & 2008, 135). Throughout the analysing process, the researcher tried to keep in mind that categorizing and analysing the content is only a mean to understanding the content (Hirsjärvi & Hurme 2008, 149), not the main purpose as such.

Before moving on to presenting the method employed during the focus group interview, there are few things to consider. Eskola and Suoranta (1998, 186–187) wrote that although content analysis provides a ready body for analysing the material, there are still several subjective stages, such as (a) how to choose the units of observation or categorization and (b) how to find intersubjective unities. In other words, when the researcher takes a more qualitative approach to the content analysis, as done in this study, they should choose the units of analysis so that not only do they reflect the researcher's subjective, personal view, but are justified so that others understand them as well. Thus, it is important to choose the analysis units meaningfully and according to the purpose of the study. To some extent, this was already taken into consideration when the researcher decided to formulate the interview questions by basing them to the sub-questions and therefore to the aim of the study. In a more practical sense, the interview answers will first be analysed and categorised question by question and later on according to the sub-questions. This should ensure that the units of observation, i.e. the different storytelling elements, were chosen in a meaningful matter. Afterwards, all the answers will be merged with one another in order to get a holistic perception. This was will be done to make sure that the intersubjective unities were also taken into consideration.

### **4.3 Part 2: Focus group interviews**

During the second part of the methods section, after completing the preliminary content analysis, it is time to turn the attention towards the focus group interview. Before proceeding towards revealing the interview questions, it is important to have a look at the theoretical aspects behind this method and how they can be utilized within this thesis.

The focus group interview was chosen as the interview method since the researcher wanted to be able, if needed, to guide the interview session, but also it was important to have several people reply the questions within the same session, since this was

hypothesized to produce richer and more applicable answers. The definition for the focus groups has gradually emerged as containing the following characteristics. Firstly, there should always be a person in charge who plans and guides the interview session. In the case of this research, as well as many other focus group interviews, the moderator was the researcher. (Sobreperez 2008, 184.) Secondly, there should be a distinctive goal of eliciting feelings, attitudes and perceptions about a particular situation (Stewart & Punj 1998). This aspect was one of the deciding factors leading towards the researcher choosing focus group interview as the best suited method. This was due to the fact that the researcher is attempting to study, among other things, consumers' brand perception and emotions. The awakening of feelings was assured by attempting to gear the conversations towards brand perception, and beyond that, by ensuring that the participants had a certain degree of familiarity and attention during the time of the interview. As underlined in the research conducted by Green (2008), these are the main story-receiver's individual attributes that may affect the intensity and effect of narrative transportation. Finally, there needs to be interaction within the focus group in order to produce most useful results. In other words, the focus group interview bears the sweetest fruit as a result of active group participation. This should lead to a situation where the group as a whole forms a more complete view of the subject in question. In order to assure this, the researcher tried to have several people participate in the conversations, forming opinions collaboratively and thus avoiding fragmented and fractional conclusions. (Sobreperez 2008, 181, 187.)

When choosing the participants for the focus group interview, few story-receiver antecedents were taken into consideration, those were: sex, age and education. This was deemed necessary since the study by Van Laer et al. (2013) showed that these were the most important factors for the narrative transportation to take place.

The focus group interview was conducted with 10 subjects, since researcher believed this to be an adequate number of respondents in order to still be able to moderate the interview session, but also to have enough participants in order to produce rich answers. Furthermore, in order to get as balanced a sample as possible, both women and men were included into this research. Eventually, four men and six women were chosen, since the researcher did not want the sex of the participants to act as an unwanted variable. Also, different age groups were taken into account. The participants were between 26 and 33 years old. This decision was taken since the aim was to obtain a group of individuals that were born between the years 1982 and 2004, in other words, Millennials. Studies show that they are more likely to consume different priced wines (Chaney 2000; Thomas & Pickering 2003), and to base their decision mainly on the information on the label. (Henley et al. 2011.) As was mentioned previously, Henley et al. (2011) also pointed out that the Millennials are more prone to be attracted by striking and interesting labels. On the other hand, there has been a change in regard to the

consumption of table wines, since there has been a recognizable increase demand for high quality wines. (Caniglia, D'Amico & Peri 2008.)

As educational background, all the participants were university students, nearing the end of their studies. The average participant was single and had a bachelor's degree. In addition, the average respondent can be described as someone who is approximately 27 years old, someone who has a moderate interest in wine, and someone who believes that there is a difference in quality from one wine to another. Lastly, the average participants had friends, who for the most part, also have some product knowledge of wine. These references were based on the research conducted by Sherman and Tuten (2011), who also studied the wine labels and their influence on consumers.

After the preliminary content analysis, three labels from each wine design categories were chosen for the focus group interviews. Therefore, the final amount of labels was  $3*4=12$ . The researcher believed that three examples from each category would be enough to represent each style. This decision was taken bearing in mind the number and the duration of the interview questions. Consequently, the researcher did not want to include excessive amount of questions, which could risk the interviewees to loose their concentration during the focus group interview. However, the interview questions needed to be extensive enough in order to fulfil their purpose.

The labels presented to the participants were printed images in colour mimicking the actual sizes of the labels. Both the front and the back label were printed on the same paper, situating on opposite sides of the paper. The time for presenting each label was more or less the same, even though the labels were shown one-by-one. This was done in order to render the responses more comparable with each other. The interview was held in a calm place where the interviewees were sitting around one table. The interview was tape-recorded, which allowed the researcher, if needed, to participate into the conversations, but also to be able to listen through the answers afterwards. The interview itself lasted approximately three hours.

At this point it needs to be pointed out that the respondents were unaware of the wine label design styles, the price categories and the actual aim of the study. Before starting the focus group interview, the researcher explained that the respondents would be shown pictures of wine labels and asked a set of questions. In other words, the researcher only explained the study with few words and asked the respondents to answer the interview questions without revealing that the research was about storytelling. Furthermore, the researcher did not attempt to duplicate the in-store experience since the research setting did not correspond with real life experience of evaluating the wine labels. Mainly, because the time taken to evaluate the labels during the focus group interview was hypothesized to be much longer than what an average consumer would use when observing the wine labels in a store setting. On the contrary, the focus was on allowing the participants to have a good look at the different labels in

order to have an indebt conversation about the labels. Also, the researcher did not check prior to the interview, if the chosen wines were familiar to the interviewees.

The aim of the focus group interview, as well as the whole study, was to consider the past research and to find out how storytelling on product labels effects consumers' brand perception. Consequently, the interview questions were constructed based on the three sub-questions presented earlier in this thesis. Furthermore, the overall interview was steered by using the criteria of a semi-structured interview. This type of interview technique seemed the most suitable since the researcher already had a fairly clear focus, rather than a very general idea of what they wanted to investigate. Also, researcher preferred this type of questions since the purpose was to obtain as rich answers as possible and to emphasize the respondents' points of views. (Eriksson & Kovalainen 2008.) The following table 4 presents the focus group interview questions along with the research question and the sub-questions. The total amount of interview questions is 11.

**Table 4 Focus group interview questions derived from the research question and its sub-questions**

Research question	Sub-questions	Focus group interview questions
How storytelling on product labels effects consumers' brand perception.	1. What storytelling styles and elements can be found on wine labels?	1. What brand-describing elements do you find on front/back label? 2. What is your first impression about the written/non-written elements on the labels? 3. Which brand-related stimuli on the labels catch your attention? Why? 4. What are the most valuable elements within the packaging narrative? How would you describe its style?
	2.How can the different storytelling elements of wine labels be interpreted/classified?	5. Do you perceive the two labels as one message? Why? 6. Can you perceive a certain theme or design style shared by the two labels and their elements? 7. What are the most valuable

		elements that gave you the impression of one common message?
	3. How consumers perceive the stories told by wine label design styles?	8. How do you perceive this wine in terms of desirability/undesirability and truthfulness? What gave you that impression? 9. Is the information on the labels in a story-kind form? What gave you that impression? 10. Have you obtained enough information about the wine in order to purchase the product? Which elements were the most informative ones? 11. For what purpose would you buy the product? Why?

The first four interview questions were tied to the first sub-question, aiming to figure out what storytelling styles and elements can be found on wine labels. Both, the first and the second question allowed the interviewees to freely have a look at the front and the back label without any substantial leading bias. These questions were formulated in a way that the word storytelling had been left out. Perhaps respondents will give without hesitation an answer that has nothing to do with storytelling or contrary, they see the connexion since the very beginning. Be that as it may, the researcher was hoping to obtain an impulsive answer, reflecting interviewees' points of views and thoughts. This was deemed necessary since early questions may have an affect on how the respondents choose to answer the following questions (Bryman & Bell 2007, 221). Also, the first two questions have a great potential revealing how closely the consumers examine or scrutinize the labels. It is also interesting to see how aware interviewees are of different storytelling elements (chapters 2.3 and 2.4). Furthermore, the questions have the potential to reveal if the interviewees paid more attention to the either written or non-written elements (chapters 2.3 and 2.4) or front or back label (chapter 3.1). Finally, as a response to the lack of a consensus in today's marketing research, the first two questions don't imply for the interviewees to only pay a attention to either front or back label (chapter 3.1), thus, giving all elements a more equal footing when moving on to other interview questions. On the other hand, the wording of the last question was

directed to turn interviewees attention towards the packaging narrative and its message (chapter 2.3.3).

The second sub-question contains three interview questions. The role of these questions was to find out how can the different storytelling elements of wine labels be interpreted/classified, therefore helping to identify the different design styles, but also rendering them more comparable with each other. Furthermore, at this point, the aim of the questions was to bring the interviewees attention to interpreting the front and the back label as a combination of different elements with one story (chapter 3.2 and 3.3). This would have not been possible without including the Gestalt theory to this thesis. In other words, it must be noted that in order for the respondents to answer the questions 5, 6 and 7, they need to perceive the label attempting to communicate a unified message, preferable a story-related message. However, that is not enough. Therefore, the seventh question was formulated to reveal what are the most important elements that steered consumers to classify a wine label design in a certain way. Bearing in mind the overall impression created by the label, Wang, Hernandez, Minor and Wei (2012) referenced multiple examples where consumers' interpretation of the brand's logo or symbol was not in line with the values of the company leading to a weakened brand perception. Thus, their research further highlights the importance for attempting to discover which storytelling elements played the most important role in defining certain wine label design style.

The aim of the last set of interview questions was to direct interviewees' attention towards how consumers perceive the stories told by wine label design styles. The 8<sup>th</sup> question was worded in a certain way in order to find out how the interviewees perceived each wine brand in terms of desirability /undesirability and truthfulness (chapter 3.5.1). It will be interesting to find out if the participants believe the story told by the different wine label design styles to be true. Past research shows, that a well-executed story can lead to a narrative transportation to take place. Transported story-receivers are more likely to perceive the storytelling elements as desirable and truthful. This, on the other hand, has a positive affect to consumers' attitudes towards the product (Escalas 2004a, 2007). Finally, Van Laer et al. (2013, 805) summarizes the more narrative transportation increases, the more story-consistent affective responses, narrative thoughts, and attitudes as well as intentions increase (chapter 3.5.1).

The role of the last two interview questions was to highlight the connection between brand perception, quality and purchase intent. The research conducted by Doyle and Bottomley (2004) support this hypothesis, since they found that purchase intent for a wine was strongest when certain elements within the label, such as the name of the wine, were in line with the overall design style. The last interview question paid attention to the purpose of use, since Sherman and Tuten (2011, 230) concluded that the

occasion for use such as home alone, dinner party, restaurant or gift, influences the kind of wine the consumer chose to purchase.

It can be concluded that the over-arching aim of the focus group interview was to i) gain understanding on what where the elements the respondents found most useful when analysing the wine labels, ii) what sort of message each style or element delivered and iii) how does all this contribute to the brand perception given by the label. Finally, it needs to be emphasized, that in order for the label to have an effect on consumers' brand perception, the consumers need to make sense of the story (Wagemans et al. 2012; Kubovy & van den Berg 2008). Therefore, it will be interesting to see if the pre-analytical hypothesis formulated by the researcher in the chapter 3.6 will actually be confirmed or not. The hypothesis being that the storytelling on product labels can influence consumers' brand perception. In other words that separate storytelling elements are perceived as conveying a common message – by employing the laws of the Gestalt theory – this message will enhance the story forming and therefore influence how consumers perceive different wine label design styles.

#### **4.4 Discussing the quality of the study**

Qualitative studies use the same concepts of validity and reliability than quantitative studies, while using a different research method. In the case of this study, those methods were the content analysis and focus group interview, as mentioned in the chapter 4.1.1. In order for a research to obtain high validity and reliability, the role of researcher is more pronounced compared to quantitative research (Eskola & Suoranta 2000, 210). These two quality-related concepts are being introduced in more detail in the following paragraphs.

The concept of validity refers to the credibility of the research. In other words, it can be said that validity means the connection between the findings and reality. Therefore, validity is a tool that can be used to examine the relationship between the research aim, research questions and method. (Leavy 2011.) In a more practical sense, in the qualitative research the concept of validity is being taken into consideration in order to know if the researcher investigated what they set out to investigate. In order to meet that goal, the use of both, content analysis as well as focus group interview in a single study is assumed to increase the validity of the findings. (Hurmerinta-Peltomäki & Nummela 2006, 442) In other words, in the case of this research, the concept of validity can be understood rather as a process than a clear outcome. Thus, this study does not content itself just by describing the storytelling elements on red wine labels, but tries to find out how storytelling on product labels effects consumers' brand perception. Finally, in order to further enhance the validity of this research, another content analysis is used to

analyse the interview questions – which were worded to reflect the whole thesis – after which the researcher will construct a brand experience table based on the findings obtained throughout this thesis.

However, Bryman and Bell (2007, 482) point out that when qualitative interviews are recorded, the use of tape recorder may affect the interviewees: the respondent may become self-conscious or alarmed when they realize that their sayings are paid attention to and saved for later use. This may, naturally, affect the validity of the interview answers. It should also be noted that if the focus group interview is conducted in a public place where other people can surround the respondent, the presence of others might also have an impact on the answers. In order to avoid this, the researcher chose to conduct the focus group interview in a quiet and closed environment. Furthermore, the researcher has acknowledged the presence of peer pressure especially concerning less-known labels. It is possible that if the interviewees are not familiar with the wine brand or the label, they are more likely to copy the response of their peers.

Finally, possible differences in the findings obtained from the content analysis in comparison with the focus group interview may (a) contradict with each other or (b) support one another. Be that as it may, both results would deliver valuable findings, at the very least, providing suggestions for future research.

Another concept for measuring the quality of this research is the internal validity, which refers to the inner logic and overall consistency of the interpretation process (Koskinen et al. 2005, 254). This study aims at increasing internal validity by providing a detailed description of the interpretation process and the conduction of this research. In this study, offering quotes from the interviews as well as pictorial examples of certain wine label will validate the categorizations of both, content analysis and the focus group interview answers. This makes it much easier to follow the analysis process; the way researcher intended it (Hirsjärvi & Hurme 2008, 232–233).

In the quantitative research, the concept of reliability refers to the consistency of the measures employed. To put it in a more practical way, a research is reliable if it manages to measure the concept in a way that produces consistent results. In other words, reliability refers to the replicability and repeatability of results or observation. (Golafshani 2003, 598.) In this research, the reliability of data collection was assured by paying attention to four different way of upgrading the quality of this research. First of all, in the consistency of the preliminary content analysis, during which the researcher consistently analysed all the relevant labels in a similar way for all of the 83 bottles. (Bryman & Bell 2007, 40–44) In other words, the researcher was attempting to gain better reliability by choosing a vast sample for the preliminary content analysis, when analysing all the available Chilean red wine labels that passed the 4 selection criteria presented in the chapter 4.1.2. Second of all, the researcher was attempting to further enhance the reliability by keeping the same consistency in mind throughout the focus

group interview, when all of the chosen wine labels were presented in the same manner, followed by an identical set of interview questions for each label.

Third of all, reliability in this research was improved by grouping the wine label design styles according to an already existing categorisation. For this study this meant referencing the study conducted by Scott Sherman and Tracy Tuten (2011). As stated in the chapter 3.3, they classified the wine label design styles into 3 different categories: traditional, contemporary and novelty. This classification allowed the researcher to have a guideline when regrouping the different storytelling elements under a certain label design style. Also, this categorisation was done in the hopes of yielding more objective research results.

Finally, the generalization of the result is possible due to the fact that the aim of this research was investigate how storytelling on product labels effects consumers' brand perception. The sub-questions as well as the interview questions were constructed derived from that aim.

#### **4.5 Limitations and challenges related to the thesis**

There are four noteworthy limitations to this study. Most important is the fact that the sample chosen for the secondary content analysis was a self-selected convenience sample rather than one based on a list of wine consumers. However, in order to make sample more representative, the researcher had chosen wine from Chile, which are the most consumed red wines in Finland (Viiniweb).

The 2<sup>nd</sup> challenge is in some respect the gravest one. Due to the implicit nature of the storytelling cues presented on labels, these cues may not always be clear and easy to interpret. This, on the other hand, may lead to a certain amount of research bias (Gargiulo 2006, 5–8; Maydoney & Sametz 2003, 18–19). Furthermore, the research to date does not have much to support the connection between the narratives and certain storytelling elements since the interpretation of the story is always a subjective experience (Gargiulo 2006, 5–8; Maydoney & Sametz 2003, 18–19). Therefore it is hard, if not next to impossible, to objectively observe a connection between certain storytelling elements and a particular narrative interpretation.

In order to face this limitation head on, two theories were introduced to overcome this challenge. First of all, the researcher introduced the theory about the factor's influencing narrative transportation and second of all, the theory about the assessment of different cues (chapter 3.5). The cue utilization theory carries the name of cues, since academic research often refers to the different sources of information about the wine and its producer as cues. Thus, in addition to storytelling elements, this research also took into consideration cues such as the grape varietal and food matching. This was

done since the researcher did not want to eliminate or overlook any elements that, based on previous studies, may play a role in consumers' brand perception. On the contrary, the cues and the storytelling elements are expected to complement one another. In addition, in order to avoid bias, extra attention was paid so as to group certain storytelling elements, such as the colour, typeface, logo, etc. under specific wine label design styles. In other words, to further tackle this dilemma, a broader story interpretation method was employed through the classification of different storytelling elements as wine design styles and not as separate elements.

The 3<sup>rd</sup> challenge has to do with the price categories and the quality impressions given by each wine label. During the preliminary content analysis, the chosen red wine bottles were categorised according to their price to 4 different price categories. These four price categories included all the available Chilean red wine bottles. This was done even though the focus of this research is on storytelling and brand perception. However, the four price categories were not carried out to the focus group interview – during which the subjects were presented with 12 wine bottle labels – since a sample this size might suffer from little academic credibility. It is also noteworthy that the price category restriction is, for the most part, only viable in Finland, since the prices of wine bottles differ greatly from one country to another. For example, the price of wine bottles in Finland is considerably higher compared to France or USA.

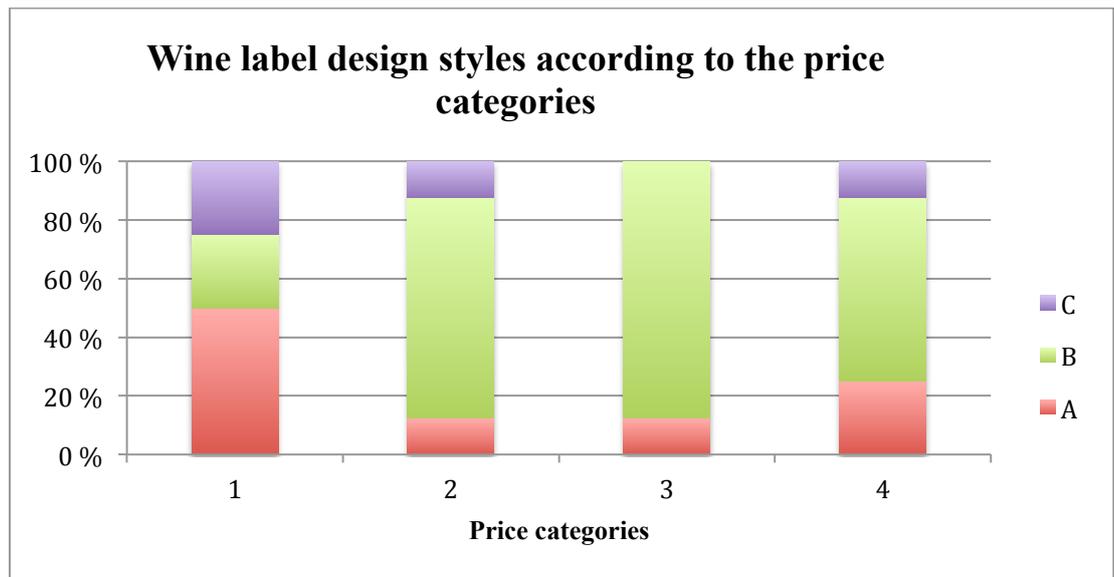
Finally, the biggest challenge that occurred throughout the course of this study was the fact that the storytelling elements of red wine labels have been subject to no studies so far. There are a vast number of studies concerning storytelling and wine in separate contexts but these topics have not been studied together. On the other hand, this provides the much needed research gap for conducting this thesis.

## **5 FINDINGS**

### **5.1 The choices around storytelling elements determining wine label design styles**

As was stated in the beginning of this thesis, there is a significant lack in the current academic research about storytelling being connected to the wine label's way of communicating with the consumers. Thus far, case descriptions and some examples can be found in the academic literature, but very little actual empirical evidence exists. (Charters et al. 2000; Lundqvist et al. 2012, 283.) Therefore, this thesis set out to discover this particularly grey area, among other things, by conducting a preliminary content analysis to analyse quite large sample of red wine labels. In this chapter, the obtained findings are being presented in more detail. It needs to be noted that as was stated earlier, these findings came from researcher's categories and previous theories, thus reflecting to some extent researcher's way of thinking. Furthermore, this chapter presents the findings concerning the wine label design styles without forgetting some key examples and figures to further explain the overall findings. After which, the researcher will go through the storytelling elements by re-introducing the updated table 2 that was originally presented in the chapter 4.2 as a pre-analytic framework.

Even though the different price categories were not taken into consideration in the beginning of the analysis, they become interesting towards the end of the preliminary content analysis. Several studies (Lockshi & Rhodus 1993; Chaney 2000; Thomas & Pickering 2003) give justification for creating certain price categories for chosen wine labels in order to render the different wine label design categories (traditional, contemporary and novelty) more comparable with one another, and is thus a great starting point for presenting the findings. The following figure 7 represents the different wine label design styles according to the four price categories: i) 6,88€–7,98€, ii) 8,48€–9,99€, iii) 10,01€–14,99€ and iv) 15,98€–79,60€. The most prominent finding is that the wine labels belonging to the contemporary design style are underrepresented in the 1<sup>st</sup> price category in comparison to 2<sup>nd</sup> 3<sup>rd</sup> and 4<sup>th</sup> price categories.



**Figure 7 Wine label design styles according to the price categories**

As can be seen from the diagram, the price categories are being displayed from the cheapest to the most expensive one. The following paragraphs go into more detail about the different styles and their positioning in each price category.

The wine labels belonging to the traditional (A) label design style, were mostly present in the cheapest price category ranging from 6,88€ to 7,98€, but also in the most expensive category. This phenomenon is not unique for product labels, let alone wine labels, but can as well be found in other product categories and industries. In other words, during the packaging and display of cheaper products the producers often attempt to imitate significantly more expensive brands or luxury products. This phenomenon has gone so far that it has earned several names, among other things; it's being called 'the Knockoff Economy'. One of the reasons behind this is that the consumers' of cheaper brands are eager to appear as if being capable to purchase more expensive products. (Bridgewater 2012, 288.) When steering the attention back to observing wine bottles, this means that wines belonging to the cheapest price category attempt to resemble wines from the Old World by using elements such as coats-of-arms, chateaux, and vineyards.

An example of an analysis of *a tradition label (A)* was describing the label in the following way:

- Typeface:* Looks like its handwritten, complements the overall style
- Brand name:* Named after certain stones found from the area where the wine is produced, found on front and back label
- Packaging narrative:* On the front in Spanish, but also on the back in English explaining the brand name and the brand logo

	<i>production technique, aging and description for tastes</i>
<i>Colours:</i>	<i>Mostly 'paper brown' with little bit of gold and black writing</i>
<i>Brand logo:</i>	<i>Golden with image and text, looks painted</i>
<i>Images:</i>	<i>Painted like image of the old fashion production technique on the front, same landscape continues to the back (mountains). A reference to the brand name (Alto de Tajamar)</i>

This example clearly shows that the classification presented by Sherman and Tuten (2011) can also be found on the Chilean wine labels, since according to them the brand name has something to do with the wine maker, colours are being used sparingly and they are elegant. In addition, the image seems to be a prominent part of the label and the packaging narrative entails information about the wine's origin and the winemaker. Finally, as can be seen from this example the brand name, the image and the packaging narrative are all telling the same story since they are connected under the same theme, which in this case are the mountains, Alto de Tajamar, where the wine has been produced.

The vast majority of wine labels seemed to belong to the contemporary design style category (B). This design style was most presented in the middle priced category, i.e. in the second and third price category ranging from 8,48€ to 9,99€ and from 10,01€ to 14,99€. It is also noteworthy that the most amount of Chilean wines are in this two price categories since out of the 83 bottles 66% belong to this price category. This could be due to the fact that the contemporary design is more approachable than for example the traditional design. Furthermore, another reason could be that the contemporary design allows more variability around the expressions used on the label, forthbringing wine producers' expressiveness and identity. Thus, resulting in enabling the producers to be more personal, enchanting and imagination feeding when not being impoverished by strict guidelines. It would seem that in the contemporary design category, considerable number of wine brands are newcomers. Therefore, the competition has become fiercer when the producers have attempted to stand out by producing more creative wine label solutions.

An example of an analysis of *a contemporary label (B)* was describing the label in the following way:

<i>Typeface:</i>	<i>Black, clear and simple with a lot spacing between letters</i>
<i>Brand name:</i>	<i>Front and back label, describes the image</i>
<i>Packaging narrative:</i>	<i>Tells about the wine yards location and wine production, description for tastes and smells of the wine</i>
<i>Colours:</i>	<i>Black typeface against white background</i>
<i>Brand logo:</i>	<i>Red circle with a red cross in the middle, looks painted</i>



<i>Typeface:</i>	<i>Painters signature on the front label, painted-like brand name with splashes, messy looking and artistic</i>
<i>Brand name:</i>	<i>About the wine makers, who are twins, on the front and on the back label</i>
<i>Packaging narrative:</i>	<i>About the wine maker who's a twin. Descriptions for tastes</i>
<i>Colours:</i>	<i>Front very colourful and painted-like strokes, very artistic, black, white and red on a white background</i>
<i>Brand logo:</i>	<i>Brand name in the back and on the front label</i>
<i>Images:</i>	<i>Two funny looking angels that are twins on the front label. The image looks like a caricaturized painting and has strong colours on it</i>

Similarly to the two previous wine label design style, the researcher was also able to rather easily find the novelty design style among the Chilean red wine labels. Confirming to the classification by Sherman and Tuten (2011, 223–224), the above-described label had a humoristic approach containing funny and surprising brand name as well as significantly more colours compared to the traditional design style. In addition, the image on the front label was representation of a caricaturized creature, as had been characterised by the researchers.

Finally and quite surprisingly, during the course of the content analysis, the researcher started to find common characteristics of certain wine labels that did not fulfil the description of any of the previously mentioned wine label design style categories. The following figure 8 represents a pictorial example of this newly found design style that was named a neo-tradition design style, later on referred with the letter D.



**Figure 8 Neo-traditional wine label design style**

As can be seen from the above-presented image, the neo-traditional style entails characteristics from the tradition and the contemporary wine label design style categories. Neo-traditional label design reflects the traditional style without forgetting the artistic enhancements, normally associated with the contemporary design style. In other words, it would seem that this newly found style uses the traditional styled aspects

as a base but finishes the design off by evolving some of its characteristics. Or, on the contrary, by presenting the label as a simplified version of the tradition style, in a new and refreshing way, thus allowing more artistic freedom. Another example would be not to display the traditional image of the wine yard, but instead to replace it with a simplified logo of a wine yard. Also, the spacing options or the typeface were often changed to express more identity while persisting with a simple overall impression.

It needs to be noted that the researcher found several labels belonging to this category during the content analysis, which led for the researcher to name it as its own wine label design category. It will be interesting to see if the interviewees of the focus group interview will agree with this finding.

An example of an analysis of a neo-tradition label was describing the label in the following way:

<i>Typeface:</i>	<i>Clear, but a bit mechanical (A/B)</i>
<i>Brand name:</i>	<i>Mayan word, based on an ancient Inca word (A)</i>
<i>Packaging narrative:</i>	<i>Info about the wine's origin, production and wine maker's name. Description about the taste of the wine, food matching and brand name.</i>
<i>Colours:</i>	<i>Elegant, less colours: gold, black and white (A)</i>
<i>Brand logo:</i>	<i>The name of the brand</i>
<i>Images:</i>	<i>Artistic spatial phenomenon with gold and black colours (B)</i>

All in all, it can be concluded that the different wine label design styles were relatively easy to recognize. After analysing only few bottles the classification suggested by Sherman and Tuten (2011, 223—224) acted as a clear guideline for identifying different design styles. None the less, the researcher was happy to find out that there was something new to be discovered.

Before moving on to revealing the findings obtained through the secondary content analysis, the updated table 2 is being presented in order to underline the support of the past research for this thesis, but also to emphasise the new discoveries. This table was originally presented in the chapter 4.2 as a pre-analytic framework that united previously presented studies and theories or as the working hypothesis for this thesis. In other words, the up-dated table summarizes the findings obtained through the preliminary content analysis presenting an enriched version of the table 2.

**Table 5 The enriched table 2 presenting the interconnection between the wine design styles and the written and the non-written storytelling elements**

	WINE LABEL DESIGN STYLES			
Storytelling elements	Traditional	Contemporary	Novelty	Neo-traditional
Typeface	Elegant, respectful, mimicking old fashioned writing, spacy	Soft, eye-catching, human	Eye-catching, surprising rhythm and volume	Elegant, respectful, sometimes eye-catching
Brand name	Based on the winemaker	A creature, critter	Funny, surprising	Based on the wine maker
Packaging narrative	Story-like form, the wine's origin and the winemaker, family, tradition, authenticity, time motive, the origin of the brand name	The sense of style, the origin of the brand name	Descriptions for tastes and smells, grape varietal, food matching	Family, tradition, authenticity, peace, simplicity, the time motive
Colours	Elegant, less colours	More colours	More colours	Less colours
Brand logo	Old style	-	-	Old style
Images	Coats-of-arms, chateaux, vineyards, large image, pencil drawn	Art-like, animals or creatures large image	Caricaturized creatures, painted-like	Coats-of-arms, chateaux, vineyards, large image, pencil drawn

After the preliminary content analysis the researcher detected three significant differences between the different wine label design styles. First of all, it would seem that the story-like expression of the wine label, especially when considering the packaging narrative, was the strongest in the traditional wine style category. In other words, within this design style the packaging narratives were quite often in a clear story-kind form instead of being more on the side of giving information about the production method, description for smells and tastes, and what have you. It will be interesting to see if the interviewees agree with this statement and believe that the

packaging narratives that have a clear story-kind form perform better in communicating about the brand.

Second of all, the content analysis revealed that the most common back label positioning statement for the novelty design style entailed details about food matching, description for tastes and smells of the wine as well as about the grape varieties.

Third of all, especially within the traditional and the neo-traditional design style the packaging narratives often times depict the modern world as the garden before agro-chemical technology including values such as family, tradition, authenticity, peace, and simplicity. The time motive is also supporting this point of view by celebrating of what once were.

Furthermore, the researcher discovered a significant amount of labels explaining the origin of the brand name. This was true across the different wine label design styles, but more pronounced within the traditional and contemporary design styles.

Another discovery was to find out that the main image was most often presented as hand made to look like it was drawn or painted. This was also true no matter the wine label design style. However, more often the images in the traditional and the neo-traditional style looked like they were pencil drawn and in the novelty design style, in comparison, more images were made to look like they were painted portraying caricatured creatures. In addition, as can be seen from the table, the biggest changes done to the table dealt with the discovery of the fourth wine label design style named by the researcher the neo-traditional label design style as well as the design style led specifications to the packaging narrative.

Finally, it is noteworthy that the researcher took out the additional information column, in order to focus on the findings from this research leaving out results from past researches that were not relevant to this study. The additional information column was originally added in order to highlight the special characteristics of each storytelling element.

Few examples that fulfil the above-presented points are the brands Pato Amado and Arboleda Carmenère. Pato Amado, translated the Beloved Duck, has on the front label a very distinguishable large painted image of a duck wearing a red evening gown. Another example is a wine called Arboleda Carmenère that awakens an association to a tree, in Spanish “un árbol”. In this case the image on the front label is an artistic tree. Both examples have the same thing in common; the brand name and the image are supporting each other. As for the packaging narrative, both of these wine labels have a packaging narrative that helps to further explain the elements on the front label i.e. the name and the main image. These findings are confirmed by the laws of the Gestalt theory, according to which a collection of separate elements should be perceived as being one notion (Wagemans et al. 2012).

Finally, after seen some examples of well-designed labels, it's good to give an example of a label where a single detail winds up shattering the overall brand perception. The colour choice could seem an insignificant detail, however, in the scheme of the overall style, it may end up acting a bigger role. A wine called Sideral is a good example of a label where the lack of synergy between the colour choices, brand name, main image and the packaging narrative ended up producing a confusing ensemble, thus resulting in a weakened brand perception. It will be interesting to see if the interviewees will agree with this claim. The following figure 9 represents this wine's front and back label.



**Figure 9 Sideral. An example of a poor synergy between storytelling elements**

As can be seen from the figure 9, the atmosphere of the front label doesn't really extend to the back label, which ends up shattering the potential strength of the brand message. The situation might have been better if the back label would have contained some of the colour choices used on the front label. Also, the name of the brand doesn't really come across even after reading the back label, therefore leaving the connection between the image and the name very arbitrary. This example would seem to be a vivid proof that even though the past literature states that the consumers value wines according to the information about the manufacturer and the attributes of the wine, all this pails in comparison to having all the storytelling elements supporting each other (Wagemans et al. 2012). However, this doesn't diminish the need for the labels to communicate relevant information about the origin of the wine, the style of the wine and to give adequate information about the quality and the sense of style (Rocchi & Stefani 2005). It is worth mentioning that the brand's front label has been changed at some point. The image on Alko's (Alkon tuotteet) home page doesn't correspond to the actual label. The researcher is uncertain if the label presented on Alko's webpage or the actual label on the wine bottle is the most recent version.

Finally, it needs to be pointed out that the presence of a brand logo was not always consistent and brought quite little support as one of the storytelling elements when determining the wine label design style. The past research conducted by Wang et al.

(2012) showed that if the consumers' interpretation of brand's logo or the symbol was not in line with company's values, this often led to a weakened brand perception. The problem was made worse by the fact that the researcher was unaware what the companies' values were, leaving the researcher solely basing their conclusions on the little findings gathered from the labels. The researcher came into the conclusion that quite often the brand logo was actually the brand name. This could be interpreted as a branding strategy where the company is trying to give the impression of being a small producer instead of having few big companies producing most of the products within the industry. This is the case, for example within the global non-alcoholic beverage industry where the Coca-Cola Company is dominated by over 40%, and sub-brands are presented in the marketing communication as small independent businesses (How much of the global beverage industry is controlled by Coca Cola and Pepsi?).

As a common conclusion it can be stated that for most wine brands, the front label – i.e. the main image along with the brand name – sets the tone or the mood for the label and helps to determine the wine label design style. In the following chapter, the results obtained through the secondary content analysis are being presented.

## **5.2 Storytelling elements affecting brand perception**

The aim of this chapter is to take the findings to the next level by concentrating on how the interviewees understood the chosen 12 wine labels. This stage of the research corresponds to operationalizing the 3<sup>rd</sup> research question of how consumers perceive the stories told by wine label design styles? In other words, the aim is not necessarily to obtain similar results than during the preliminary content analysis, instead, the intent was to go through every chosen label with the interviewees and to get an idea how the respondents interpret the different wine label design styles. Also, the price categories used in the last chapter were not employed here, since the sample of 12 bottles was deemed too small in order to obtain any significant findings.

The following table 6 represented the unities of analysis that form the brand experience table presenting the research question, sub-questions and the focus group interview answers.

Research	Sub-questions	Focus group interview answers
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question		
How storytelling on product labels effects consumers' brand perception.	What storytelling styles and elements can be found on wine labels?	<ul style="list-style-type: none"> <li>• Front label: the brand name, the main image and the used colours</li> <li>• Interpreting overall atmosphere of the main image</li> <li>• No difference between the written and the non-written storytelling elements</li> <li>• Back label: food matching, descriptions for tastes and smells, grape varietal, the colour choices, the brand name</li> </ul>
	How can the different storytelling elements of wine labels be interpreted/classified?	<ul style="list-style-type: none"> <li>• The two labels communicating one message, only if both labels had similar theme or atmosphere</li> <li>• The design choices: brand name, main image, typeface, colour choices, the spacing options used on the front label also continued on the back label</li> <li>• The most easily recognized design styles: the traditional (A) and the novelty (C)</li> <li>• Too many contradicting factors or an incoherent overall theme, the wine assumed to be cheap</li> </ul>
	How consumers perceive the stories told by wine label design styles?	<ul style="list-style-type: none"> <li>• Most convincing wine labels: all or most of the elements communicating the same message for example, the name, the image and the colour choices being the same on both labels</li> <li>• The grape varietal was clearly expressed on the front label</li> <li>• The overall impression does matter, communicated about qualities truthfully without pretending to be something that it wasn't.</li> <li>• The wines categorized as being funny and surprising deserved occasions such as being shared among friends.</li> <li>• The contemporary designed wines: at home or bought to another person such as parents</li> </ul>

**Table 6 The brand experience table**

The first four interview questions were formulated to correspond to the first sub-question of what storytelling styles and elements can be found on wine labels? The first interview questions were intriguing since they have the potential to reveal how closely the respondents examine the labels and allow the interviewees to freely express their way of thinking. As mentioned earlier, they are free from bias that previously presented questions might pose on the interviewees. The aim of the first set of interview questions was to have the interviewees to focus on the different elements on both, front and back label. The questions formulation revealed that the interviewees did not automatically consider the different elements as being story-based, instead the respondents ended up listing elements about the overall atmosphere of the image, for example using words such as “dignified”, “funny” and “informative”. In other words, the interviewees saw no actual difference between the written and the non-written storytelling elements. However, the questions seemed to support each other, inviting the respondents to be more specific and encouraging mental images and visions, thus standing as a proof that the respondents did perceive the elements as telling a story of some sort.

Furthermore, the most prominent brand-related stimuli that the respondents identified were the brand name, the main image and the used colours. Several interviewees mentioned how *“the image on it’s own already tells a story”*. On the other hand, one respondent declared how *“the image and the brand name on the front sets up my expectations for what’s coming after”*. These findings were in line with the results obtained through the preliminary content analysis. Thus, according to the findings, the most prominent elements are the ones that also always appear on the front label. Furthermore, after examining the back label, the interviewees described the packaging narrative by listing things such as food matching, descriptions for tastes and smells, grape varietal and the colour choices. In addition, it was interesting to see that also the interviewees paid attention to the fact that in some labels, the brand name was further explained in the packaging narrative, thus creating a connection between the front and the back label.

The aim of the second set of interview questions was to concentrate on the second sub-question of how can the different storytelling elements of wine labels be interpreted or classified? The respondents turned out producing interesting and useful responses. Furthermore, the respondents seem to understand the questions well and gave clear and quick answers that were well explained and constructed. The respondents believed that the two labels were seen as communicating one message, but only if both labels had similar theme or atmosphere. In other words, it seemed that the label was interpreted as being uniform if the design choices used on the front label also continued on the back label. On the other hand, the interviewees seemed to appreciate finding the brand name also on the back label, which was the case in all of the 12 wine bottles. Also, the respondents seemed to expect to find the same typeface and the colour choices on both

labels. These findings assured the researcher that the respondents indeed acted according to the Gestalt theory. In other words, the respondents seemed to scrutinize or interpret the labels according to the perceptual grouping while employing the laws of similarity, common region and proximity. Furthermore, the respondents' answers confirmed that the most wine labels seemed to communicate a clear design style or a theme, since the interviewees were quite clearly able to recognize between different wine label design styles. The most easily recognized design styles were the traditional (A) and the novelty (C). The contemporary design was probably not that easy to describe, but it was clear that the interviewees did see a significant difference between this style compared to both, the traditional and the novelty design styles.

Finally, the researcher feels quite confident that the respondents were also able to identify the 4<sup>th</sup> and final wine label design style named the neo-traditional. This was due to comments such as *"failed to represent the New World"*, *"missing a picture of a castle"*, *"colours don't reflect the Old World"*, *"could be a mixture of traditional wine and modern wine"* and *"font has an old fashioned feel to it"*. According to the respondents, the atmosphere of the front label continued also on the back label, since the front image creates association to the space and the packaging narrative states how *"Mayu is the ancient Inca name for the Milky Way..."* thus, explaining the front label's main image, which was a representation of a spacial phenomenon. It was interesting to see that the same bottle was classified as belonging to the neo-traditional design style during both, the preliminary and the second content analysis. The image of the bottle's front and back label was presented in the figure 8 in the chapter 5.1. However, this didn't mean that the interviewees completely agreed with the wine's labels. The respondents said *"there are too many contradicting factors such as a variety of different fonts and the colour choices lacking simplicity, resulting in an incoherent overall theme"*. In the end, this led to a situation where the respondents determined the wine as being among the cheaper options.

In addition, the interview answers provided valuable findings about which were the most important elements that encouraged the impression of one theme or design style. The answer was very clear, no matter the design style. The most important elements for creating the impression of one common message was finding the brand name, the chosen colours and the main image on both the front and the back label. In some instances, the respondents said, *"it would seem that the back label doesn't provoke the same mental image or visualization, but the story itself continues on the other side"*. The wine label that obtained this comment was the brand labelled La Vida (Engl. Life), that on the front label had a drawn-like image of the town fool bicycling. On the back label there were drawn-like images of the different food matching options presenting a cheese, a sheep and a cow. Even though the town fool did not appear again on the back

label, the images and the colours were presented in a similar way, thus encouraging the impression of an overall theme.

On the other hand, the respondents said that what made the two labels not appearing to share the same message was the fact that the spacing options chosen for the back label did not always correspond to the front label. A good example is a wine called Prologo where the front label was much more full of text than the back label, thus leaving a fragmented impression. Another example is wine called Corralillo where the both labels were symmetric compared to each other, however the respondents paid attention to the spatial organization of different elements. In other words, the brand name and the packaging narrative on the back label did not complement the overall theme. As can be seen from these examples, the line between the front and the back label appearing to communicate the same story is easily crossed and thus demands the producers and marketing professionals to rigorously plan their marketing communication actions.

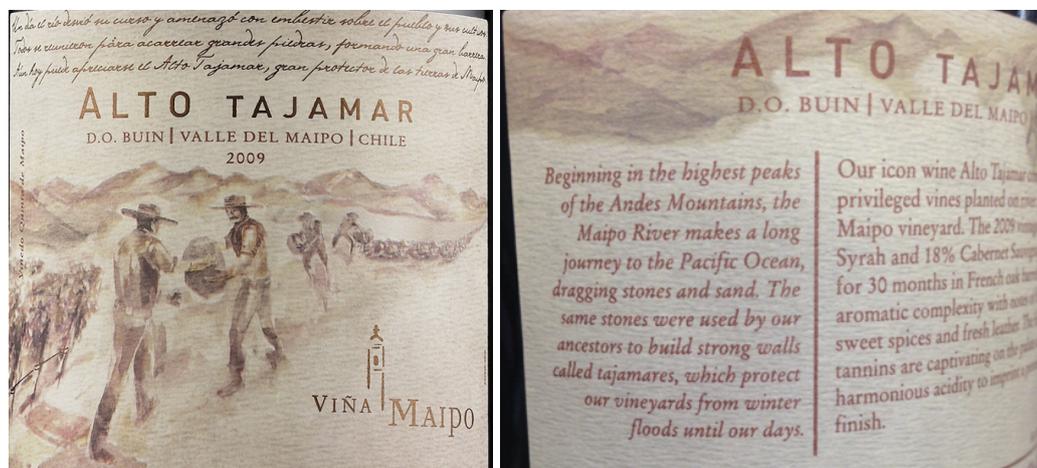
When mapping the consumer's brand perception by introducing the 4 questions related to the last sub-question, the researcher was able to get an idea of how the respondents perceive the different wine labels in terms of desirability, undesirability and truthfulness. The questions are also designed to find out about respondents purchase intent and planned occasion for use of each of the 12 bottles. The responses obtained through the last set of interview questions provided some valuable findings, since the desirability/undesirability and truthfulness of the label described how well the different wine labels succeeded in convincing the interviewees. Most convincing wine labels were the ones with all or most of the elements communicating the same message. For example, as was being said in several occasions, *"the name, the image and the colour choices should be the same on both labels"*. In addition, the respondents also appreciated that the grape varietal was clearly expressed on the front label. This was true no matter the wine's label design style nor the price of the wine. For example, a wine called Pato Amado seemed less expensive, all the elements helped to enhance that impression, which resulted in the wine being interpreted as truthful and thus desirable, if indeed the consumer wanted to buy a cheaper wine. The respondents seemed to think that this wine would be a reliable choice, since it communicated about its qualities – using the written and non-written elements – truthfully without pretending to be something that it wasn't.

All in all, the respondents expressed clearly that the overall impression does matter. For example, the wines belonging to the novelty design style category, like the wine called The Montes Twins, were described, as *"being funny, humoristic and easy-going choice to be enjoyed at home"*. In addition, the wines categorized as being funny and surprising deserved occasions such as being shared among friends. Furthermore, the contemporary designed wines were described as being consumed at home or being

bought to another person such as parents or someone with whom the respondent is not that close.

Before moving on to concentrating on the brand experience scale, similarly to the previous chapter, it is good to go through two examples of wine labels where the interviewees either agreed that the two labels were particularly well designed or believed that the message the wine was trying to communicate was poorly understood since the synergy between the storytelling elements was relatively low.

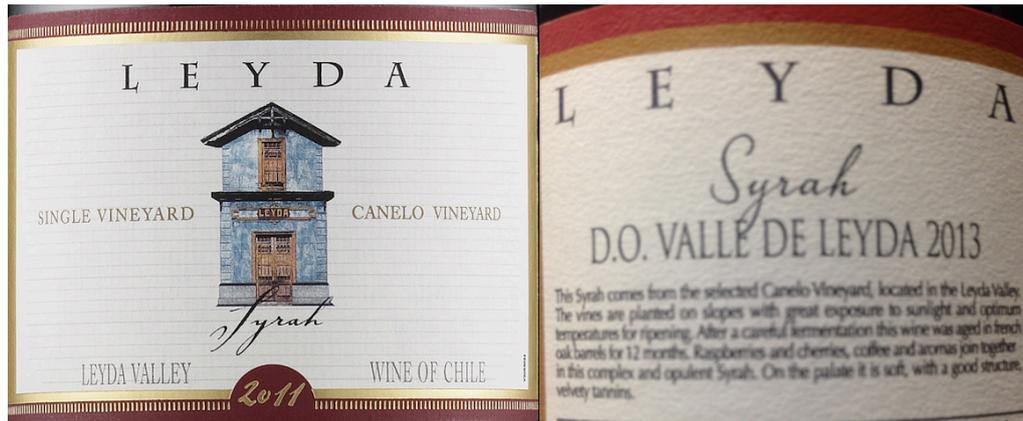
The secondary content analysis revealed that the interviewees agreed on the best example for a well-designed label being a wine named Alto de Tajar. This was due to the fact that the image, the colour choices and the brand name had a clear connection between them. The following figure 10 represents the front and the back label of this wine.



**Figure 10 Example of a unified story**

As can be seen from the figure, the same image continued on the back label, thus transferring the colour choices, and the overall atmosphere also on the other side. According to the respondents this gave the impression of also the story continuing on to the other side. Furthermore, the brand name was explained in the packaging narrative thus creating an important link between the front and the back label. The above-presented label seemed to be a best choice in uniting the connection between the brand perception, perceived quality of the wine and the purchase intent.

As had happened during the preliminary content analysis, also the interviewees revealed a particular label that they had hard time agreeing with. The responses circulated around the same comments than what was obtained during the first content analysis. More precisely, the respondents had difficulties understanding the message or the story told by the wine label when the wine name and the main image didn't seem to have any connection between them. In addition, none of the following elements didn't seem to awaken any association with Chile: the name, the image and the grape varietal. The following figure 11 represents s the wine's front and back label.



**Figure 11 Leyda. An example of a poor synergy between storytelling elements**

The respondents said that the front label was, in a way, nice to look at and as it was a bit uncommon, it might awaken their curiosity or interest. However, the respondents said that the connection between the different storytelling elements never came very clear. Also, the respondents replied that the colours chosen for the two labels were a bit odd. The combination of gold, blue and red did not agree with the overall design of a tavern styled house and an atmosphere that was – according to the respondents – looking to be something more dignified. The research conducted by Singh (2006) also support this claim, since they concluded that sensible use of colours can contribute not only to differentiating labels from competitors, but also to influencing moods and feelings, both positively but also negatively. In other words, Singh claimed that colours can even change consumers' attitudes in regard of certain products.

On the other hand, the interviewees found the back label more convincing. According to them, if the packaging narrative had helped to clarify the connection between the image and the brand name, the respondents would have found the wine brand more desirable and the story told by the label more truthful. All in all, several respondents said that, *"I might buy the wine to drink it at home, but most I probably would just leave the bottle on the shelf"*.

Before moving on to the summary and the conclusions, there are few extra things worth mentioning. First of all, it seems that the respondents found the interview questions related to the 2<sup>nd</sup> sub-question the easiest to answer, which made the relevant answers more reliable. Furthermore, the researcher believes that the interview questions were generally extensive enough in order to fulfil their purpose. None the less, whenever the respondents were not completely sure about the answers, the researcher gave additional explanations and clarifications. One clear example was the question number nine that needed to be further clarified, unfortunately this question did not provide as good an answer the researcher had hoped for. The researcher needed to further clarify the question by asking if the wine label awakened any spontaneous

mental images or visualization that could pay testament to the label communicating a story of some kind.

Second of all, the researcher did not detect any signs of peer pressure within the group. This could have occurred especially when analysing less-known labels, when the interviewees are not familiar with the wine brand or the label, they might have been more likely to copy the response of their peers. Furthermore, Bryman and Bell (2007, 482) pointed out that when qualitative interviews are recorded, the use of a tape recorder might affect the interviewees causing the respondents become self-conscious or alarmed when they realize that their sayings were recorded. However, the researcher did not detect any signs of nervousness nor apprehension. On the contrary, the participants seemed to be very relaxed and talkative. Also, the researcher managed to stay on top of the situation acting as a moderator while guiding the interview session. In addition, the researcher felt that the goal of eliciting feeling, attitudes and perception was reached since the researcher managed to have several people participate in the conversations, to form opinions collaboratively and thus to avoid fragmented and fractional conclusions. To sum up, it can be said that the interview managed to produce rich answers that emphasized respondents' points of views.

Finally, even though the one-on-one comparison of the findings obtained through the preliminary and the secondary content analysis was never in the focus of this study, the researcher feels confident that the findings from both content analyses do support each other. Even though some differences do appear, they can easily be due to the difference in sample size.

## 6 SUMMARY AND CONCLUSIONS

### 6.1 Conclusions of the findings

#### 6.1.1 *Theoretical implications*

The sub-questions for this thesis were formulated in the following way:

1. What storytelling styles and elements can be found on wine labels?
2. How can the different storytelling elements of wine labels be interpreted/classified?
3. How consumers perceive the stories told by wine label design styles?

In order to discover answers to these three sub-questions throughout this thesis three different methods were used. The first sub-question was approached by using the means of a literature review of past research efforts, the second by conducting a content analysis of the Chilean red wine label bottles found in Turku Keskusta Wiklund Alko's general selection and the last sub-question via a focus group interview during which the 12 wine bottle labels were analysed.

The aim of this research was since the very beginning to yield generalizable results in order to benefit a vast amount of different parties by producing usable theoretical and managerial implications. As was stated earlier, there is a significant lack in the current academic research about storytelling and wine label's way of communicating with the consumers (Charters et al. 2000; Lundqvist et al. 2012, 283). In other words, the past research efforts have done very little in order to establish the relationship between storytelling through wine labels and consumers' brand perception. Nonetheless, and according to the aim of this study, the findings show that a certain degree of connection or common ground was found between storytelling on product label and their affect on consumer' brand perception. In other words, this research was able to establish a connection between storytelling elements, wine label design styles and brand perception. Furthermore, this study managed to provide the academic community with some useful results to fill in the gaps in the prevailing academic literature. The following paragraph will go through the most important storytelling elements as well as the interpretation of those elements as different wine label design styles.

Firstly and as an answer to the first sub-question, it was clear since the very beginning of the preliminary content analysis that the brand name was one of the most important brand elements, no matter the wine label design style. This conclusion is also supported by past researches (Sherman & Tuten 2011, 223–224; Salciuviene et al. 2010, 1045–1047). These findings are closely connected to another important brand element,

the main image on the front label. In line with the results received by Maydoney and Sametz (2003, 25), the images were approached by determining, about whom is the image about. Furthermore, despite the theoretical background and in particular, the research conducted by Rafferty and Albinfalah (2014, 605, 615), the researcher was unable to detect in a consistent way the classical elements of a story such as the plot, characters, climax and the outcome of the story (Green & Brock 2000) in any of the images. This might have been due to the methodological decision taken throughout this thesis. It might have been necessary to pay more attention to the images and to analyse them more closely. In addition, this research discovered something that was not mentioned by previously referenced researches (Jørgensen 2003, 251; Gargiulo 2006, 5–8; Maydoney & Sametz 2003, 18–19, 25, 27; Rafferty & Albinfalah 2014, 605, 615; Stewart & Punj 1998; Gardner 1995); the main image was most often presented as hand made to look like it was drawn or painted. This was true across all of the wine label design styles, only the technique varied from drawings to paintings.

How about what happens when the packaging narrative is being brought into the equation? In other words, how can the different storytelling elements of wine labels be interpreted or classified? It is noteworthy that in the past research conclusions (Shaw et al. 1999; Kniazeva et al. 2007; Sherman & Tuten 2011), there were very little variation in the way the packaging narrative was described between different wine label design styles. However, the preliminary content analyses of this research found several discrepancies and thus added something new to the past research efforts. According to this research, the most common back label positioning statement for the novelty design style entailed details about food matching, description for tastes and smells of the wine as well as about the grape varieties. Second of all, the researcher discovered a significant amount of labels explaining the origin of the brand name within the packaging narrative. This finding did not depend on the wine label design style, but was more pronounced within the traditional and contemporary design styles. Despite the lack of this finding within the referenced theories, it clearly indicates the presence of the Gestalt theory within the context of wine label design styles (Wagemans et al. 2012; Kubovy & van den Berg 2008).

Third of all, this thesis also obtained similar results than the research conducted by Kniazeva et al. (2007), according to which the wine labels often times depict the modern world as the garden before agro-chemical technology and celebrating of what once were, especially within the traditional and the neo-traditional design style.

Lastly, the researcher found out that the elements such as the brand name, the main image on the front label as well as the packaging narrative were relatively important indicators for determining any wine label design style. On the contrary, in the research conducted by Sherman and Tuten (2011), who stated that these elements were particularly important mainly for the wine labels belonging to the traditional wine label

design category. Thus, this finding stands as a proof that this study does indeed deliver additional value to the existing academic literature when considering the interpretation of the different wine label design styles on wine labels, but also when trying to determine how can the different storytelling elements of wine labels be interpreted or classified.

In a more general sense, it can be stated that his research clearly shows that the classification presented by Sherman and Tuten (2011) can also be found on the Chilean wine labels, since the researcher was able to find the three wine label design style categories quite easily. However, this research was also able to provide results with a counter-narrative take to challenge the existing academic literature. Based on the findings gathered throughout this thesis it is worth suggesting that a fourth wine label design style does exist. In other words, the results from the preliminary content analysis as well as the focus group interview found a fourth wine label design style named neo-traditional (D). This design style complements the narrative like characteristics of wine label design styles. Simply put, in order to couple with the traditional and the contemporary wine design style, the researcher discovered that the neo-tradition design style seemed to arise from the traditional design style but separated itself from other it by allowing more artistic freedom. On the other hand, these artistic and design based variations were not strong or distinctive enough to earn to be categorised within the contemporary design style.

One possible explanation for discovering the 4<sup>th</sup> wine label design style could be due to the fact that the research by Sherman and Tuten was conducted in 2011, and the label designs have evolved since then. In addition, this research ended up enriching the 3 wine label design style categories with a fourth style in order to narrow down the possible confusions or misunderstandings in the future interpretations of wine label design styles.

Furthermore, several studies (Lockshi & Rhodus 1993; Chaney 2000; Thomas & Pickering 2003) give justification for creating certain price categories for chosen wine labels in order to render the different wine label design categories more comparable with one another. However, the existing academic literature has not used price categories within the context of wine label design styles. The research conducted by Sherman and Tuten (2011) only compared different wine label design styles, but left out the quality impression brought by adding the price categories into the equation. Among other things, this research found out that the wine labels belonging to the traditional (A) label design style, were mostly present in the cheapest price category. This is particularly important discovery since it connects the findings from this context to other fields of research.

As a response to the third sub-question of how consumers perceive the stories told by wine label design styles, the researcher found out that the respondent's colourful

descriptions for the occasions of use and about the people to whom they would like to buy the wine to also paid testament to the fact that most labels did indeed provoke strong visions and mental images. Also, these findings have been confirmed by past research, since according to Van Laer et al. (2013, 805), the more narrative transportation increases, the more story-consistent affective responses, narrative thoughts, and attitudes as well as intentions increase.

Furthermore, it can be stated that the researcher did not detect any preferences related to the design style of the wine even though the researcher was expecting the respondents to perceive the wines belonging to the novelty label design category in a more favourable light. This was due to the research conducted by Sherman and Tuten (2011, 223–224), who stated that the Millennials are easier persuaded by wine brand's packaging design. According to the researchers, the purpose of the novelty design style is to lure young consumers into purchasing the product. However, this could also be due to the small sample of wine labels used during the focus group interview.

On the contrary, the results obtained through this research clearly showed that what did matter was that all or most of the elements communicated same message, thus paying testament that the overall impression of the wine label plays a significant role and that it could have detrimental effects on the way the consumers perceive the product. Furthermore, it is crucial that the wine brand communicates about their qualities truthfully and extensively. Finally, the clear appearance of the grape varietal on the front label also had a positive effect on consumer's perception of the brand.

To sum up, concerning the lack of conceptual clarity in the prevailing academic research, the researcher was happy to see that the cue utilization theory and the narrative transportation theory did indeed complement one another in order to combat the subjectivity within the story forming. To be more exact, as can be seen from the structure of this thesis, originally a clear separation was made between these two approaches. This was due to the fact that past research efforts have done very little or nothing to combine these two theories within a mutual framework. Therefore, the results obtained through this research didn't only bring with them never before seen findings, but in addition, acted according to what was the researcher's sophisticated guess. In other words, in the end of the day, the cues and the storytelling elements were expected to complement each other, which they did.

### **6.1.2 *Managerial implications***

Most labels, and presumably, all artefacts are products of the culture where they come from. Good examples of cultural expressions are the colours used as well as the chosen typeface (Maydoney & Sametz 2003, 25). Therefore, when analysing the different

storytelling elements, the cultural aspect needs to be taken into consideration. This is one reason for choosing the Chilean red wine labels as a context for a research whose subjects are Finnish. In other words, one of the reasons for conducting this research was the fact that Finland doesn't really produce wines; therefore this research helps to understand how consumers perceive the labels of products that don't immediately share Finnish cultural features. Furthermore, the results obtained through this thesis can be used to evaluate the brand perception of other product categories as well that find themselves in a similar situation.

In addition, despite the existence of key wineries, the wine markets all over the world are extremely fragmented (Brandes 2005). Furthermore, it would seem that the producers are still unable to use the wine labels to their full potential. Considering these challenges and the wine market in Finland, it is vital to recognize the most important managerial implications of this thesis. To that end, it is important to highlight the elements that help to enhance the story and the message told by the labels, in order to discover how is the wine label design style best determined.

In a more general sense, the goal is to create and convey meaning that meets story-receiver's visions and expectations concerning the product. Also, in order to create a successful story, the storyteller should also consider the competitive environment where the story is expected to compete. In order for this to happen, the different storytelling elements from image, typeface and colours used to brand name and logo need to be in line with the storyteller's attributes and promises as well as the story-receiver's needs, interests and expectations. In return, the label is able to engage the story-receiver to a dialogue that builds comprehension, participation, and trust.

Beyond that, it's not enough to fill the labels with well-designed features, but the different elements need to carry their weight towards forming distinctive wine label design styles. This common message will, on the other hand, enhance the story forming. Thus, the producers need to design their labels to communicate a clear, uniform easy to understand message with a strong storytelling capabilities to further influence consumers' brand perception.

How are these goals then best achieved? A fitting approach to the managerial implication is to bring back the previously presented price categories and to combine that information to the findings obtained through the focus group interview. First of all, the less expensive wine producers prefer to borrow the elements from the traditional design style category in order to enjoy the qualitative lift brought by elements such as a lesser use of colours, images of castles and elegant typeface. Simultaneously, the cheaper priced wine labels are quite free to express themselves with a good dose of personality, which lures in younger consumers. Second of all, within the middle priced wine the most common wine label design style is the contemporary design that allows the wine producers freely express different atmospheres or moods thus gaining valuable

competitive advantage. Third of all, among the more expensive price category the producers prefer to again employ the design elements from the traditional wine label design style to communicate about the qualities of the product.

In order to obtain charismatic well-told stories, the producers need to pay attention to the two labels speaking same language. In other words, that the both labels have similar theme or atmosphere. This is achieved by including similar design choices – such as the brand name, main image, typeface, colour choices, the spacing options – on the front and the back label. This is important since too many contradicting factors or an incoherent overall theme leads easily to a weakened brand perception. Furthermore, it is worth mentioning that the labels need to communicate about their qualities truthfully. In doing so, the probability that the wine brand is been considered as truthful and desirable – and the consumers believe the story – is far greater. This, on the other hand, can lead to the narrative transportation to take place. However, the line between the front and the back label not communicating the same story is easily missed and thus demands the producers and marketing professionals to rigorously plan their marketing communication actions.

It needs to be noted, that different wine label design styles have different strengths that helps them to differentiate themselves from the competition. Therefore, this research identified several significant differences between the different wine label design styles. Although, it needs to be pointed out that this research is not fully equipped to conduct indebt comparison between different wine label design styles, but is rather aiming to point the producers into the right direction. First of all, the story-like expression of the wine label, especially when concerning the packaging narrative, works best within the traditional wine style category. In other words, within this design style the packaging narratives should be in a clear story-kind from, but also lending a clear support to the design choices taken on the front label.

The most easily recognized design styles were the traditional (A) and the novelty (C) wine label design styles, this means that the other design styles have to pay attention to designing their message and offering very clearly and coherently. In addition, the vast majority of wine labels belong to the contemporary (B) design style category (B) thus demanding the producers to be more personal, enchanting and imagination feeding when designing their labels in order to differentiate themselves from the vast number of competitors. This should be done by using soft eye-catching typeface, a brand name that is based on a creature presented in the art-like image, polishing the style off with using colours and explaining the brand name within the packaging narrative. Furthermore, within this wine label design style there are a significant amount of newcomers, which requires the producers to create more charismatic, creative, but still truthful wine label designs. Luckily the contemporary design allows more variability enabling the producers to express their own unique identity by being imagination feeding and

enchanting in comparing to for example the tradition (A) style where the producers should focus on the legacy by appealing to consumers sense of values. To name of few, these values can be family, tradition, authenticity, peace, simplicity via traditions and nostalgia. Producers should also pay attention to showcasing respectful spacy typeface, brand name that is based on wine maker and elegant fewer colours as well as larger image pencil drawn images of coats-of-arms, chateaux and vineyards.

The wines belonging to the novelty (C) wine design style category need to emphasize being eye-catching while projecting a lighter, easy-going feel more than the labels belonging for example to the traditional label design style. More precisely, the producers should focus on surprising, rhythmic and voluminous typeface, funny and surprising brand name, packaging narrative that focuses on cues for quality perfecting the style by presenting colourful labels with a painted-like caricaturized creature on the front label.

In addition, most wine labels within the novelty design style category belong to the cheaper price category, therefore the labels should be able to lure young consumers in by bravely diverging themselves from other design styles. The main target group for cheaper wines are the Millennials that can be easier encouraged to step out of their comfort zone to purchase even an un-known brand. Also, the back label positioning statement for the novelty design style should attempt to appeal to the younger consumer's hedonistic side by entailing details about food matching, description for tastes and smells of the wine as well as about the grape varietals, in stead of leaning on the tradition and nostalgia like the wines belonging to the traditional wine label design style. This further underlines the need for planning all the elements within the wine label design style according to the overall offering.

Finally, the wine labels within the neo-traditional style category should clearly use the traditionally styled aspects as a base without forgetting the artistic enhancements, or by presenting the label as a simplified version of the tradition style, in a new and refreshing way, thus allowing more artistic freedom. The producers can also vary the traditional labels expressing more identity by playing around with typeface and spacing options while persisting with a simple overall impression. The brand name should be based on the wine maker and the packaging narrative should emphasize simplicity, tradition and authenticity. All in all, wine producers should design this label design style so that the label benefits from the elegant features of the traditional style, but is also able to separate itself by using eye-catching enhancements.

Based on the overall findings obtained from this research, the wine label design style that allows best variability and therefore most competitive advantage is the contemporary design style. This conclusion is base on the fact that the main characteristics of this wine label design style are rich in nuances and therefore being prone to evoke emotions. The research conducted by Fog, Budtz and Yakaboylu (2005)

showed how consumers seek experiences appealing to their dreams and emotions, and how stories help to create such experiences. Furthermore, Twitchell (2004) stated that the purpose of a story is to generate an emotional response or a feeling. Therefore, the contemporary wine label design style is best equipped to strive towards communicating expressive stories that are able to capture the abstract quality of emotions.

As a conclusion it can be said, that based on this study the producers have the ability to better understand the wine market environment characterised by the existence of distinctive wine label design styles and different price categories. Thus, enabling the producers to separate themselves from their competition by better designing their labels. However, this study has limitations and therefore these findings warrant further investigation. The next chapter presents few further research ideas.

### **6.1.3 Further research ideas**

With hindsight, it has become clear that in the future, the theory presented in this research must be in some ways developed and completed. In other words, observing the findings from this research, unanswered questions emerge and solicit further research in regard to the aspects presented in the following paragraphs.

Firstly, in order to further combat the conceptual clarity in the prevailing academic research, the future studies should concentrate more on the cue utilization theory and the narrative transportation theory complementing one another. This should result in battling the subjectivity within the story forming when analysing different wine labels. To be more exact, the following researches should pay closer attention to the consistency of the quality cues of each wine label design style in comparison to consumer's experiences. In other words, as was stated earlier in this thesis, the wine choice is a complex decision, even for relatively inexpensive wine bottles. This is due to the fact that the quality of the wine can only be assessed after the purchase. Therefore, the future research efforts could aim to discover the link between the perceived quality and the actual impression of the wine after tasting the product. With little luck this might be able to allow the operationalization of all the aspects of narrative transportation and the cue utilization theories attempting to connect a certain type of storytelling element with a specific way of the consumers' brand perception to take place. However, this can be challenging to do, since past research (Gargiulo 2006, 5–8; Maydoney & Sametz 2003, 18–19), including this study, show that story is perceived in a different way by each consumer. The theory to date lacks the existing of a one-on-one correlation between certain experience dimension and a specific brand related stimuli (Brakus et al. 2009, 54). This could be done for example by raising the sample of bottles as well as the number of focus group interview participants in order for the research

results to better reflect consumers' points-of-views. Furthermore, it is noteworthy to mention that the 12 wine labels chosen by the researcher for the focus group interview might have suffered from bias related to the subjectivity. This could be corrected by using iteration in order to ensure more replicable and generalizable results.

Secondly, the future research efforts should pay more attention to the storytelling and brand perception of each individual wine label design style in a way that the results would be more comparable between the content analysis and the focus group interview. In addition, the future research topics could revolve more around certain aspects of the narrative transportation theory such as the sensations, feelings, cognitions, and behavioural responses. In other words, this should be done in the hopes of discovering the notion of affective and cognitive response as well as changes in consumers' beliefs, which were not fully taken into consideration within the framework of this thesis. On the contrary, during the course of this study, the researcher was only able to clearly operationalize the aspects of attention, attitudes, familiarity and the story-receiver's demographic antecedents.

Thirdly, based on the findings gathered throughout this thesis, in the future the scholar should also include the price categories into the focus group interview. This is relevant since the price of the wine is also an important component when evaluating the overall brand perception of each label. Finally, when considering enhancing the quality of this study, the ecological validity needs to be taken under scrutiny, since it focuses on finding out if the results are applicable to normal behaviour and everyday life. This validity sets the qualitative research apart from the more clinical like settings. (Bryman & Bell 2007, 42–43.) In this research, this was not possible to carry out, since in order for it to take place, the ecological validity requires an appropriate theoretical framework and methods section to reveal richer data about consumers' brand perception.

## **6.2 Summary**

Based on the past marketing research, it can be stated that stories play a significant role in influencing consumers, since story-based communication has been deemed more effective than stating mere facts (Kelley & Littman 2006). Furthermore, it can be shown that consumers consider labels as a way to obtain information about the product, which on the other hand opens the possibility to effect consumers' brand perception (Barber, Ismail & Taylor 2007; Chaney 2000; Thomas 2000). However, in order for this to happen, the stories need to be well executed and credible to the point where the consumers should be able to empathize with the characters presented in the story. (Mossberg & Nissen 2006.) However, most brand-related research so far has emphasised storytelling that investigates consumer experience or story content in

advertising, thus leaving the firm-originated stories out of their research efforts with the exception of few occasional case descriptions (Lundqvist et al. 2012, 283). In other words, even though storytelling has been widely researched (Lundqvist et al. 2012, 284; Fog et al. 2005; Escalas 2004a, 38; Shankar et al. 2001) and there is significant research available about wine labels (Sherman & Tuten 2011; Rasmussen & Lockshin 1999; Dodd et al. 2005; Barber & Almanza 2006), far too little studies exist about consumers interpreting product labels (Charters, Lockshin & Unwin 2000). Finally, despite the growing interest in packaging and label design as well as towards storytelling, the academic research to date has focused their efforts heavily on either wine label design styles or storytelling, but never on both of them. Especially the link between brand perception and the storytelling of product labels is simply under-researched. (Charters et al. 2000; Kniazeva & Belk 2007.) Therefore this study discussed the use of storytelling elements on wine labels and their possible effects on consumers' brand perception. The purpose was to investigate how storytelling on product labels effects consumers' brand perception. Of particular interest were the different design choices of red wine labels and their ability to communicate with consumers. In other words, this research attempted to establish the relationship between story-telling through wine labels and the consumers' brand perception. The research questions were formulated in the following way:

- What storytelling styles and elements can be found on wine labels?
- How can the different storytelling elements of wine labels be interpreted/classified?
- How consumers perceive the stories told by wine label design styles?

In order to answer the above-presented questions, this thesis is based on the transdisciplinary theoretical storytelling framework ranging from aesthetics through psychology and the activation theory of semantic processing to marketing literature. Methodologically the research was divided into three steps, each step representing one sub-question. The first part contained the identification of different storytelling elements through a literature review. The second sub-question was aimed to group the different storytelling elements according to different wine label design styles by using a content analysis. During the 3<sup>rd</sup> step, a focus group interview and content analysis were conducted in order to construct a brand experience table. The over-arching aim of the table was to clarify what was the significance of each storytelling element, to find out what sort of message each element delivered, and to discover how does this all contribute to the brand perception. In other words, all findings were merged into the brand experience table in order to get a holistic perception of how storytelling on product labels effects consumers' brand perception.

Based on the findings gathered throughout this thesis, it can be assumed that in order to establish the relationship between story-telling through wine labels and the

consumers' brand perception, the front label needs to set the tone and the atmosphere for the story that the back label helps to fortify, enliven and support. In other words, the front label can be understood as creating expectations that the back label not only needs to confirm but to enhance, support and further convince. To be more exact, the charismatic well-told stories are being characterised by the front label containing the brand name, the main image and the used colours, and the back label the food matching, description for tastes and smells, grape varietal, the colour choices as well as an explication for the brand name within the packaging narrative. This is true no matter the wine label design style. In addition, overall theme or the atmosphere of the main image on the front label plays in essential role in captivating consumer's attention. On the other hand, the wine label aims to communicate to the consumer, among other things, the sense of style of the wine, the occasion for use, the production technique as well as the relevant information about the tastes and the smells of the wine. These attributes are among the most important factors that influence consumers' brand perception, interpretation of the wines style and purchase behaviour as well as the occasion for use.

Furthermore, brand perception can be seen as a sum of different elements that belong to the brand. In this research these elements have been referred as storytelling elements, which can be said to be the visual manifestations of what consumers' can perceive as forming the brand. In another words, these elements can be seen as a tool kit enabling the producers to communicate about the brand and therefore possible affecting consumers' brand perception. (Brakus et al. 2009, 52; Herskovitz & Crystal 2010.)

Never the less, there are different ways to tell a story. Different wine label design styles have different techniques and strengths that help them to differentiate themselves from the competition. For example, the story-like expression of the wine label, especially when concerning the packaging narrative, works best within the traditional (A) wine style category. In addition, the vast majority of wine labels belong to the contemporary (B) design style category, thus demanding the producers to be more personal, enchanting and imagination feeding in order to differentiate themselves from the competitors. On the other hand, wines belonging to the novelty (C) wine design style category need to emphasize funny and surprising elements using colourful labels. Finally, the wine labels within the neo-traditional (D) style category should clearly use the traditionally styled aspects as a base without forgetting the artistic enhancements. The wine producers should design this label so that the label benefits from the elegant features of the traditional style, but is also able to separate itself by using eye-catching enhancements. Finally, based on the overall findings obtained from this research, the wine label design style that allows best variability and therefore has the potential of gaining most competitive advantage is the contemporary design style.

All in all, following the bread crumbs, it has become self-evident that the results of this study can be of interest to practitioners, as timely and up-to-date knowledge on the

effectiveness of correctly designing the wine labels is being brought to light. As a general conclusion it can be stated the more the different elements form a well-design ensemble or the overall impression being congruent in style – in other words, the written and the non-written elements are in line with each other and coherent on both labels – more likely the consumers find the wine brand truthful and desirable, which in turn means that the consumers end up believing the story told by the wine labels. This, on the other hand, can lead to the narrative transportation to take place since too many contradicting factors or an incoherent overall theme leads to the wine giving out an impression that the wine itself is inexpensive. These are crucial finding since the past research clearly indicates that the wine label has a positive effect on transported story-receivers' attitudes towards the product (Escalas 2004a, 2007). This study makes additional contributions to the existing marketing literature by clarifying which storytelling elements on red wine bottle's back and front label may influence consumers' brand perception. Furthermore, this study explains the storytelling elements and styles that most attract consumers' brand perception. Also, this study contributes to the literature by increasing the understanding on how important it is to meet consumers' expectations.

Finally, the findings gathered throughout this thesis confirm the pre-analytical hypothesis, which assumes that separate storytelling elements are perceived as conveying a common message, which will enhance the story forming and therefore influence how consumers perceive different wine label design styles highlighting the connection between the brand perception, perceived quality of the product and the purchase intent. In short, the aim of the research was obtained, since the study was able to shed some light on all the sub-questions along with the research question.

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## APPENDIX

	Name	Price	Storytelling elements						Design style
			Typeface	Brand name	Packaging narrative	colours	Brand logo	Images	
1	Mayu Reserva Carménère 2013	13,98	Sensory effect: clear, a bit mechanical	Mayu, mayan word	Info about the wine's origine, production and wine maker's name. Description about the taste of the wine , food matching. Mayan word.	Elegant, less colours: gold, black and white	The name of the brand	only logo in the front, gold and black, black hole/sun	A+B=D
2	Prologo Reserva Syrah 2011	13,99	handwritten (A)	Based on the wine maker (A)	grouped description for tasted, smells, variety of the wine. Info about the wine maker on the front label.	Elegant less colours:white/egg white (background), silver, black (writing), gold (logo).	Old style brand name (Prolog)	old style sun, name as the brand logo found front and back label	A+B =D
3	Leyda Single Vineyard Canelo Syrah 2013	14,48	clear, colourfull, artistic	Leyda	Tale about the wine's origine, production, origine of the name, description for tasted	same colours and patterns front and back white, gold, red , black for writing and blue for the house	Brand name	Artistic, painted, colourful house, only front label	A+B=D
4	Tarapacá Cabernet Sauvignon Merlot 2014	7,98	Clear, respectful	Possible common brand name	Badly translated and short. Production technique, description for tastes.	White background, gold, black, silver, purple, little colours.	Stamplike, the brand name and the name on the logo the same	Image as a backdrop, presenting a chateau that is drawn-like	A
5	Santa Rita 120 Organic 2014	9,99	soft, artistic	story based	name explained, told in a story form, description for tastes	red, pinkish,gold, beige. Same colours continue at the back logo	120 number based on the brand story found in the front and in the back label	artistic painted like bird on a meadow on a wooden fence which creates a calm countryside feel to the image	B
6	Indomita Gran Reserva Carignan 2014	9,99	Old fashioned, spacy and clear	Little bit unclear	The region, process, vivid description for tastes and smells, serving position and food matching	White, black, red and gold, little colours used	Name of the brand	Pencil drawn looking castle or large building in the front	A
7	Alto de Tajamar	79,6	Gold, clear and elegant front and back. Back label wine makers signature	Alto de Tajamar, reference	packaging narrative already in the front spanish, but also back English explaining the brand name and production/aging, discription for tastes	light brown (background), gold, writing	brand name with clear golden letters	painted like image of the old fashion production technique in the front , same landscape continues to the back (mountains) reference to the brand name (Alto de Tajamar)	A
8	Montes Twins 2012	11,5	painters signature front, painted like brand name with splashes, messy looking and artistic	About the wine makers, who are twins, on the front and back label	back label, wine maker who's a twin. Descriptions for tastes	front very colourful and painter like artistic, back black and white and red	brand name back and front	two drunken angels that are twins	C
9	La Vida Carmenère Cabernet Sauvignon 2014	7,94	several, but overall soft and clean	La vida, connects to the image about life being fun	description for taste front label. Back label good matching. No producer no name explained	writing dark red images black, background white	brand name (la vida) written softly but clearly with dark red colour	black and white drawing of a cyclist attempting to go fast, back label same style images about food matching	C
10	Pato Amado muovipullo	8,79	big clear, majestic	reference to the image (pato)	tells about the painter Kaj Stenvall,	background black, writing gold and white. Image white and red mainly	name of the brand written in gold, clear majestic letters	duck painting by Kaj Stenvall, painted for this wine label. Duck is wearing a long red evening gown. Looks like a painting	C
11	Matetic Corralillo Pinot Noir 2014	14,90	clear and simple with a lot of space	Corradillo dispayed front and back	back label about production and the wine yards location, description for taste	with background, writing black, continues to the back of the bottle	red circle with a red cross in the middle, looks painted	image of a four legged animal, maybe a dog, painted like with wide strokes and very simple	B
12	Sideral 2011 (front label changed)	29,90	black artistic letters with a lot spacing between letters	front and back label,describes the production method	tells about 5 different kinds of wine brought together, wineryards location and wine production description for tastes and smells of the wine	yellow, gold, turquoise, white background, black and red typeface	5 golden stars connected to each other	painted background of yellow and turquoise , around white and on the front label.	B