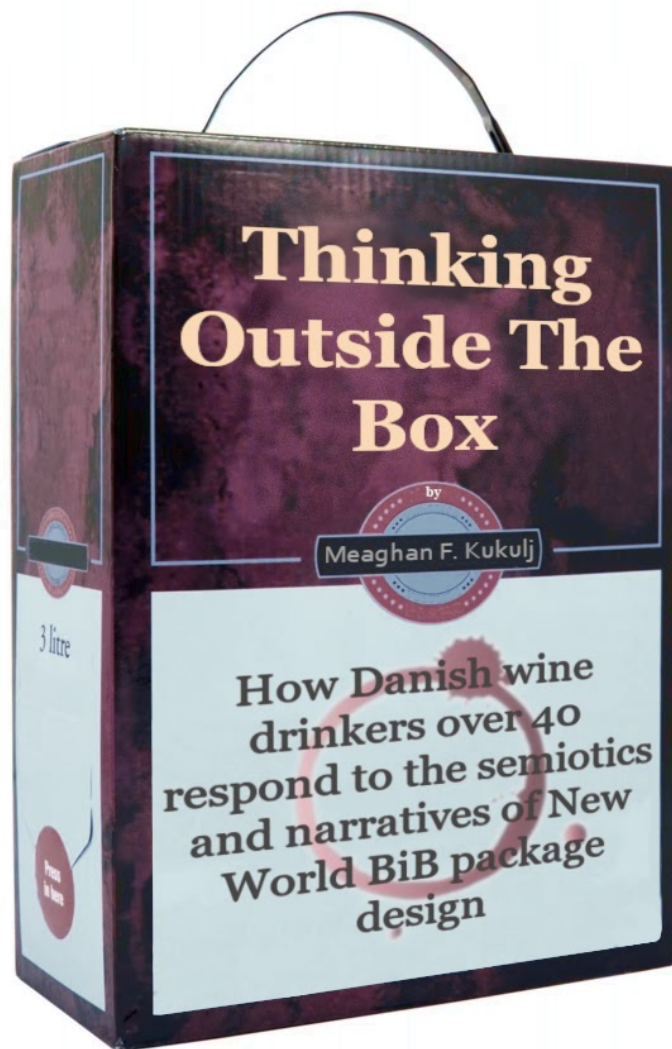




**AALBORG
UNIVERSITET**



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Master Thesis in Culture, Communication and Globalization

9th semester, Aalborg University

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Number of Characters: 95801

Date: 30. Juni, 2021

Abstract

In the wine world, region of origin (ROO) and the terroir of grapes are very important to both producers and consumers. As such, it is a critical part of marketing the wine, often through some kind of constructed 'fictional' narrative. For example, new-world wines, including those from Australia and South Africa, may be seen as more "young and fun" than their more serious and "old-world" peers from Europe. Through a review of the existing literature on wine marketing, a major gap in the research can be observed, specifically on the subject of bag-in-box wine (BiB), or cask wine, among consumers of 40 years and older residing in Denmark. To further narrow the information regarding the BiB buying habits of this understudied group of consumers, in this research it was aimed to answer the following research questions: "How do Danish wine drinkers aged over 40 respond to the semiotics and narratives of new-world BiB package designs?" Specifically addressing how ROO is constructed through semiotics, and what role does Gestalt theory play in these choices?

The major theories underlying this research stems from representation theory, regarding region of origin, as well as the branches of semiotics and gestalt theory. A mixed-methodological case study research design was chosen as the general framework and five different new-world BiB wines were chosen for this study. These were subjected to individual semiotic and gestalt theoretical analyses. Furthermore, a survey of 20 Danish over 40 wine consumers was conducted with the five BiB wines as focal points. The results of this survey were coded to discover themes, and offer insights into this market segment.

KEY WORDS: semiotics, wine packaging, new world wine, box wine, narrative

Table of Contents

1. Introduction	5
2. Problem Formulation	8
3. Literature Review	9
3.1. Packaging	9
3.2. Wine Labeling	11
3.2.1. Label differentiation between Old- and New-World wine labels	12
3.2.2. Narrative in Wine Labels	13
3.3. Region of Origin	14
3.3.1 Region of Origin - Terroir	15
3.4. Market Segmentation	16
4. Theoretical Framework	18
4.1. Representation Theory	18
4.2. Semiotics - Definition	20
4.3. Gestalt Theory	22

5. Methodology

.....	
..	24
5.1. Ontological and epistemological paradigms	
.....	24
5.1.1. Ontological approach	
.....	25
5.1.2. Epistemological approach	
.....	27
5.2. Inductive, deductive and abductive approach	
.....	29

6. Research Design

.....	
..	32
6.1. Methodology - Qualitative methodology	
.....	33
6.2. Case Study	
.....	34
6.3. Reliability, Validity, and Replication	
.....	36
6.4. Data Collection	
.....	36
6.5. Sampling Selection	
.....	37
6.6. Survey Design	
.....	38
6.6.1. Ideal Data Set	
.....	40
6.7. Data Analysis Procedure	
.....	42

6.8. Qualitative Content Analysis	43
7. Analysis	45
7.1. Semiotics of BiB	45
7.2. Identification of Visual Wine Codes	46
7.2.1. Box A - Stunt Bros	46
7.2.2. Box B - Blue Zin	47
7.2.3. Box C - African Bay Cape Red	48
7.2.4. Box D - Diamond Hill	49
7.2.5. Box E - Everyday Wines	49
7.3. Content Analysis - sub-conclusion	51
7.4. Coding Procedure	52
7.4.1. Units of Analysis	52
7.4.2. Codes Schedule	53
7.5. Results of Survey Findings	56
7.5.1. Box A - Stunt Bros	56

7.5.2. Box B - Blue Zin	58
7.5.3. Box C - African Bay Cape Red	59
7.5.4. Box D - Diamond Hill	60
7.5.5. Box E - Everyday Wines	60
8. Discussion	61
8.1. Limitations and Ethical Considerations	63
9. Conclusion	65
Appendix A	74
Appendix B	127

1. Introduction

“It’s a complicated language that a wine label must speak. It exists within a rich world of history, family geography, marketing and art. The creator of the label must learn this language, too, to know where to begin. But in the end, the creator must also be a good listener, for the wine label must be given the opportunity to speak and express its own personality”

(Wills, as cited in Scholes, 2010, p. 239)

This research aims to contribute to the body of knowledge about the design of wine labels and packaging, related to the specific concepts of terroir¹, place and regional

¹

Concept originating in France in the 19th century. Describes the collection of environmental and agricultural factors impacting the making of a place-specific product. See: “Terroir” in the Literature Review.

branding, through their use of semiotics, in relation to bag-in-box wine (BiB) - an under-researched market segment.

Similar to the constant overhaul of technology in the modern world, apprehension remains about new or innovative changes in the wine industry, particularly amongst older generations. As an example, consider traditional vinyl records as an analogy for wine in bottles, with BiB representing a newer and more accessible format like compact discs (CDs). This is particularly noteworthy in the way they are presented and packaged. A record, being larger, gives more space for art and design than a CD, and has ample room for this, unlike a compressed music file. This is one of the reasons that many people will continue to argue for the record as being ‘superior’ to the CD or even newer technologies, but a box of wine could represent a similar opportunity for displaying artistic content with a bigger canvas, but may not appeal to the sense of nostalgia of a consumer more used to wine being sold in glass bottles.

Another important consideration of consumer choice lies in the type of packaging, including waste produced, dimensions, weight, and sustainability. Changing environmental trends, particularly considering concerns over glass packaging and its environmental impact, have resulted in changing attitudes towards BiB, which uses mainly recyclable cardboard as its packaging but was traditionally a derided type of wine considered only suitable for the young and the lower classes, that is referred to as “goon” or “Chateau Cardboard” in Australia, and “papvin” (cardboard wine) in Denmark. BiB wine currently accounts for 30 percent share of the market in Denmark (VinAvisen, 2014) however, with these changing trends towards ‘non conventional’ packaging, it will be extremely relevant and timely to re-examine any potential new consumers of BiB, like the market segment of

Danish wine consumers of 40 years old or over (40 plus). This group of 40 plus consumers, who statistically prefer “old world wines”, could be a critical tipping point of BiB products gaining market share in the Danish wine markets. Thus, in this study, this market segment will be probed to gain insight into their currently held, and emerging future views on both new world wines and their packaging in BiB.

Wine labels are described by Jancis Robinson OBE (2015, p. 404), a Master of Wine² as “The principal means by which a wine producer or bottler can communicate with a potential customer and consumer.” (p. 404). This has resulted in several studies being undertaken looking at the impact of wine labels on sales, with particular attention to differentiation between old world wines and new world wines³. Jean Baudrillard, a French Philosopher and social critic, in his book *The Systems of Objects* originally published in French as *Le système des objets* (1968), argues that brands are capable of telling *any* story. So what are the stories they chose to tell? Why does one brand pick a certain label or packaging over another one?

Wines traditionally use a heritage approach to package designs, however new world wines without that heritage, look at new innovative ways in which to package, and market. This is particularly true of wines that are repackaged and given what arguably are false narratives, or fictional terroirs..

² Masters of Wine are awarded by The Institute of Masters of Wine, a London-based operation which started more than 65 years ago with an exam for the UK wine trade. It is now a globally recognised title collectively held by a worldwide family of Masters of Wine. (Masters of wine organisation)

³ In the context of wine, old- and new world wines refer to the spread of wine making historically. Thus an old-world wine would be a wine produced anywhere in Europe, whereas new world wines are from practically anywhere else. Examples of old world wines include French, Italian and Spanish wines, while some of the more popular regions for the production of new world wines include Australia, New Zealand, South Africa and parts of the Americas such as the state of California and the countries of Chile and Argentina.

The wine market is competitive and global, this adds to the complexity consumers have when making a decision on wine purchases (Forbes & Dean 2014). Sociological research into why people consume wine apart from dysfunction and their wine choice shows that it is an interplay between social origin, education and ‘trajectory’: The cultural class one wishes to aspire to (Bourdieu, 1986).

This begets the argument that wine, without a cultural context is meaningless, a mere intoxicant. (Hemming, 2019) Thus this thesis attempts to research BiB in the cultural context of Denmark, on the over 40 demographic.

2. Problem Formulation

The purpose of this research is to provide a comprehensive understanding of how Danish wine consumers over 40 years old interpret the semiotics of the package design of new-world BiB wines. In particular it examines how the narrative of a ROO or place is constructed through the use of semiotics, and how it is understood by consumers. This is relevant as the literature review discovered a lack of research on the relationship between BiB wine and the 40+ market segment. Investigating this might illuminate both the general use of semiotics, ROO and narratives for wine marketing as well as possibly provide ways to refine it specifically for sale of BiB wine to a segment that traditionally shies away from it. Since ROO is one of the primary marketing strategies for wines it became part of the focus of this research. Likewise, the choice of investigating new-world wines in particular was made because it further isolates the 40+ segment from their usual choices as they would usually

select old-world wines in traditional glass bottles. Thus, this thesis investigates a very specific niche market segment.

Five new-world BiB wines were chosen for use in a survey of 20 Danish wine consumers over 40. Years old, Furthermore, an analysis of the packaging was done using gestalt theory and semiotic analysis to contextualise the answers in the survey.

Thus the main research question is:

- How do Danish wine drinkers over 40 respond to the semiotics and narratives of new-world BiB package designs?

Furthermore the research aims to investigate the following to clarify the former:

- How is ROO constructed through semiotics?
- What role does Gestalt theory play in these choices?
- How do consumers respond to the design choices in new world BiB packaging?

3. Literature Review

The choice of literature material reviewed has been guided by a delimitation of the main knowledge areas within wine marketing and branding, while attempting to answer the research question. Through deconstruction and analysis of prior research undertaken one is

able to theorize on the perceived gaps of knowledge in the area (Hart, 1998). The literature reviewed was peer reviewed articles, books, and statistical data. For the literature review several headings have been developed that contain the relevant issues and the gaps in prior undertaken research.

3.1. Packaging

Most of the research around wine marketing and labels has focused on premium or high-end wines. (Brunner & Siegrist, 2011). Thus, there is a paucity of research on Bag-in-Box (BiB) wine. It has been put forth that this is due to scepticism of so-called ‘alternative methods’ of packaging, such as aseptic PET (polyethylene terephthalate) cartons, compared with the traditional glass bottle packaging. This preference for glass bottles is especially prevalent amongst older wine drinkers. To them BiB is regarded as newer, less traditional, and considered less prestigious packaging (Ferrara et al., 2020).

This is confirmed by statistics showing that while older Danish people imbibe less often than young Danish people, when they do, they will statistically choose a ‘premium’ wine. A premium wine being defined as, usually, an old-world wine (such as a French Bordeaux) which retails at a higher price and comes packaged in a traditional glass bottle. (CBI, 2016).

As most Danish wine drinkers will purchase from supermarkets (Jenkins, 2019) the issue of packaging and labelling becomes especially relevant. Purchasing wine in a grocery store without assistance, such as what one may receive at a winery, or specialist wine store,

is challenging for the consumer as there is a vast choice which may make their decision process more difficult (Chaney, 2000 p.8). The nuances of wine language and the specific discourse of wine, which is termed oenology, may be intimidating to some, and therefore a degree of risk is associated with the purchase (Bruwer et al., 2002; Lacey et al., 2009; Mueller et al., 2009). Such risks are further compounded by ‘non-traditional packaging’, such as BiB, especially in the over 40s market segment, due to their preference towards premium old-world wines in traditional glass packaging. Regardless, the BiB format has increased significantly in Denmark in recent years and now accounts for around a third of the total wine market in Denmark (VinAvisen, 2014).

In Denmark most wine is imported and repackaged for distribution and sale. This is primarily due to Denmark relying almost exclusively on imports and with the climate and terrain of Denmark being generally unsuitable for wine making there is a paucity of wineries. This is not anticipated to change.

Prendergast and Pitt (1996) define the basic functions of packaging by its role in either logistics or marketing. The packaging and design becomes one way in which the product is marketed to the consumer. This information is conveyed through a variety of attributes, which can include colours (such as dark colours indicating red wine), designs, shapes, symbols and words. These attributes are collectively known as semiotics.

This is reiterated by Quester and Smart (1998) who identified two sets of cues for the purchase of wine, one being correlated directly to the product itself. This first set of cues include the region of origin, maturation or the age of the wine, and the terroir. The second

set of cues they identified were static factors that cannot be altered once it is on the shelves, such as price and packaging (Quester & Smart, 1998).

3.2. Wine Labeling

After the parameters that cannot be easily altered such as price, packaging or brand name, wine labels are one of the first signals consumers can utilise when they want to perceive a wine’s intrinsic quality by its extrinsic attributes.

Thomas and Pickering (2003) postulated that the front label of a wine bottle is slightly more important to consumers than the back label with half of the subjects interviewed for their study stating that the front label design has a “rather strong” influence on their purchase decision (p. 71).

The back label is where the description of the wine can be expanded. This may involve strong use of metaphor, where wines use adjectives like full bodied, demure or lively, which connotes wine as being a living thing. (Celhay & Remaud, 2018) The back label may also include references to flora and fauna to suggest characteristics the wine may contain or the back label may make food pairing suggestions such as red wine and beef. Most studies reviewed in literature have focused on the front labeling (Di Vita, et al. 2019; Celhay & Remaud, 2018).

The European Union also mandates a set of compulsory labelling protocols that dictate where the wine is produced, the alcohol strength, importer details, batch number

and any allergens, including sulfates. Space to comply with these regulations is usually found on the back label (CBI, 2016)

3.2.1. Label differentiation between Old- and New-World wine labels

The differences between the way in which new world wines and old world wines are designed has been discussed and evaluated by several studies (Harvey et al, 2014; König, & Lick, 2014; Kelley, et al, 2015). These differences are stylistic and thematic. Old-world wines are considered more traditional, with a strong link to ROO with the colours of old-world wines labels usually consisting of dark colours such as red or black with gold lettering or awards stickers and images such as a French wine chateau. These images are designed to provide strong visual links to the ROO. By comparison, new-world wines lack the heritage and history of old-world wines and the perceived prestige this bestows. Deprived of this option of legitimizing their wine by a historical narrative angle, as new-world wines lack the family logos or chateaus featured on old world labels, they instead tend to take more non-traditional approaches (Harvey, 2014. p. 91). such as using more innovative designs. These designs, in comparison with old-world wines, include a range of colours, drawings, graphics or cartoons including humorous elements.



Figure 1: The bottle on the left is an old world stylisation, while the bottle on the right is new world stylisation.

The differences between the appearances of these two bottles according to the literature, is that the first bottle relies on the historical ROO approach, using traditional old world stylisation, both in the colouring, lettering and the depiction of the chateau. The bottle on the right is a boomerang, an aboriginal artifact, both the color use and modern design are typically associated with new world wines.

3.2.2. Narrative in Wine Labels

The growing popularity of wine narratives in branding may reflect both a branding trend as well as a way in which new-world wines shift from the more traditionalist approaches used by the old-world wines. The wine narrative used as a marketing tool is to connect the brand to the purchaser. Similar in the way in which old-world wines use 'family branding' or chateaus in their visual marketing. Using narrative as a labeling technique allows the wine makers or producers to 'tell a story'.

"The great romance of wine goes beyond the product itself; it goes to the passion of the people involved in making it and the place that they chose to do it. And a great wine label goes a long way to telling that story."

(Arnold, cited in Scholes, 2010. p.258)

3.3. Region of Origin

Many of the great debates around wine marketing and branding involve the same arguments generally prevalent in the branding and marketing of food products which is the link between a food product and its 'region of origin'. This can be seen with other food products as well, such as olive oil or cheese, where region of origin is seen to correlate to its perceived quality or *authenticity* based upon where it is from (Chamorro, et al, 2015), this perpetuates the belief that ROO is integral to the product's quality. (Vanhonacker, et al., 2010). This has resulted in wine regions being copyrighted so that only wines produced in a particular area may use a specific name in labelling or branding, an example of which would

be "Champagne" marketed as "sparkling wine" when it comes from outside the Champagne region, a fact so notorious that it has become a popular riff in memes on the internet.

In France this is regulated by a government-backed certification system called *Appellation d'origine Contrôlée (AOC)* which covers wines, cheeses, butters, and many other agricultural products and is administered by the Institut National de l'Origine et de la Qualité (INAO).

In the wine industry, comprising of both old- and new-world wines, the use of ROO has gained prominence as a marketing strategy, as origin cues will evoke beliefs about culture and tradition, which can influence quality perception and decisions around it which can be both conscious and unconscious, such as Italian wine being associated with food, family and tradition. Therefore, ROO is considered an integral part of wine marketing and branding strategies.

3.3.1. Region of Origin - Terroir

Liselotte Hedegaard (2018, p.67) stipulated that terroir is an interaction of nature and culture including the local craftsmanship which results in "place-specific products" (p.67). Terroir is a concept that originated in France in the 19th century and while it refers to the specific place the wine is made such as the geographical location, consisting of climate, topography, and the soil, many studies have now looked at terroir not only as the specific place where the grape has been grown but also the broader, historical and cultural factors (Riviezzo et al., 2017).

An example of these historical and cultural factors can be seen in how formation of new-world wine terroirs are still taking place (McIntyre, 2011. p.42). So, in places such as Australia and New Zealand, grape varieties are not exclusively linked to a terroir. This is evident in the wines chosen for the study. One for example, which is simply labelled as from "the Cape" and not from a specific terroir, such as the Barossa Valley, a prominent South Australian Winery.

Arguments for the importance of terroir relate to key aspects of global branding whereby for a brand to be global "it must be consistent not just in name, but in position and what it offers." (Cayla, 2005, p.176). This reiterates the given example of champagne as several wineries within a terroir which unified to assure the quality of the product in a global market.

3.4. Market segmentation

Market segmentation is the process dividing the market into different subsets of consumers. (Schiffman et al., 2001, p. 54). Thus, there is a need to understand the differences between different people, including their individual, social, and cultural contexts. These can be based on varying factors, such as gender, with females generally preferring white wines due to sensory preferences (Bruwer et al., 2011). Preferences can also be categorized by age or generation. Such as Piqueras-Fiszman & Spence (2011) hypothesising that consumers from different age groups may interpret package designs differently because "they share different past experiences and traditions that might shape their present conventions." (p.3).

Other important social and cultural factors include religion, political considerations and tradition. For instance in Catholicism, wine is culturally consumed as the “Blood of Christ”. While in Islam, drinking alcohol is discouraged, or more usually outright forbidden. Examples of political factors influencing market segments include high taxation on alcohol such as in Sweden and Ontario, Canada, where the distribution of alcohol is also limited through monopolized government-controlled outlets to discourage people from over-consumption (Charters, 2006, p.136). Traditional factors include a propensity to drink red wine. In parts of China and Southeast Asia, due to cultural assumptions associated with good health (Pettigrew & Charters, 2010) as well as superstitions about the auspicious nature of the colour red being associated with good luck.

Numerous studies have noted wine consumption choices are strongly linked to one's status or perceived self-worth (Bourdieu, 1986, Hommerberg, 2011, Richins, 1999). In such cases wine purchase choices are not merely personal preferences, but also, based on the social group one aspires to be a part of (Sigfridsson, 2005 pp. 229-230).

This is particularly evident in Generation Y, the generation following the baby boomers, where wine consumption was seen as both “sophisticated” and “fashionable” (Euromonitor International, 2007). In Australia wine is perceived to be more sophisticated than beer, so it is generally preferred by females (Pettigrew, 2003).

In terms of wine consumption by nationality, it was found that Danes drink significantly more wine than most nations. In 2019 it was found that wine sales make up 45% of the already considerable alcohol consumption of Denmark (Alkohol og Samfund, 2019). Something akin to a 5th of all Danes consume wine on any given day (18%). This is in

contrast to the global average of (find source Of the 161 mio. liters of imported wine in 2020, a collective 47% of the wine was from the old world wine countries of France, Italy and Spain (Rydberg, 2020) with possibly more being from other European countries.

Therefore, after reviewing the literature, the strong links between terroir, ROO, and branding can be seen, with particular importance given to the established difference between old-world wines and new-world wines and their innovative or narrative designs. While most research has focused on the environmental aspect of BiB, the limited studies on semiotics of BiB focused on Millennials (Medoza, 2018; Abby, 2018). Therefore, a gap in research has been identified. There is also a confirmed lack of research on the overs 40s' attitudes to BiB and the role ROO plays in purchasing decisions.

We shall now move on to the next section of the thesis which shall use the delimited literature and look at cultural and sociological theories.

4. Theoretical Framework

The use of theories enables concepts, assumptions and language to provide a framework that can be used to explain or predict phenomena (Strauss & Corbin, 1998). The theories contained in this thesis are drawn from Emile Durkheim, Stuart Hall, Ferdinand De Saussure and Roland Barthes. These theories are harnessed because they look at the visual image as a type of discourse, its representation and how it is interpreted. Lastly, Gestalt theory shall be introduced and its role in packaging and design regarding wine shall be explained.

4.1. Representation Theory

The concept of representation developed by prominent sociologist Emile Durkheim (1898) takes on several dimensions, comprising the social, the collective, and the mental dimension. Social representations are defined by Professor of Social Psychology Jean Claude Abric (1994) as when words and images deal with social phenomena which could be described as art, work, politics etc. Thus, this speaks to the idea of how representation occurs within social structures and how it is understood by the social actors involved. Stuart Hall in his (1977) seminal text "Representation: Cultural Representations and Signifying Practices" emphasises the importance of culture in representation; he explains that those belonging to the same culture shall interpret the world in similar ways (p.19). According to Hall's argument, a person from Denmark will interpret an image on a BiB differently than someone from, say, South Africa. Hall postulates that signs are able to be translated into languages, and that we are able to understand concepts through words, images and sounds. Such translation is achieved through a process which Hall called "*encoding and decoding*". Encoding is the way the message is produced, and decoding is the way it is understood by the audience who receive it (Hall, 1980).

Representation imparts a meaning or language to a cultural phenomena. When looking at a representation people in general are essentially asking what do these images on the BiB represent, and how do they do this? What are the so-called 'hidden meanings' embedded in these images and what ideas and values do the things in the image stand for? What does a glass bottle on a BiB represent? Or a Kangaroo in Boxing gloves?

4.2. Semiotics - definition

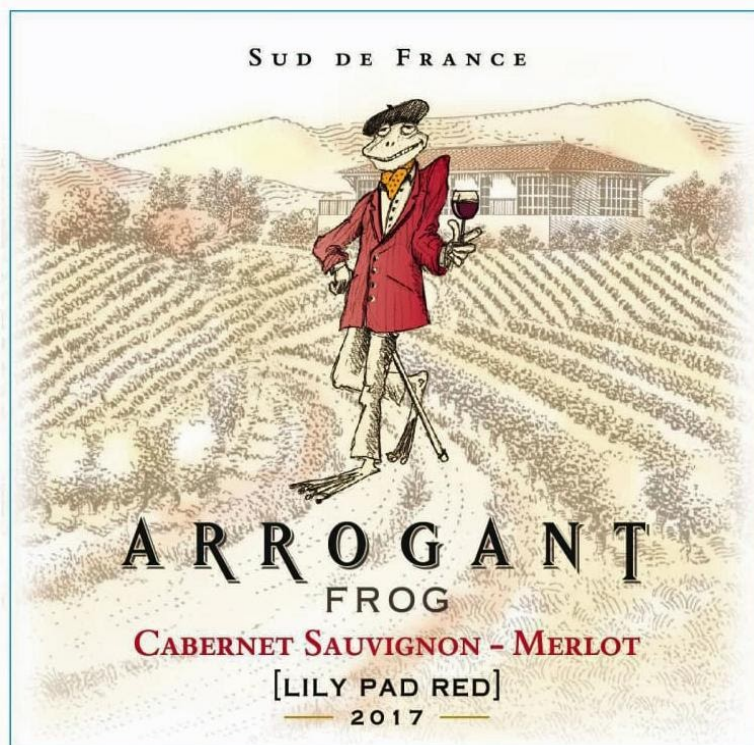
Semiotics is concerned with meanings that exist in a text. In this case, the term "text" refers to the BiB labels, which includes both text and images, this is what is termed 'multi-medial' Semiotics provides a way to understand which visual attributes are likely to produce certain ideas or associations and why. Marcel Danesi, in his 2018 book "Cigarettes and High Heels: The Universe of Signs," argues that "the basic goal of semiotics is to identify what constitutes a sign, and to infer, document or ascertain what its meanings are" (p.9)

According to one of the founders of semiotics, Ferdinand De Saussure (1916), signs are composed of the 'signifier' and the 'signified'. The *signified* pertains to the "plane of content," while *signifier* is the "plane of expression" (Meen et al, 2015). Signs can be created through collective assumptions that are embedded in both imagery and language use. The relationship between the signifier and the signified is called 'semiosis.' This relationship means that the social actor is able to 'read' the sign and interpret its meaning, almost by osmosis.

Roland Barthes (1964), another semiotician, builds on Saussure's theories by developing the idea that signs are a symbolic form of communication as a narrative. He focuses on the concepts of communication and culture. Roland Barthes explained that images consist of layered meanings, these he termed "connotation" and "denotation." That is, the connotation of 'what, or who, is being depicted here'. Then asking what ideas and values are expressed through this and the way in which it is represented, which he termed *denotation* (Van Leeuwen et al, 2004). What Hall termed 'signifier and signified' Roland Barthes termed the signifier as a 'myth' in his 1956 work *Mythologies*. By this he means that

something is distorted until it is culturally understood as a "fact." In 'Mythologies' (1957) Barthes addressed wine specifically in his essay "Wine and Milk", in which he discusses the symbolism of wine and its connection to French identity and its myths of vitality. Barthes was critical of modern consumption culture and the way myths are culturally constructed.

As an example of this I shall use this label by Arrogant Frog. The branding is



self-defacing in that it uses the term "Frog," a term of derision for the French, popularised by the British. The choice of a cartoon frog character in a beret and red coat drinking wine is very intentional and very targeted. The beret is a signifier for France and it also connotes the snobbery of wine, and

Figure. 2

French wine in particular, as

being superior. It perpetuates the 'myth' of the French and its visuals deploy national bias and stereotypes to appeal to its market. So who is the market? It seems to say "while you may not like us -- we do make very excellent wine at an affordable price." The label also appears to snub ROO orthodoxy by declaring the contents come from 'The South of France'.

4.3. Gestalt theory

Gestalt principles of perception regarding design were developed by Max Wertheimer (1880–1943), Kurt Koffka (1886–1941), and Johann Wolfgang von Goethe (1749-1832)

Gestalt principles are based on the human ability to understand an entire structure, rather than just its individual components, when we look at an image (Sternberg & Stenberg, 2012). These can often be subconscious emotional responses through graphic cues, such as a gold label on BIB which may be associated with quality, luxury and value.



Figure. 3

It also argued that wine packaging does this, by combining several elements to create an image more meaningful than its parts. (Caldewey, 2002). This packaging aligns itself with the awareness consumers have of environmental issues and behind a cultural shift towards more ‘carbon neutral’ products. It has images of bright green leaves on a black background - high contrast and saturated colours

makes the green slightly fluorescent so it appears to glow green. The yellowish green colour is not unusual on white wine packaging, but here it has the double meaning of signaling both the wine content and the 'green' environmental approach of using a light-weight material that is easier to recycle than glass which uses more energy to produce and transport. It features a QR code saying every wine has a story, inviting the observer to scan the code and read the story of how the wine came to be, which strongly leans on narrative marketing elements, even if it requires further engagement from the consumer. Albeit stigmatised with the marketing trend of 'greenwashing', environmentally conscious products (whether sincere or cynically employed), are a popular choice for marketers, both to appeal to the consumer's environmental consciousness while also to differentiate a product from competitors. The combined gestalt of this box is bound to stand out, both in its choice of colours and text, and not in the least its shape, which is distinct from most modern boxed wine.

The literature review has delved into how wine labels heavily rely on ROO as a branding tool particularly the concept of terroir, it has illustrated the differences in the ways in which old world wines and new world wines navigate aspects of branding and utilise narrative as a marketing strategy. Reflecting upon the market segment has demonstrated how one's own social and historical construct shall inform the way one interprets the wine labeling/packaging. (Taylor, 2004, p.23).

5. Methodology

This next section will lay out the underlying philosophical paradigms illustrating the researcher's understanding of how the semiotics of wine labels are understood by Danish wine drinkers over 40, and consequently the methods that will be used to analyze and collect the data. These philosophical paradigms have also involved the theories used, such as representation, and how something comes to be represented or 'understood' in this particular studied market segment of over 40s Danish wine drinkers by the individuals involved in the study. Secondly the nature of the methodological research design will be elaborated upon followed by an explanation of how the problem formulation will be answered within the chosen framework of a case study. In conclusion the chosen methods for data collection and the data analysis will be described, including the chosen data set the research is based on, followed by a discussion of the limitations of the chosen methodology and data set as well as any ethical considerations that may impact the study.

5.1. Ontological and epistemological paradigms

This section will firstly describe the philosophical paradigms underlying this research and why they are relevant to this particular research enquiry. In the social sciences certain philosophical approaches are concerned with how and why we understand knowledge or 'facts'. This primarily consists of certain paradigms, or approaches that concern varying philosophical arguments; they are respectively known as the *ontological* approach and the *epistemological* approach. These philosophical paradigms that exist offer differing views of the nature of knowledge and reality. Certain types of research designs and methodologies

are more closely related to one paradigm or another. This section will start with a short description of the nature of the aforementioned philosophical approaches.

Subsequently the epistemological and ontological paradigms underlying the research conducted in this thesis will be described including a discussion of the benefits and the speculated limitations of these particular frameworks of thinking, and thus how they are related to the rest of the research design. Lastly, the research approach will be discussed followed by a discussion of the chosen data that shall be analysed and the subsequent chosen method of analysis.

5.1.1. Ontological approach

The ontological approach in social science is concerned with “the nature of social entities” (Bryman, p.28. 2016) This research looks at the specific social entity situation of over 40s selecting wine, and how they interpret the semiotics of wine labels. That is, it is looking at how the respondents in the study interpret things based on their own everyday lived experience. The idea that one does not exist in a vacuum, but is composed of many different pieces that collectively create their understanding of the world, say for example a jigsaw puzzle. Where it takes many similar yet different pieces to construct one's identity.

This is what is known as a constructivist approach. The constructivist approach will be described below as well as the speculation on how it shall then be used to figuratively put the pieces of the jigsaw puzzle together.

Constructivism is an ontological position where "knowledge is viewed as indeterminate" (Bryman, 2016, p. 29). It takes a view of reality and the way it is constructed through everyday life. It is also known as 'Social constructivism'. In other words, how one 'knows' something, what Berger and Luckman (1991) termed as "common sense knowledge" (p.27), such as a Dane in the undertaken study determining "everyone knows that new world wines are bad- it's just common sense!". That is, It looks at this problem formulation from the perspective that knowledge is something that is constructed by an individual or society, like the jigsaw analogy used earlier. That rather than something appearing as an empirical 'fact', it is something the individual has constructed through various puzzle pieces that then inform their view of the whole picture.

This is the opposite philosophical position to constructivism/social constructivism which is called positivism, which is the idea that a fact can be confirmed by science; that is it is based on empirical facts that can be confirmed by science. A constructivist approach is fundamentally different from an objectivist approach in that it comes from the natural science approach of positivism in that there is a concrete 'reality' that is objective (Bryman, 2012, p.32). That would be the argument that 'old-world wines are good', and 'new-world wines are inferior'. Using a constructive approach is relevant in this research as it is saying that neither one of these statements is a 'fact' but is based on the way a social actor negotiates or constructs their own reality. That their reality is composed by not one thing but several different puzzle pieces that form a full picture.

However, taking into account the social constructivist approach, it does not discount the use of positivism or objectivism. In that both the concepts of objectivism and constructivism can be used in different stages of the research. In the initial stages of the research, positivism /objectivity can be used to define and describe the topic of the research question.

Subsequently, subjectivity or what is referred to in this thesis as constructivism can be used to understand the meanings that the social actors give to the BiB images based on their own perspectives, such as places they have traveled to, wine they have consumed or influence from friends, family, or advertising. That is, that the way that they understand things is constantly being constructed and in constant flux based on their own personal experiences, that every experience puts another piece in the puzzle and then informs the full picture of how one perceives the world.

In this research a constructivist approach is appropriate as it is taking into account one's own account of what is a reality, or to quote the old adage, that: *"beauty is in the eye of the beholder"*. We can not discount a person's own perspective and what they have constructed as their 'truth'. Thus, when looking at the semiotics of BiB and how they are consequently deconstructed by the individual, one should take into account the way in which they will interpret the BiB as something that is based upon their own historical and cultural context.

5.1.2. Epistemological approach

The epistemological approach used will be interpretivism. Interpretivism is the term given to the epistemology that is polar to positivism (Bryman, 2016, p. 26), that is, where interpretation is one way in which the consumer's own viewpoint is informed by the

consumers'/ research participants' own sociocultural and historical framework which is constantly evolving, like the ontological position of constructivism. Whereas positivism on the opposite side of the spectrum is the natural science position that only phenomena "and hence knowledge confirmed by the sense can be warranted as knowledge". (Bryman, 2016 p. 26) Such as the idea that knowledge is something that one experiences, such as having a bad experience with a specific BiB and then 'knowing' that it's bad.

Culture, in the interpretivist paradigm is seen as socially constructed, that is for example that someone who lives in Australia would consider BiB as inferior to bottled wine, especially considering the abundance of wine that is available.

In an email conversation undertaken while conducting this thesis research with Laura Jewell, who is regional general manager for UK and Europe at Wine Australia, she stated "Do not confuse the Aussie attitude to BiB with that in Sweden where high quality wines are available in BiB and other packaging formats."

Laura Jewell inferred through the researcher's nationality that she had therefore constructed a 'meaning' or interpretation of BiB based upon her own Australian cultural heritage. This is the idea where the relationship between culture and communication is seen as more reciprocal than casual and that certain detail should be given to everyday lives, that "theorising and research should be firmly based in experience." (Yin et al. 2013, p. 94). Therefore, this research is acknowledging the role the individuals play through interpreting the world and how this impacts their mundane day to day activities. Why would a Dane choose the wine they chose? Say, as opposed to an Australian's wine choice. What assumptions can be generalized through these actors' social experiences?

Hermeneutic and phenomenological philosophical approaches, which are both concerned with the process of *how* individuals make sense of the world, is what Max Weber (1864-1920), a founding father of sociology, termed *Verstehen* which translated means ‘understanding’. That is, this research does not only attempt to merely *look* at how members of society interpret the world around them, but shall place the interpretations into a specific social scientific frame (Bryman, 2016, p. 28). In this case it is the over 40s Danes who consume wine. It is attempting to understand how it is that these individuals construct or interpret the BiB, and what one can theorise from these meanings that are ascribed and an understanding of how this occurs.

Therefore, this research accepts that each individual shall construct and interpret things differently, although it also takes into account that social actors are constructed through undeniable cultural influences, such as the respondents who undertook this research all currently living in Denmark. However it also looks at the generational differences for those who conducted the survey whose ages ranged from 40 to 70 plus, and how these generational factors may contribute to their understanding of the semiotics of BiB.

5.2. Inductive, deductive and abductive approach

It has been discussed above how certain philosophical frameworks can direct the research. This follows the argument that certain research methods are linked to certain ontological and epistemological stances (Kuada, 2012). These were discussed above as the constructivist and interpretivist approach.

Another way of looking at frameworks for research design is by using 'inductive' and 'deductive' research approaches. Bryman (2016) stipulates that Inductive reasoning generates a hypothesis from the data, while deductive reasoning operates from a hypothesis or premise and either confirms or rejects the hypothesis. (p.21) Bryman argues that an inductive approach is generally linked to a qualitative methodology, while a deductive approach is linked with a quantitative methodology.

An inductive approach uses the observations and findings of the research to link back to the theories mentioned in this thesis such as, Gestalt, Representation et.c, and how these are understood by the participants in the study.

However, it also draws theories from the collected data as to *how* this is done, which is in line with the constructivist/interpretivist approach, as it argues that people will construct or interpret their own meanings from the semiotics/representations of the BiB. An *abductive approach*, however, looks at cause and effect. That is, it alters between deductive and inductive approaches. The main difference seems to be, according to this researcher, that with inductive reasoning one simply looks at a premise and its repeated occurrence and may then generalize from that, whereas using an abductive approach you also start with a "premise" but instead try to figure out what led to it, i.e. going the opposite way of deduction. That is, one does not try to infer a general (uncertain) rule from specific observations as is the case with inductive reasoning, but instead tries to figure out what the most likely explanation for the observance is, by looking at what could have led to it, i.e. backwards deduction. An example of this is Sherlock Holmes, looking at a victim with a knife in their chest and trying to figure out the most probable chain of events that led to this. Even though Sherlock Holmes always declares that he 'deducts' things.

When the research process was initiated the researcher had her own understanding of how the BiB would be perceived. That is arguably a 'hypothesis' of sorts, that is, ideas of how the BiB could be interpreted, but then was also able to gain insights from the collected data. To illustrate the implications of inductive and deductive reasoning in the context of this thesis I shall use the following examples:

Inductive reasoning generates a hypothesis from the data, such as for example:

"All the red wine I have tasted from Australia is bad!" (repeated observation)

Therefore, I conclude that: (conclusion)

"All red wine from Australia is bad." (conclusion)

That is, inductive reasoning is something we learn from our lived experiences, and then draw conclusions or generalize from them (Walliman, 2011). Such as, I had a horrible time in Australia and I hated the wine. Meanwhile, deductive reasoning operates from a premise, or what could be termed a hypothesis such as:

"I hate America!" (Statement, or hypothesis)

This is an American wine (inference)

Therefore, "This American wine is bad!" (conclusion)

This is the simplest type of deductive argument given by Walliman, 2011, and is called a syllogism. (p.19) An example of this could be someone who visited California and has a sentimental understanding of Californian wines based upon a romantic winery that they visited who may deduct that "all Californian wine is

good.” whereas another Dane who has never been to America could have strong ideas of the American rhetoric of Patriotism and Nationalism, and could deduct a theory similar to that of the former president Trump: “This is Bad!”

After discussing the philosophical approaches used to define the underlying philosophical approaches and the uses of an abductive approach, the next section of the thesis shall be the research design where the philosophical approaches shall be able to be used in a practical context.

6. Research Design

The research design in this section of this thesis will outline the framework to answer the problem formulation and research questions.

The research design is based on an interpretivist epistemology and a constructivist ontology, which was described above. The research design will outline how the research question and problem formulation shall be answered, while the research method will outline the ways in which the data shall be gathered.

The purpose of this research is to provide a comprehensive understanding of how Danish consumers over 40 interpret the semiotics of the packaging on BiB, therefore the research design is formulated with these questions in mind:

- How do Danish wine drinkers over 40 respond to the semiotics and narratives of new-world BiB package designs?
- How is ROO constructed through semiotics?
- What role does Gestalt theory play in these choices?

Theorising on these research questions one must decide upon the most suitable way in which to answer them. This will reflect upon the ontological and epistemological approaches discussed, as well as the inductive/deductive approach, or in this case abductive approach. This will result in the methodology chosen for the study which shall be described in the following section.

6.1. Methodology - Qualitative methodology

While this research uses a somewhat mixed methodological approach, the fundamental concern is primarily of a qualitative nature, in that it takes from the interpretivist and constructivist philosophical paradigms to understand how it is that people “attribute meaning to their environment” (Bryman, 2016 p. 393). Another reason why this research could be defined as qualitative is that it focuses on descriptions of the BIB and similar to a case study is concerned with questions of ‘how’ and ‘why’ - with an emphasis on “contextual understanding of social behaviour” (Bryman, 2016, p.395).

Mixed methods research, defined as consisting of both quantitative and qualitative approaches, is considered a third type of data collection (Bryman, 2016, p. 640). Mixed

methods enable the use of statistical information complimented by pictures and narrative descriptions (Kuada, 2012, p.119). A mixed methodology is appropriate for this research as it uses both a survey featuring open and closed ended questions, which will be described later in detail as well as rich descriptions using the afformentioned theories, to understand the way that BiB packaging is decoded or understood by the participants. Therefore, it uses both quantitative (statistical numbers) and qualitative methodologies (descriptions of the boxes and the research participants' interpretations of them). However the researcher argues that while it arguably has a mixed methodology to some degree, it is mostly qualitative.

6.2. Case study

This next section will introduce the case that has been selected as the empirical source of the research. A case study is "frequently a site for the employment of *both* quantitative and qualitative research (Bryman, 2016, p. 61.). That is, it uses a mixed methodology, as described above. The objectives of this case study are *representative*, or as Bryman (2016) termed, an *exemplifying* case. As Bryman quotes Yin (2014) "the objective is to capture the circumstances and conditions of an everyday or commonplace situation." (p. 19). This case follows the parameters of a case study in that it is representative - that is, it is offering a snapshot of a market segment of Danish wine drinkers over 40, but that it is also a sample that could theoretically be applied globally, as wine consumption is a global phenomenon. This is explained by Gerring (2004) who argues that case studies can either be illustrative or confirmable.

Through conducting this case, it will enable a thorough understanding of the theories and their applications to address the problem formulation in a real life context. It does this

through meeting what is defined as a 'case study criteria' according to Yin (2014) in that it meets this criteria by being:

- 1: The specific real-life case of Danish wine drinkers over 40, selecting wine from a Supermarket, and their reasoning as to why.
- 2: The specific case of selecting several BiB from one supermarket (MENY) that fall into the discussed categories and how this is relevant in a real-life context.

A case study is also, according to Yin (2014), primarily concerned with the questions of *how* and *why*, which are the main concerns of this thesis research. *How* is ROO constructed and represented with semiotics and narrative through BiB? and then subsequently how is it interpreted by Danish wine Drinkers over 40? And more importantly *why* does this representation occur and why is it important?

A case study is an *idiographic* approach, in that it is focusing on the ways in which an individual will interpret things based on their own experience. Which reflects upon the constructivist and interpretivist approach used in this thesis. This refers back to the marketing segment in the theoretical section where people of different generations will interpret things differently based on their own experience. This can be cultural, generational and also personal. The limits of a case study, according to Yin (2013), can result in validity issues of generalisation. Such as the previously mentioned deductive notion, for example; "all Danish people hate American wine." However with this in mind it does offer a specific study of the wines available in MENY and arguably offers an insight into an unstudied demographic, with discretionary spending.

6.3. Reliability, Validity, and Replication

When reflecting upon the undertaken case study, it is important to address how reliable and valid the results can be, as this is the way that they can be replicated and thus seen as objective. Essentially these issues of reliability, validity and replication are what Guba and Lincoln (1985) theorised as being concerned with *trustworthiness, credibility, transferability, dependability, and confirmability* (Bryman, 2016, p. 384). That is, the way that qualitative research is able to be scientifically sound, and that one is measuring what was intended to be measured. This is referred to as *construct validity* which is “an assessment of the measurement validity”. If the findings are consistent with the theory, confidence in the validity of the measure is enhanced” (Bryman, 2016. p. 689). In the case study, what is being ‘measured’ are opinions about ROO, representation and how these are understood by the research participants in the study.

6.4. Data Collection

The next section will discuss the data selected to be studied, which consists of five BiB from MENY - a Norwegian supermarket in Denmark, and a survey undertaken of Danish wine drinkers over 40. The BiB selected were in the same price range of 150-200 Danish Kroner. The choice to purchase them from one supermarket was justified by the literature review that stated most Danish people purchase their wine at the supermarket, while doing their general shopping (Jenkins, 2019).

The BiB chosen were all red wines as the researcher thought that comparing red and white wines could be problematic due to inherent likes and dislikes of the varietals, such as women preferring white wines which was mentioned in the literature review as well as the stylistic differences in red and white wines, such as red wines using dark and bold colours. The wines chosen for the study were all classified as new world wines, based on the definition of new-world wines as contained in this thesis and all but one (BOX A - Stunt Bros), were imported in bulk and packaged in Denmark by a third-party. The design on the packaging all clearly presented the ROO, through both text, and images. They all also contained several prominent semiotic elements such as: Animals, flags or symbols. The BiB are depicted below:



6.5. Sampling selection

Researching the over 40s segment was a conscious decision as research concurrent with the literature review has demonstrated the preference of that market segment to purchase premium old-world wines and there was no research found on BiB for that demographic. Choosing the over 40s segment is what Byrman (2016) termed *purposive*

sampling (p. 408.). This means that the participants had to meet certain criteria, such as being over 40 or Danish wine drinkers, as opposed to for example *snowball sampling* where participants would be chosen at random. So the survey sample was constructed using non-sequential generic purposive sampling, that is, selecting participants for the context of the specific case study of this research (Bryman, 2016 p. 410). This meant purposely selecting wine consumers over 40 of any gender, ethnicity or political/religious affiliation, as this was not deemed relevant to the particular case.

The sample study undertaken consisted of 20 participants, 10 self-identifying as male and 10 self-identifying as female. None of the participants identified themselves with the category of “Other” although it was given as an option.

Participants who undertook the survey in this research all lived in various areas of Denmark. Participants were found through personal contacts, their associates, as well as Facebook and LinkedIn. All had to meet the criteria of being over 40 and drink wine.

After selecting the survey sample of over-40 wine drinkers the next part of the research design is designing the survey to be completed.

6.6. Survey design

The primary reason a survey was selected as the best way to collect the data was due to the COVID 19 restrictions applied by the Danish Government at the time of undertaking this thesis. A survey is what is considered a *cross sectional design* which entails the collection of empirical data, consisting of both quantitative or qualitative. Using this data one may then be able to detect patterns of association (Bryman, 2016, p. 53). A benefit of a

survey is that it is a time and cost effective method of data collection, and further benefits, according to Bryman (2016), is that a survey is able to be completed easily, anonymously and unobtrusively.

The survey consisted of multiple-choice questions and open-ended questions, such as question 3 which was closed ended: “How important is region of origin for you when buying wine?” which used a *likert scale*, eponymously named after Rensis Likert, which uses a scale to measure feelings such as ‘strongly agree’ or ‘disagree.’ (Bryman, 2016, p.154). An example of an open ended question used in the scale is “What do you think of the fact that Diamond Hill is not a real place?” where participants were encouraged to give free-word flowing answers, and instructed not to use fully formed sentences if they did not desire to do so.

The decision to use ‘free flowing’ words that are not necessarily fully formed sentences was based upon another study undertaken on wine labels: “Package Graphic Design and Innovation: A Comparative Study of Bordeaux and Barossa Wine Visual Codes.” (Celhay, F. et al, 2017), which described the use of free word association as a way to group and code recurring themes for subsequent analysis and to adhere to the aforementioned concepts of “reliability, validity and replication”.

Another advantage of using free word association is that researchers have established that consumers find it difficult to describe their sensory perception of wine (Bruwer et al., 2005; Norris & Lee, 2002). This is also attributed to the discourse of wine language, also known as oenology, and that participants can often feel intimidated by ‘wine speak’, and thus the researcher felt it was best for participants to use their own words or

‘layman's terms’ as the research is focused on a general market subset and not wine aficionados.

A choice was made for the survey to be hosted and distributed on SurveyMonkey.com, an online platform which allows questionnaires to be completed easily and anonymously while also ensuring transparency so that study was documented and was able to be easily presented, with graphs and infographics for the subsequent analysis.

The Survey consisted of ten questions (APPENDIX A) and took 7 minutes on average to complete with a 100% completion rate.

Questions were written in Danish in order to make the respondents feel more comfortable responding in their mother tongue. Furthermore, the researcher took into account that the demographic selected may not be as comfortable speaking English as a younger generation of Danes.

A translator was used for the translation and transcribing process, however, several respondents chose to answer in English. This is presumably due to their knowledge that the researcher was a native English speaker.

6.6.1. Ideal Data set

The ideal data set was not able to be gathered due to lock-down and other restrictions related to Covid-19. The researcher argues that the data gathered could contribute to a more in-depth study at another time.

An ideal data set would have consisted of a series of maybe 10 interviews to get an in-depth analysis of how people respond to the design choices of the BiB packaging. This was however unfeasible, due to a number of reasons. Time constraints made it difficult to do the aforementioned in depth interviews as it would have required a lot of time for the interviews, combined with a labor intensive process of transcribing and translation. These same time constraints apply to doing the interviews in person which was further compounded by the corona restrictions and the reluctance of many to meet face to face as well as the logistics of the participants living in various areas of Denmark.

A higher number of survey participants would have provided a higher degree of reliability and validity. These numbers were constrained however by the fact that participants were gathered through personal contacts, and the contacts of said contacts. They also had to be Danish, which further constricted the available participants due to the limited circle of Danish acquaintances of the researcher.

It would also be interesting to compare the over 40s to 20-30 year old Danes to see the generational differences, as analysis of the semiotics on the selected BiB samples showed a skewing towards fun and playfulness attributes more closely associated with those under 40 than over it. Responses from a younger cohort would have provided data to prove or disprove this assertion. This is particularly significant as the literature review specified the importance of generational differences regarding wine. For example, millennials who have been more exposed to BiB would provide further insight into BiB within the cultural context of Denmark and not just the specific market segment studied of over 40s. This was, however, made difficult for the same reasons noted above and ultimately decided against.

In the initial stages of this research numerous attempts were made to contact the producers of wine used in this study that is packaged in Denmark. This included those who worked at the wine companies at both GLOBUS and GOBI in various marketing roles, as well as the wine buyer at MENY. The researcher speculates that through gaining these insights into the marketing perspectives, from the stakeholders and the conscious decisions made in regard to the packaging it could further illuminate the research. Unfortunately their collaboration was not forthcoming.

6.7. Data Analysis procedure

After the data has been gathered based on the methodological process above, consisting of both the boxes and the surveys, we shall then move onto the process of data analysis. The way data is analysed is concerned with the theoretical approach using the discussed theories of ROO, Gestalt and semiotics and practically applying them to research. Through the data analysis process, one is able to practically address the problem formulation and the subsequent research questions.

After consideration of various analysis techniques, such as thematic analysis, a so-called ‘generic’ qualitative approach to data analysis and grounded theory, another method of qualitative analysis, the decision was made to use content analysis, which is primarily considered a way to analyse qualitative data. According to Bryman (2016) it also uses thematic methods. So it enables a way to look for recurring themes in the survey responses. The reason for this choice will be described below in the following section, and

following that will be a description of how it shall be specifically harnessed in this specific research case.

6.8. Qualitative content analysis

Content analysis is a descriptive way to analyse data and while it involves using themes, it is different from a *thematic approach* in that it uses both quantitative and qualitative attributes. It is also able to analyse both text and images, which is the case of this research, both looking at the BiB and the survey answers. Bryman (2016) described content analysis by using this quote by Holsti "Content analysis is any technique for making inferences by objectively and systematically identifying specified characteristics of messages." (p.14).

Content analysis is also concerned with semiotics - that is the study of signs, which was mentioned previously in the theory section, an integral part of this research inquiry and problem formulations, as it is looking at the BiB as a medium in which ROO is represented and then decoded by the research participants.

While Content analysis is a qualitative method of analysis, it compromises both quantitative and qualitative research, that is, it can use qualitative assumptions, through looking at words, concepts and their relationships. An advantage of content analysis is the flexibility of combining inductive and deductive approaches, as priorly discussed, and another is the ability to "extract and manifest latent content meaning" (Cho & Lee, 2014, p.4), that is, the hidden messages or ideas, or what Roland Barthes termed 'myths', that are presented on the BiB, such as a pair of blue jeans and its underlying latent meaning of Americana in the case of one of the BiB selected for the study.

Content Analysis is primarily considered a qualitative research method, with 3 distinct approaches that vary due to their coding schemes. That is, the way the codes are identified through the empirical data and then used to categorize the research, such as using the blue jeans as a visual code, or the words that participants used to associate this with America such as ‘Patriotism’ or ‘too american’.

The way codes are generated can be classified, grouped or themed in various ways. These are *conventional*, whereby the codes are directly generated by the text, such as *summative* which usually involves counting and comparisons, or *directive* where the theories are used as guides for codes (Hsieh, & Shannon, 2005). In this research a directive thematic approach will be used as the codes will be generated by the theories and the descriptions of the BiB. However it will also somewhat use a conventional approach and look at the semantic relationships between words, to identify themes.

It is assumed for the purposes of this research that the labels were designed with deliberate intent, and that apart from the specifics of name and grape varietal the producers/marketers have had free reign to choose their design, and in this specific research case all of the boxes except for one are fictionally branded - that is, they do not come from a specific terroir, such as Bordeaux, but are made using a blend of grapes from a region or country, eg: California and packaged and marketed in Denmark by various third-party companies.

7. Analysis

The first part of the analysis consists of a rich description of the BiB wines of the dataset from a semiotic and gestalt theoretical angle. A summary of the general semiotic and gestalt theoretical elements of the BiB wines will follow.

Next will be a content analysis of the survey results. Firstly the transcripts of the survey answers were explored for emerging general themes not related to the theory for the formation of broad open codes. Next, semiotic and gestalt elements from the former analysis of the boxes, as well as other emerging categories, were used to form closed codes more related to the theories employed and the research questions. These were then put in tables and described with the full coding in appendix B.

Lastly, important statements and other inferences that could be made from the survey coding were used in a short conclusion on the results of the survey.

7.1. Semiotics of BiB

Looking at the semiotics of BiB specifically, a package design or bottle label is composed of several signifiers. These can be the physical form, such as its shape and texture, if it has a handle or not et.c. The semiotics or design of the packaging can be multi-medial in that it uses a combination of images and texts, such as the name or place where it is from, fictional or real, the varietal of the grape, and the description on the back of the BiB. whereas the visual semiotics could be indicators of ROO, such as flora or fauna, or a bottle depicted on the front.

7.2. Identification of visual wine codes

Firstly the wine boxes will be described in rich descriptive detail to enable a way in which they can be categorized, and compared. This will be done by using the aforementioned theories for analysis of the images. The BiB will be individually described below, which will be the first step in the content analysis.

The BiB all fell into several categories identified by the researcher. These were:

- 1: humorous or quirky.
- 2: narrative.
- 3: In the style of old-world wine
- 4: simplistic.
- 5: overt patriotism/nationalism.

7.2.1. Box A - Stunt Bros

Semiotic descriptions: This box is presented in a whimsical, carnival, cartoon, humorous stylization, with depictions of Australian wildlife in a boxing match, semiotic images include, Kangaroos juggling wine bottles and swinging from trapezes, and an old-world carnival ticket reading 'admit one.'

Stunt Bros is a sub-brand of the Nugan Estate, Australia. This BiB is the only one in this study's collection produced and packaged by its maker, in this case Nugan Estate wines Griffith, New South Wales, in the heart of the Murrumbidgee Irrigation Area.

The very name “Stunt Bros” lends itself to the highly-likely proposition that it is targeted at the more whimsical drinker after liquid fun-in-a-box from Australia – a place on the other side of the world full of exotic animals and endless beaches.

Any doubt about the wine brand having a playful air to it are dismissed by the Nugan Estate web page for Stunt Bros which says: “Make no mistake about it, drinking wine is a big part of Australian life. This range of wines celebrate all things Australian.” (Nugan Estate)

Gestalt Principles: The background colour of the BiB packaging, light yellow, suggests that it is there to represent a beach. It would be safe to say the participants of the study would not bring this wine out at a ‘sophisticated’ dinner party.

Notes on grape varieties/blends: The wine is a Shiraz/Zinfandel blend which puts it at the very sweet end of wines. Highly unlikely to suit a sophisticated pallet.

7.2.2. Box B - Blue Zin

Semiotic descriptions: This box, like the first, presents strong ideas of national identity and heritage with one difference: the theme for this box is Americana, loud and proud!

The box uses a picture almost certainly inspired by the iconic image from Bruce Springsteen’s 1984 album ‘Born in the USA’. Through semiotics, such as the American flag, the box makes its ROO very clear, but in a way that may make it seem “young” or “modern”, as opposed to traditionalist. The colours red white and blue signify Americana. This is

interesting as red white and blue are also the colours of the French flags yet do not necessarily conjure images of France, and would rarely be used on labeling on French wines. It is also interesting to note that another one of the wines chosen, which will be described below the ‘African Bay Cape Red’, also used the same color scheme, yet the way the colours are used is totally different.

Gestalt principles: The primary gestalt of the box is the blue of blue jeans, a colour and texture choice that would usually set it apart from other wine boxes on the shelf with it. The font of the letters are also evocative of Americana, making the primary impression of the box: ‘USA’.

Notes on grape varieties: This wine is a Zinfandel.

7.2.3. Box C - African Bay Cape Red

Semiotic descriptions: The most simplistic of the selected BiB, it presents itself in a clean, light fashion. While this BiB presents the most low-key graphics with clear text, it does not say anything about the wine on the front other than it is red and comes from a Cape somewhere. The term “cape” is assumed to be geographical, referring to the southern part of South Africa that consists of several capes, such as the Cape Peninsula. It is unlikely to appeal to a discerning drinker to whom ROO is important. The red lines used on the box use the Gestalt theory of continuity, whereby the lines suggest continuous movement indicating a wave. It also invokes nautical themes, with a nautical compass featuring prominently, and an anchor. The white background color of the box is an unusual choice for a red wine, as mentioned previously red wines traditionally use darker colours, while white wines or rose use light colours, such as pastel tones. While South Africa is not traditionally associated with

yachting or sailing, such as the French Riviera for example and is more associated with Safari or exotic animals. Denmark being a more nautical nation as it is an Archipelago, this could possibly have been a conscious choice when designing the wine’s packaging.

Notes on grape varieties: This wine offers no other description than it is red and from a cape. Most likely based on the geographical location it would be a blend of cabernet sauvignon, shiraz and merlot (Wine Spectator, 2017).

7.2.4. Box D - Diamond Hill

Semiotic description: This box presents itself in the more traditional old-world wine style, with use of dark colours, also indicating that it is a red wine, and a wine bottle of the same product is depicted on the packaging – suggesting the quality is the same as you would find in a bottle. It also has what appears to be gold medals – suggesting the wine has won an award.

Gestalt principles: The name is inside a square, tipped on its side, which is commonly considered a diamond shape, such as on playing cards - alluding to the name: Diamond Hill. The bottle placed in the foreground is another gestalt principle designed to draw the eye to the front depiction.

Notes on grape varieties: The wine is a Shiraz/Merlot blend.

7.2.5. Box E - Everyday Wines

Semiotic Description: This box takes the idea of a narrative literally. It presents texts with cartoon illustrations in a linear structure telling the story of a man named Peter;

"Peter gets an idea!

He wants to make a great value for money bag-in-box

He travels to Spain to meet up with David his winemaker friend

He explains his idea to David

They are blending a Tempranillo wine

Transport to Denmark

BIBs are filled

BIB is in the shop

Happy customers enjoy the wine!"

However, the box fails to mention that Peter is in fact the CEO of Gobi Vin, and while we can't say for sure if 'CEO Peter' did in fact visit Spain, this story aims to align itself with current trends to 'buy local' and presents itself similar to the stories old-world wines tell of chateaus and an emphasis of family traditional inherent in the product. It attempts to give the wine a relatable feel of two friends who while on a trip to Spain decided to start a business importing wine. It uses a parasocial type of relationship commonly seen on social media, where one is able to glimpse into another's life and is able to build an affinity with them. While this too is a branding strategy, it also goes back to one of the central ideas of new world BiB using narrative as a marketing tool in package design. In that "the great romance of wine goes beyond the product itself; it goes to the passion of the people involved in making it" (Arnold, cited in Scholes, 2010, p 258)

Gestalt principles: The box is monochrome black, with only the white lines of the comic and texts to break it up. The grape varietal is presented with prominent lettering, but otherwise the box communicates little, without an observer deciding to actually read the comic. The black colour is a common and traditional choice for a red wine box, and it is worth noting that the Everyday Wine brand has other wines, such as a rosé, with exactly the same comic, with the wine type and grape varietal changed as is the packaging which is pink, with a white handle giving more traditional feminine connotations. This brand is clearly relying heavily on colour signalling, at least for observers who do not read the comic.

Notes on grape varietals: Tempranillo.

7.3. Content Analysis - sub-conclusion

Analysis of the semiotics on the selected BiB samples showed the prominent semiotic elements illustrated earlier. The use of colour was notable on boxes A, B and C, in that they all stand in stark contrast to boxes D and E, which are both dark coloured. Black, as well as burgundy red or crimson, are very common choices for red wine packaging. They signal to the observer clearly that the package contains red wine. Choosing a different colour for the BiB loses this particular semiotic signal to the potential consumer, but in return it increases the likelihood of the box standing out against a background of similarly darkly coloured boxes on the supermarket shelf. Box A, Stunt Bros, goes for a sandy yellow, and Box B, Blue Zin, is coloured along the lines of blue jeans -- evoking a relaxing, casual, youthful connotations. Both Box A and Box B stand out against black and dark red burgundy boxes. Box C's white background contrasts even more, while also maintaining the understated

signaling of the box as a whole, as white is, by definition in fact, not “colourful”. Recurring semiotic markers that occurred were flags, or national emblems (such as the Kangaroo).

The next step in the analysis will be the coding procedure followed by the units of analysis that shall be used, that is the way in which the content of the survey can be analysed through the method of content analysis.

7.4. Coding procedure

Ideally what is being sought is a categorization of the phenomena of interest. (Bryman, 2016 p.292). The phenomena in this research is the way that ROO is represented through semiotics, representation and using Gestalt theories on BiB packaging, However Bryman (2016) also states that what is important is not just gathering codes or data, it also essentially comes down to reducing the data to find the relevant information, so that one is able to make sense of it (Bryman, 2016, p.11). The codes will be broken down into several categories, which will be described below. I shall be using the prior mentioned theories to implement and guide the coding procedure by looking for recurring themes. The coding procedure will be broken down into steps, which will be described in the next part of the thesis: Firstly we shall look at what will comprise a unit of analysis, as this will enable a way for the codes to be categorised.

7.4.1. Units of analysis

Content analysis of visual materials needs to be quantitative and objective. It needs to be quantitative in order to be scientifically measured, so that it is able to stand up to scrutiny and ensure its validity. The way this is done is by being systematic, which entails

doing things in a precise manner (Bryman, 2016, p. 284). For this reason a coding schedule shall be implemented and described below in the next section which will explain how a coding schedule will be generated that adheres to the aforementioned concepts of reliability, validity and transparency.

Firstly, the interviews were translated from Danish to English, and then the process of open coding was initiated. The process of open coding involves categorizing large bodies of text into several categories. This open coding procedure focuses on the semantic themes and relationships in the interview responses that allow for categories to be developed. The categories in this case involved searching for recurring themes, the themes in this case looked for recurring words and their respective synonyms, for example the word ‘simple’ which is synonymous with ‘discrete’ or ‘not too flashy’, or the Danish word ‘enkel’ which translates in English to simple or plain. The categories used also identified perceived as inherent likes and dislikes, such as ‘I like Merlot’.

Other categories developed during the coding procedure involved the stylisation, visual depictions on the box and the use of Gestalt theory. These could subsequently be divided into the categories shown in the following table depicted in the coding schedule.

7.4.2. Codes schedule

The coding procedure was started with ‘open codes’. Open coding, as mentioned in the above section regarding units of analysis, is the procedure whereby one will quantify what is deemed qualitative data. After thorough analysis of the survey data certain themes began to emerge; this is what is referred to as ‘open codes’ (Bryman, 2016, p.236) Below are descriptions of the open coded categories derived from the survey answers in Appendix

A. The full coding schedule of the different relevant statements, containing guiding codes from the surveys can be found in Appendix B.

Name of code	Description
<i>Appearance</i>	Describes statements that refer to the appearance of the package designs
<i>Preferences</i>	Describes statements that refer to the expressed wine preferences of the participants
<i>Expectations</i>	Describes statements that refer to the expressed expectations of the participants
<i>Opinions</i>	Describes statements that refer to the expressed opinions of the participants
<i>Considerations</i>	Describes statements that refer to the expressed considerations of the participants in relation to buying wine

After the broad open code categories were constructed, a number of 'closed code' subcategories emerged through a more in-depth reading. These are below.:

Name of code	Belongs to open code	Description
Grape varietal	<i>Preference</i>	Describes statements that refer to participants

		preferences for different grape types
Seriousness	<i>Appearance</i>	Describes statements that refer to participants perception of the "seriousness" of the wine
Most likely to buy	<i>Opinions</i>	Describes statements related to question 4 on what wine the participants would buy out of the 5 available options
Most likely to travel to	<i>Opinions</i>	Describes statements related to question 5 on what country the participants would preferably travel to out of the available options
Best perceived taste	<i>Opinions</i>	Describes statements related to question 6 on what wine the participants think tastes the best
Simplicity	<i>Appearance</i>	Describes statements that refer to the simplicity of the packaging designs
Opinion on "fake" constructed ROO	<i>Opinions</i>	Describes statements that refer to the view of the participants on "fake" or "constructed" ROO. This especially pertains to question 10.
Humor	<i>Appearance</i>	Describes statements that refer to the humor of the packaging designs

Considerations for buying	<i>Considerations</i>	Describes statements that refer to considerations for buying of the participants
Perceived quality	<i>Appearance</i>	Describes statements that refer to the perceived quality of the wine
Perceived price	<i>Appearance</i>	Describes statements that refer to the perceived price range of the wine
Opinion on wine narrative	<i>Opinions</i>	Describes opinions on narratives of package designs
Colouring	<i>Appearance</i>	Describes statements that refer to the colouring of the package designs
Boring design	<i>Appearance</i>	Describes statements that refer to the package designs as being boring
Perceived message directed at people who do not understand wine	<i>Appearance</i>	Describes statements that refer to the package designs being aimed at people who "do not understand wine"
General wine preferences	Preferences	Describes statements that pertain to general preferences in wine besides grape varietal

7.5. Results of survey findings

7.5.1. Box A -Stunt Bros

Two women respondents thought Box A was funny. They were in the 40- 50 segment indicating that the younger you are, the more you like it. So one could propose that arguably the younger segment are more likely to choose it, this was referenced in the limitations section of the study, where it was postulated that doing a study on different generations would yield different results.

No less than two respondents referenced box A as one of the reasons they chose box C, one saying "3 (meaning C) Most Discreet. Never A" and another saying "C cause less circus", clearly referring to the images on box A. Several other respondents used the variations of the word "serious" to explain their choice of C and D, also indicating that they found the other boxes frivolous or silly, possibly with particular emphasis on Box A.

Analysis of the semiotics on the selected BiB samples showed a skewing towards fun and playfulness attributes more closely associated with those under 40 than over it, this is affirmed by the fact that the people in the 40-50 section are the only ones who selected it.

When asked who the respondents thought the box was meant for, the overwhelming consensus was "young people", with one respondent also saying "hipsters", implying the box is for younger, city dwelling people with an ironic detachment to the products they consume. There was a general tone of dismissiveness and condescension among the respondents, one saying it looked like "sodavand", meaning soft drink. One respondent suggested that the marketing department was: "...overly ambitious regarding how optimistic

Australia is liked for its wine." implying a general dismissiveness of Australian wine as a whole, but certainly dismissing the heavy use of Australiana on the box.

One respondent (a 40 to 50 year old man) said it was "American", which could simply be miswritten, but could also indicate that in this respondent's mind, there is little distinction between America and Australia, both being relatively young, English speaking nations, far from Denmark. That implies that having little interest or understanding of Australian (or indeed American) wine culture, the respondent is left with only the most superficial impression of the wine from the design on the BiB

These observations taken together show that the older respondents were not susceptible to the quirky and kitschy design, and perhaps also that Australia is not a place they would usually associate with good wine. However, as two respondents liked it, it also shows that while it might be off putting for some, it can have an eye catching effect for others, though clearly not very much among the 40+ respondents.

7.5.2. Box B- Blue Zin

Overall box Blue Zin was the least favourite, with only one respondent choosing it, based on their prior good experience with Californian wine, as they said. The Americana aesthetic of the box was called "too American" by one respondent, and the many references to 'seriousness' generated in the codes may well have been with this box in mind as a counterpoint. The 'cool' and 'sexy' semiotics that the box invokes appear to have little effect on the respondents. It is worth noting that the album cover, from which the box most likely

has taken its inspiration, was from an album that was very popular in many of the respondents’ youth, but this does not seem to have made much of a difference to any of them. Their general emphasis on 'seriousness' and 'simplicity' seems to be the reason they have more or less ignored Box B, for many of the same reasons as Box A.

The one respondent who did choose it however, said they did so specifically because of their previous good experience with Californian wine, showing a direct correlation between ROO and their choice, and here the Americana of the box would certainly help with catching the eye of a consumer looking specifically for American wine.

7.5.3. Box C- African bay cape red

The overwhelmingly most popular BiB was Box C - ‘South African Bay Cape Red’. This was uniform across the ages and genders. The reasons given for this choice were primarily concerning the simplicity of the design. These included the words ‘simple’ ‘discrete’ (a synonym for simple) and ‘enkel’ the Danish word for simple or plain. These were reflected in the coding under ‘aesthetics’. Though it was the clear stand out among the respondents’ choices, it seems the reason for this was in fact because it did not stand out. The emphasis on simplicity implies that the respondents chose it precisely because it did not make a show of itself, in contrast to at least two of the other boxes. One respondent chose it based on prior experience with South African wine, but most respondents explained their choice simply with it appearing the least showy. It is particularly noteworthy the two respondents who chose it specifically in contrast to Box A, as mentioned above. It seems the emphasis on simplicity is less important on its own, and it appears that the lack of whimsy and flashiness

is primarily the reason for the choice. Not only was it chosen as the most likely to be purchased but it was also labelled the most likely to have a good taste, which suggests that a favourable design will influence people’s perception of the taste as well.

7.5.4. Box D- Diamond Hill

Few people liked the Diamond Hill box, they found the bottle on the label to be condescending or as though they were being talked down to. This can fall into being considered what was coded as ‘perceived quality’ when asked about the fictional terroir/place one respondent declared ‘it’s just a name’. As Juliet said to Romeo in Shakespeare’s ‘Romeo and Juliet’, what is in a name? Based upon the fictional terroirs created by the manufacturer, what does a name mean to the consumers/research participants? A fictionalised terroir resulted mostly in apathy, but also disdain. While some lamented the choice of the word ‘Diamond’ (one respondent said there are more Diamonds in South Africa, one said its to give a ‘shine’ to a bad wine.) Overall the fact that it was not a real place did not seem to impact the choice on why it was not liked.

7.5.5. Box E- Everyday Wine

This Box was not very popular either. One respondent who chose it, chose it for its grape varietal (Tempranillo), specifically because it was not Zinfandel or Merlot. However, when asked specifically about the comic on the box, several respondents did have a positive impression. In fact, the approach of telling a story on the box split the respondents, in that five of them responded positively, and said they liked the idea, one calling it ‘cute’, however

several respondents were very derisive, using words like ‘unserious’ and ‘unprofessional’ while others said that they did not find information about the import process relevant, and would rather hear about the production. Most simply said they weren’t interested in reading a story on a wine box. The theme of the BiB having a ‘condescending’ manner was evident among the respondents who reacted negatively.

After the content analysis of the survey of the BiB the next section of the thesis will be an expanded discussion of these results, followed by the speculated limitations on the study followed by a conclusion.

8. Discussion

Overall the market segment consisted mostly of derision to most of the BiB Box C as discussed was the most popular and also speculated to taste the best. The reflections on this were mostly due to the simplicity of the design. Arguably the placements of the boxes could have affected this, as they were choosing ‘the least bad.’ however in MENY they would also be placed in close proximity.

When looking at the recurring themes of simplicity, the cultural context of the participants as Danes brought to mind the law of Yante, or ‘Janteloven’ is a Scandinavian set of unspoken, unwritten cultural rules, basically encompassing the belief that “don’t think you are anything special and don’t try to stick out’. It is similar to the Australian concept of ‘tall poppy syndrome’ that expresses the belief that ‘all poppies should grow together and one shouldn’t stick out’.

This was reflected upon in a conversation with Danish jewelry designer, and former olderman of the Jeweler's Guild of Copenhagen, Mette Saabye, who undertook the survey and reflected upon the Danish predisposition for simple design and elegance, a concept that has become synonymous with Danish and Nordic design. The results of the survey showing so many respondents drawn to the simple design of Box C, and turned off by the designs considered more garish, might be a reflection of the Danish sensibility of minimalism and simplicity that Nordic design is also famed for.

The market segment for this research thesis had little interest in the differences between California and Australia wines and perceived them as just places 'overseas'. Again the researcher feels that this is attributed to cultural aspects such as the relative wealth of Denmark as a nation and the likelihood that a large section of the population will have travelled., or has the means to do so.

The analysis reveals the personal nature of wine, such as personal preferences of the grape varietal. their own cultural assumptions and understanding of ROO and how this will affect their choices. There are many ways one can discover wine, be it through a trip to South Africa, or a discount bottle found at MENY.

Price is also important to Danes. This was confirmed by a conversation with Birgit and Jørgen Møller-Nielsen of 'Human Aid wine' a non-profit wine from South Africa called 'Libby's Pride' sold in Denmark, who remarked that they had trouble selling their wines due to high Danish taxes and the monopoly the larger supermarket chains have. Those Danes looking for a 'special occasion wine' are more likely to purchase from a vinhandler -- a wine trader, who has both expertise and knowledge with a unique variety of stock, not available

in supermarkets such as MENY. So, when purchasing from a supermarket, price is definitely a factor that needs to be taken into consideration. Which is why the BiB chosen for the study were all in the same price range.

The researcher grappled with the question: is the grape varietal directly correlated to the ROO? Several inferences were made to the grape varietal, and it was mused upon if these would fall into the categories of ‘perceived quality’ ‘grape varial’ or likes and dislikes? because arguably it is somewhat comprised of all of these categories. The overlap of these categories is illustarted by the fact that 5 of the respondents who declared that ROO is very important to them 3 then subsequently then referenced the grape varietal.

However, of the 9 respondents who indicated that ROO was ‘somewhat important’ none of the respondents referenced the grape varietal and out of the 5 respondents who declared that the ROO is very important to them, 3 referenced the grape varietal of the BiB they choose, for example “I like a Merlot from Australia”. This illustrates the importance of both the ROO and the grape varietal.

8.1. Limitations and Ethical Considerations

As with any study addressing the limitations of the results, will both validate the study as well as enabling further research to be conducted. An important factor for consideration in any social research is to acknowledge how one's own personal bias may affect the research. As a white Australian Female I acknowledged my own personal bias towards the quality of Australian wine and the stereo-types of Australia. This is known as the process of reflexivity, whereby the researcher is self reflective and acknowledges their own bias (Bryman, 2012, p.35).

This study carries several limitations or possible considerations that should be kept in mind when interpreting the results. One of the more important ones being that while the study aimed to research the theoretical consumption of new world BiB wines among consumers over the age of 40 in general, it was for logistical reasons limited to Danish wine drinkers. While it is reasonable to assume that Danes might be comparable to other Northern European countries culturally, There is still a particular Danish drinking culture that may impact the results.

These cultural differences may affect both general consumption of alcohol but also the understanding of the narratives, semiotics and general symbolism of the packaging. It is furthermore very probable that the packaging, being that it was repackaged in Denmark specifically, is aimed at Danes or Northern European in particular, which may limit the results in some fashion. Further studies will have to be undertaken to determine if this is the case. The dataset of 20 participants in the survey is adequate for this particular case study. However, for more generalizable results aimed at changing marketing and branding practices, a larger dataset might have resulted in more relevant results.

As with anything investigating human behaviour there are obvious concerns to be had regarding the use of the research. It is clear that anything that furthers the manipulation of consumers through marketing into buying specific products can be considered questionable or unmoral depending on one's views, though this research remains largely neutral in that respect. It is certainly also possible to question the 'false' narratives and imagined ROOs of the wine packaging, as to some degree it could be considered misleading in regard to the consumers. Showing how it affects the consumers might compound the issue, but it also sheds some insight into how this may occur.

Another important factor to mention is that this research was conducted during a pandemic. The ongoing corona crisis has proven to affect people's alcohol consumption and general psychology, including affecting their buying habits, as has been seen with hoarding of items or where in Australia alcohol sales were restricted and in Denmark where alcohol sales were not permitted after 10pm. Thus it is not unlikely that the pandemic might have somewhat influenced the results and some differences might have occurred had the global situation been more stable and secure.

This study only used red wine BiB. This may be considered a limitation as it does not take into account white wine BiB. So it can not be confirmed if white wine consumers would respond differently to the packaging, or if the marketing would be differently. However, the researcher stands by the decision to choose only to use red wine BiB as the stated varietal preferences could arguably skew the results, however a study containing both red and white wines could have been an option.

Regarding the privacy of the survey participants. Every effort was made to keep the data anonymous. The participants were not uniquely identified in any way except for one whose IP was listed. Regarding SurveyMonkey the web application used to gather and analyze the data, it is a well regarded and legitimized survey and it is unlikely that the data has been corrupted by any third party or paid participants that might have altered the results. The assumption is made that all respondents answered truthfully as there were no advantages as to do so otherwise.

9. Conclusion

New-world wines show no signs of ageing gracefully, while their reception is unpalatable amongst this market segment of over 40s. What is defined as the old-world will also undergo systemic changes, as cultural changes manifest and current generations adapt to new sentiments and blurred lines of what constitutes a ROO, which is arguably currently already being created and manipulated by third party vendors. Overall this study concedes to the cultural factors of wine as a globalised, generational and cultural product.

With the current trend for BiB not looking likely to dissipate any time soon, especially when considering global shifts towards greener options, it still argues that ROO continues to play an important part of branding in package design of new-world wines, other factors are also significantly important, which can be the design elements of the packaging, and also the personal taste of the individual.

The old maxim of 'don't judge a book by its cover' is not appropriate here because wine drinkers have no other option when buying wine in a supermarket, the only way they CAN judge the BIB is based on the label as they don't actually know what the wine will taste like -- unless they have tasted it before and are a repeat buyer. So cultural assumptions, ROO, representation, and their branding aspects continue to currently play a significant role in how BiB is perceived by this market segment.

While you can't teach an old dog new tricks, branding techniques can certainly be adapted when they are based upon the market segment they are targeted to.

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Appendix A

Survey Results:

Questions:

Q.1

Hvilket køn er du?

(What gender are you?)

Available options: Male, Female, Other

Q.2

Hvor gammel er du?

(How old are you?)

Available options: 40-50, 51-60, 61-70, 71+

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin?

(How important is the region of origin for you when you buy wine?)

Available options: Not important, Somewhat important, Very important

Q.4

Skriv her hvilken af de 5 kasser (A, B, C, D, E) du ville købe, og sig et par ord om hvorfor.

(Write here which of the 5 boxes you would buy, and say a few words about why.)

See Appendix C.

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika og Spanien. Hvilke af disse steder ville du være mest interesseret i at rejse til?

(The wines above are from South Australia, California, South Africa and Spain. Which of these places would you be most interested in travelling to?)

Q.6

Skriv her hvilken af vinene ovenfor du forestiller dig smager bedst, og hvorfor.

(Write here which of the wines above you imagine tastes the best and why.)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten.

(Write here what you think of the comic, and whether it makes you feel more connected to the manufacturer)

Concerns Box E.

Q.8

Skriv her hvem du tror producenterne er og hvem du tror de henvender sig til.

(Write here who you think the manufacturers are, and who you think they are trying to appeal to.)

Concerns Box A.

Q.9

Skriv her hvad du synes om kassen ovenfor og hvad du synes om at den har et billede af en vinflaske på forsiden.

(Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Concerns Box D.

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved at Diamond Hill ikke er et rigtigt sted?

(Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several manufacturers in South Australia. What do you think of this, knowing Diamond Hill is not a real place?)

Concerns Box D.

Respondent no. 1

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Lidt (Somewhat)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C - ser mest seriøs ud. (C - Looks the most serious)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from South Australia, California, South Africa and Spain. Which of these places would you be most interested in travelling to?)

- B - Californien, USA

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

E - tremperanillo druen er en af mine favoritter (The Tremperanillo grape is one of my favorites)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Det er helt - signalere dog ikke seriøs vin. (It is complete (I think this is a mistake) – Does not, however, signal serious wine)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Party folk (Party people)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Prøver at virke som et dyrt produkt. Men det er det ikke. (Is trying to appear as an expensive product. But it isn't)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Det betyder ikke noget. Smagen vil altid være det vigtigste. (It doesn't matter. The taste will always be most important.)

Respondent no. 2

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 71+ år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Ikke vigtig (Not important)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

Jeg ville nok vælge D ud fra udseendet. Den virker mest seriøs (I would probably choose D, based on the look of it. It seems the most serious.)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- C - Sydafrika

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

Fortsat D dels pga udseendet, dels fordi Merlot er min yndlingsdrue (Still D because of the look. Partly because Merlot is my favorite grape.)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Det korte svar er nej. Det virker useriøst til min smag (The short answer is no. It feels un-serious (frivolous/childish) for my tastes.)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Umiddelbart virker den som australsk med kænguruer og krokodiller (the immediate impression is that it's Australian with kangaroos and crocodiles.)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Absolut. Det udstråler en vis seriøsitet. (Absolutely. It radiates a certain seriousness.)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved

Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Det betyder nok ikke så meget som chateau på en fransk vin (It probably isn't as important as the Chateau of a French wine.)

Respondent no.3

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 51 - 60 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Lidt (A little)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- E - Spanien

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C - Et simpelt og stiligt design (C – A simple and stylish design)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Sjovt design og noget der viser en frisk tilgang til vin. Jeg tror denne her er det næstbedste design. (A fun design, and something that shows a fresh approach to wine. I think this is the secondbest design)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Det er svært at gennemskue hvem der står bag denne vin. Det nostalgiske virker mere som et reklametrick end noget der reelt betyder noget for producenten. (It is difficult to see who has produced this wine. The nostalgia seems more like a ad gimmick than something genuinely important to the producer)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Jeg synes at pap-embalmer med vinflasker virker tacky. De prøver at få det til at se dyrt ud, men det har den modsatte effekt. En god vin er det samme værd uanset om den er i en papkasse eller en flaske. Derfor vil et simpelt og stiligt design baseret på flaskeetiketten virke bedre end et billede af flasken. Det er som om den ikke vil stå ved hvad den er. (I think cardboard packaging with wine bottles on it seems tacky. They are trying to make it look expensive, but it has the opposite effect. A good wine is worth the same, regardless of whether it's in a cardboard box or a bottle. Therefore, a simpelt and stylish design based on the bottle lable would work better than a picture of the bottle. It is as though it doesn't want to stand by what it is.)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Det virker billigt og giver indtryk af lavkvalitet. (It seems cheap and gives an impression of low quality)

Respondent no. 4

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 51 - 60 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Meget (A lot)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C - designet og druen (C – The design and the grape)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- C - Sydafrika

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C druen altså smagen på vinen. Jeg er ikke til alt for søde kraftige vine (C. the grape, that is, the taste of the wine. I am not partial to too strongly sweet wines)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Nej historien fortæller om producenten ikke om vinen og det er den jeg vil vide noget om (No, the story is about the producer, not the wine, and that's the thing I want to know about)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Australiere - folk der er interesseret i Australien (Australians – People who are interested in Australia)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en

vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Den sorte farve giver et indtryk at at det er en tung vin. Det vil være mere relevant at bruge et motiv af landskabet hvor druen er høstet (The black colour gives an impression that it is a heavy wine (that means sweet I think). It would be more relevant to use a picture of the landscape where the grape is harvested)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Jeg vil klart foretrække at man bruger det rigtige navn på det sted / distrikt hvor vinen er fra (I would definitely prefer that they use the real name of the place/district where the wine comes from)

Respondent no. 5

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

Lidt (A little)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C, ser enkel ud. Er ikke god til vin på kasse generelt (C – Looks simple. I'm not good at wine

in box in general)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- E - Spanien

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write her which of the wines above you imagine tastes the best and why.)

B, et på en god drue (B, is a good grape)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Humor er en god ting, som innocent juice sælger på tegningerne (Humour is a good thing. Like Innocent Juice sells itself on the drawings)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Mig pga af druen. Kassen udsender nostalgiske vibes (Me, because of the grape. The box radiates nostalgic vibes)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Næ, den der lidt kedelig ud (Nah, it looks kinda boring)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Spøjst (Weird)

Respondent no. 6

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Meget (A lot)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C. Den ser mindst supermarkedsagtig ud (C. It looks the least supermarket)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- C - Sydafrika

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C, de andre ser billige ud (C. The others look cheap)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel

more connected to the producer.)

Det er usaglige. Det skal være producenten selv der vælger at sælge sin vin i box (It is unprofessional. It should be the producer themselves who chooses to sell their wine in box)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Aner ikke hvem der laver vinen. Henvender sig til folk helt uden nogen forstand på vin. Zinfandle har aldrig været en "premiere." D (No idea who makes the wine. It is appealing to people without any knowledge of wine. Zinfandle has never been a "Premiere".

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Den er lavet for at se eksklusivt og dyr ud. Flasken gør hverken fra eller ti (It's been made to look exclusive and expensive. The bottle does nothing one way or the other)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

At det er for at pynte på kedelig/dårlig vin (That it is to put a shine on a boring/bad wine)

Respondent no. 7

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 51 - 60 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Meget (A lot)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

E, fordi det ikke er zinfandel eller merlot (E, because it isn't Zinfandel or Merlot)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- E - Spanien

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

E, fordi den er ikke merlot eller syraz (E, because it isn't Merlot or Syraz)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Fin og enkel historie uden de store dikkedarer (Fine and simple story, without frills)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Fra Australien festlige folk (From Australia, party people)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en

vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Kassen er meget kedelig og med vinflaske på virker det som om den vil gøre godt for at den ikke er kommet i flaske (The box is really boring, and with a bottle on it, it seems to try and make up for the fact that it doesn't come in a bottle)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Pseudo aktigt , føler mig snydt (Pseudo-like, I feel cheated)

Respondent no. 8

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Lidt (A little)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C cause less circus

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- C - Sydafrika

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write her which of the wines above you imagine tastes the best and why.)

More simple package

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Yes! I like stories!

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Ok I also like the cartoons here. And I am able to read that the wine is aussie. I like that they seem to avail of humor

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Prob not. Not very drawn to it. In doubt whether I drank it before

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Det vidste jeg ikke. Tja bum - hvad er det så? (I did not know that. Well there – What is it then?)

Respondent no. 9

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Ikke vigtig (Not important)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

E - I can read the cartoon on the packaging while no one is talking to me

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- A og D - Syd Australien

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C - I like white wine and it's a white box (containing red wine)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Yes, it makes me feel like David's an idiot, which is very relatable

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here

who you think the producers are, and who you think they are appealing to.)

I think the marketing department is overly ambitious regarding how well liked Australia is for its wine

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

It makes it easy to see the box contains wine and maybe they also make bottles.

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

That's ok, it's just a name like anything else

Respondent no. 10

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Meget (Very)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C, fordi det er det eneste blend, jeg formoder jeg ville kunne lide. (C, because it is the only blend I assume I'd like)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- B - Californien, USA

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C - Se ovenfor :) (C – See above)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Det virker som et plat marketing gimmick, så nej. (It seems like a dumb marketing gimmick, so no)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Lav-kvalitetsproducent, henvender sig til folk uden større forståelse for vin. (Low quality producer, appeals to people without much knowledge of wine)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Det gør ikke rigtig noget for mig, udover at jeg måske synes den er mere praktisk end den samme mængde vin i flasker. (It doesn't really do anything for me, perhaps apart from the fact that I might think it is more practical than the same amount of wine in bottles)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved

Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Diamond Hill har i forvejen negative association hos mig, men nu ved jeg da det :) (Diamond Hill already has a negative connotation for me, but now, at least, I know that)

Respondent no. 11

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 71+ år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Ikke vigtig (Not Important)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C den er enkel (C, It is simple)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- C - Sydafrika

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C en fornemmelse (C, just a feeling)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Nej det gør ikke indtryk (No, it doesn't make an impression)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Australien unge (Australia, Young people)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Pæn enkel (Pretty, simple)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Lige gyldigt (Irrelevant)

Respondent no. 12

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Lidt (A little)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C - kassen ser simpel ud (C – The box looks simple)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- B - Californien, USA

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C - samme årsag som før. Embalagen er simpel og det tiltaler mig (C – Same reason as before. The packaging is simple and that appeals to me)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Slet ikke. Jeg gider ikke at læse historier på papvine. (Not at all. I don't want to read stories on cardboard wine)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Det ser ud som sodavand - henvender sig til teenagere (It looks like a soft drink. Appeals to teenagers)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

ja. jeg får indtryk af at det er den samme vin som på flaske, som nu er i pap (Yes, I get the impression that it is the same wine as in bottle, now in a cardboard box)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Navnet betyder noget, hvis jeg kender stedet i forvejen. ellers ikke. (The name means something if I already know the place, otherwise not)

Respondent no. 13

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Ikke vigtig (Not Important)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C. Indpakningen ser mest tiltalende ud (C – The packaging looks the most appealing)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of

these places would you be most interested in travelling to?)

- A og D - Syd Australien

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C. Den ser dyrest ud (C- It looks the most expensive)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Cute tegneserie. Producenten bliver personliggjort (Cute comic. The producer is personalized)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Stunt Bros. Folk der kan lide retro (Stunt Bros. People who like retro)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Kassen er ok, kan godt lide farvevalg. Syntes den ville være flottere uden vinflasken (The box is okay. I like the choice of colours. I think it would look better without the wine bottle)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Jeg ville foretrække et andet navn (I would prefer a different name)

Respondent no. 14

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Meget (Very)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

Ved første indtryk C, men er merlotmand, så ved nærmere eftertanke nok D. (First impression C, But I'm a Merlot man, so after some more thought, probably D)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- E - Spanien

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

D. Er ikke glad for zinfandel (D. I don't care for Zinfandel)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Jeg føler mig ikke mere forbundet med producenten. Er mere interesseret i hvordan den

produceres og ikke hvordan den er kommet fra a til b (I don't feel more connected to the producer. I am more interested in how it's produced, and not how it has gotten from A to B)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Amerikansk, henvender sig antageligt til den yngre målgruppe - nok kvantitet frem og kvalitet (American. Presumably appeals to the younger costumers – Probably quantity over quality)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Det giver mening, at de viser at det er en vin som rent faktisk også sælges pr. flaske og ikke udelukkende på pap. (It makes sense that they show that it is a wine that actually also sold in bottles, and not only in cardboard)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Navnet siger mig ikke rigtig noget, tror ikke sådan umiddelbart at jeg havde forestillet mig at diamond hill var et sted (The name doesn't really mean anything to me, I don't really think that I had imagined that Diamond Hill was a place)

Respondent no. 15

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Lidt (A little)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

A because box looks funny

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- B - Californien, USA

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

Don't know

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Doesn't speak much to me

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Australian based on kangaroo and crocodile on box. Probably for younger people

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it

having a bottle on the cover.)

A bit boring design. I don't care if it has a bottle on it

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

I don't care much

Respondent no. 16

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 61 - 70 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Lidt (A little)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

3 - most discreet. Never A.

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- E - Spanien

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write her which of the wines above you imagine tastes the best and why.)

D, because I like shiraz and Merlot

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Not serious

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

No idea about the producer. I don't like mixing cartoons with wine, not serious.

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

It appears more serious, but it's the colour, not the wine bottle

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Don't care about that

Respondent no. 17

Q.1

Hvilket køn er du? (What gender are you?)

- mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 71+ år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Lidt (A little)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

C - Wine from ZA is often good and priced fairly, and the box is not too flashy

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- C - Sydafrika

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

C - As it is from ZA, so at simikar price it would often be of better Quality

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Such a thing do not belong on a winebox

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here

who you think the producers are, and who you think they are appealing to.)

Obviously Australian. Directly at person of an age that do not drink wine

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

The signal is a heavy red wine. Not my taste

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

There are more diamonds in ZA than in Australia. So not a good choice for a name

Respondent no. 18

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Ikke vigtig (Not important)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

D, ligner mest vin (D, looks the most like wine)

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- A og D - Syd Australien

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write her which of the wines above you imagine tastes the best and why.)

D, ligner mest vin (D, looks the most like wine)

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

Ligner ikke vin, vil ikke se på historien (Doesn't look like wine. Don't want to look at the story)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Cirkus, unge (Cirkus, young people)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Ja, ligner vin (Yes, looks like wine)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think

of this, knowing Diamond Hill is not a real place?)

Lige meget (doesn't matter)

Respondent no. 19

Q.1

Hvilket køn er du? (What gender are you?)

- Kvinde (Woman)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Lidt (A little)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

a) I think the other ones looks like either heavy wines or the one with jeans too american

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- B - Californien, USA

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

B) have experience with Californian wine being good

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

I like the idea but for this product it's not well executed and I don't feel closer to the producent

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

I think both producent are younger people and the wine is for younger people

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Yes - I don't think this wine bottle looks tempting, but if it was more nice it'd make a difference with a nice looking bottle

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Think it's a not so awesome made up name

Respondent no. 20

Q.1

Hvilket køn er du? (What gender are you?)

- Mand (Man)

Q.2

Hvor gammel er du? (How old are you?)

- 40 - 50 år

Q.3

Hvor vigtig er ophavsregionen for dig når du køber vin? (How important is the region of origin for you when you buy wine?)

- Ikke vigtig (Not important)

Q.4

Skriv her hvilken af de 5 kasser (a,b,c,d,e) du ville købe, og sig et par ord om hvorfor. (Write here which of the 5 boxes you would buy, and say a few words about why.)

d

Q.5

Vinene ovenfor er fra Syd Australien, Californien, Sydafrika, og Spanien. Hvilke af disse steder vil du være mest interesseret i at rejse til? (The wines above are from ... Which of these places would you be most interested in travelling to?)

- B - Californien, USA

Q.6

Skriv her hvilke af vinene ovenfor du forestiller dig smager bedst, og hvorfor. (Write here which of the wines above you imagine tastes the best and why.)

d

Q.7

Skriv her hvad du synes om tegneserien, og hvorvidt det gør om du føler dig mere forbundet med producenten. (Write here what you think of the comic, and whether it makes you feel more connected to the producer.)

meh, ikke rigtigt (Meh, not really)

Q.8

Skriv her hvem tror du producenterne er, og hvem du tror de henvender sig til. (Write here who you think the producers are, and who you think they are appealing to.)

Hipsters, til hipsters (Hipsters, for hipsters)

Q.9

Skriv her hvad du synes om kassen ovenfor, og hvad du synes om at den har et billede af en

vinflaske på forsiden. (Write here what you think of the above box, and what you think of it having a bottle on the cover.)

Giver indtryk af at den fås i flaske også og måske har lidt bedre kvalitet. Tænkt mere over design (Gives an impression that it comes in bottle too, and maybe is of better quality. More thought has been given to design)

Q.10

Diamond Hill er navnet som de danske importører har givet til et mærke af vin som de importerer fra flere producenter i Syd Australien. Hvad synes du om dette, når du ved Diamond Hill ikke er et rigtigt sted? (Diamond Hill is the name the Danish importer has given to a brand of wine that they import from several producers in S.A. What do you think of this, knowing Diamond Hill is not a real place?)

Tænkte ikke det var et rigtigt sted (Didn't think it was a real place)

BiB Wines

A. Stunt Bros

Front/back:



Sides:



Top:



Bottom:



B. Blue Zin

Front/back:



Sides:



Top:

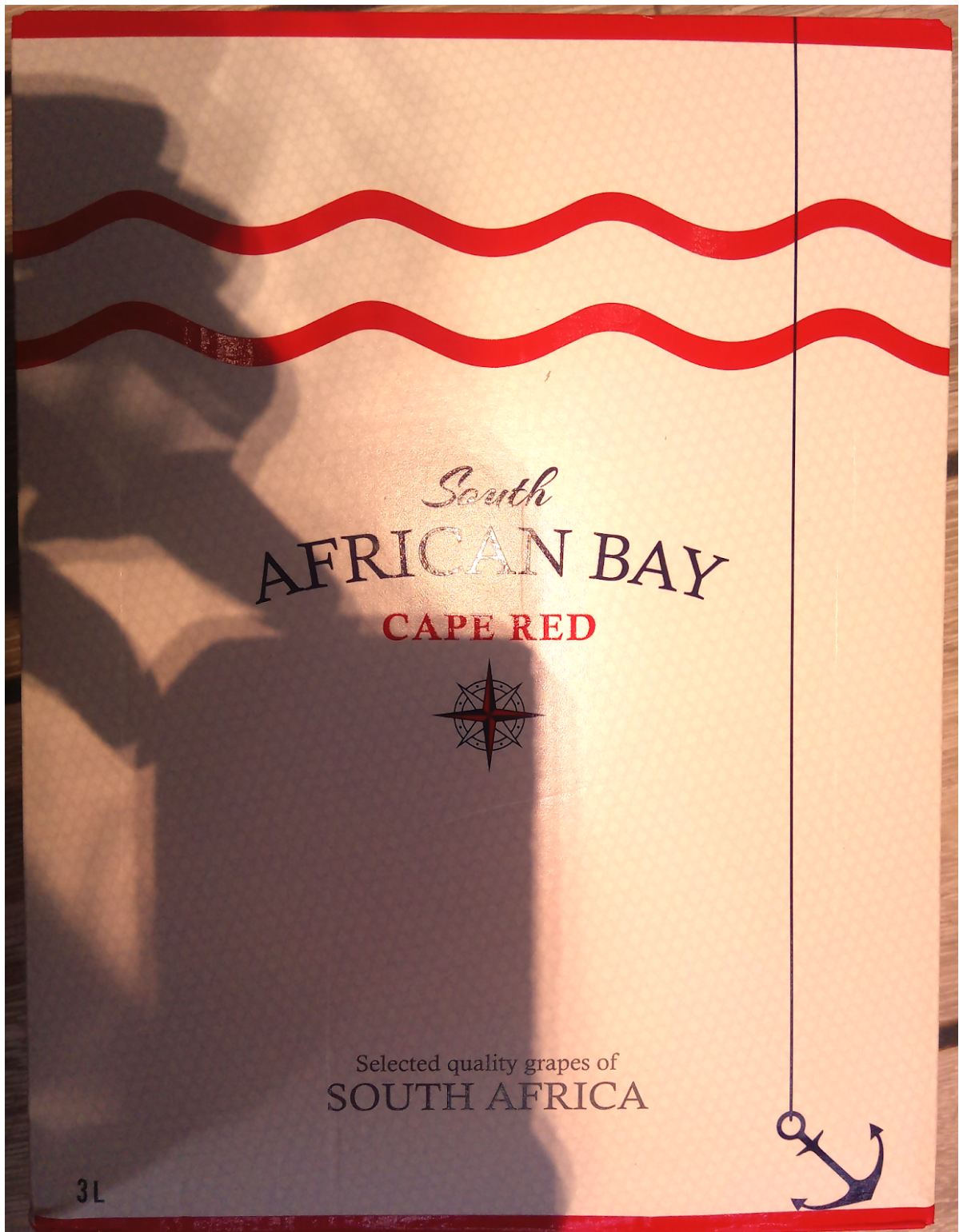


Bottom:



A. Africa Bay Cape Red.

Front/back:



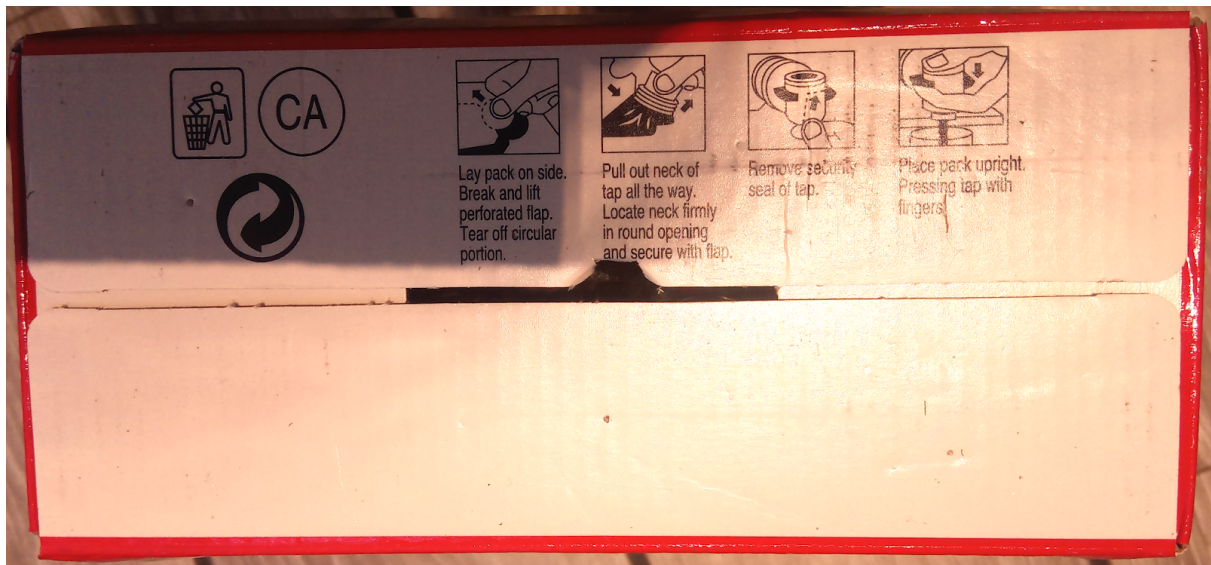
Sides:



Top:



Bottom:

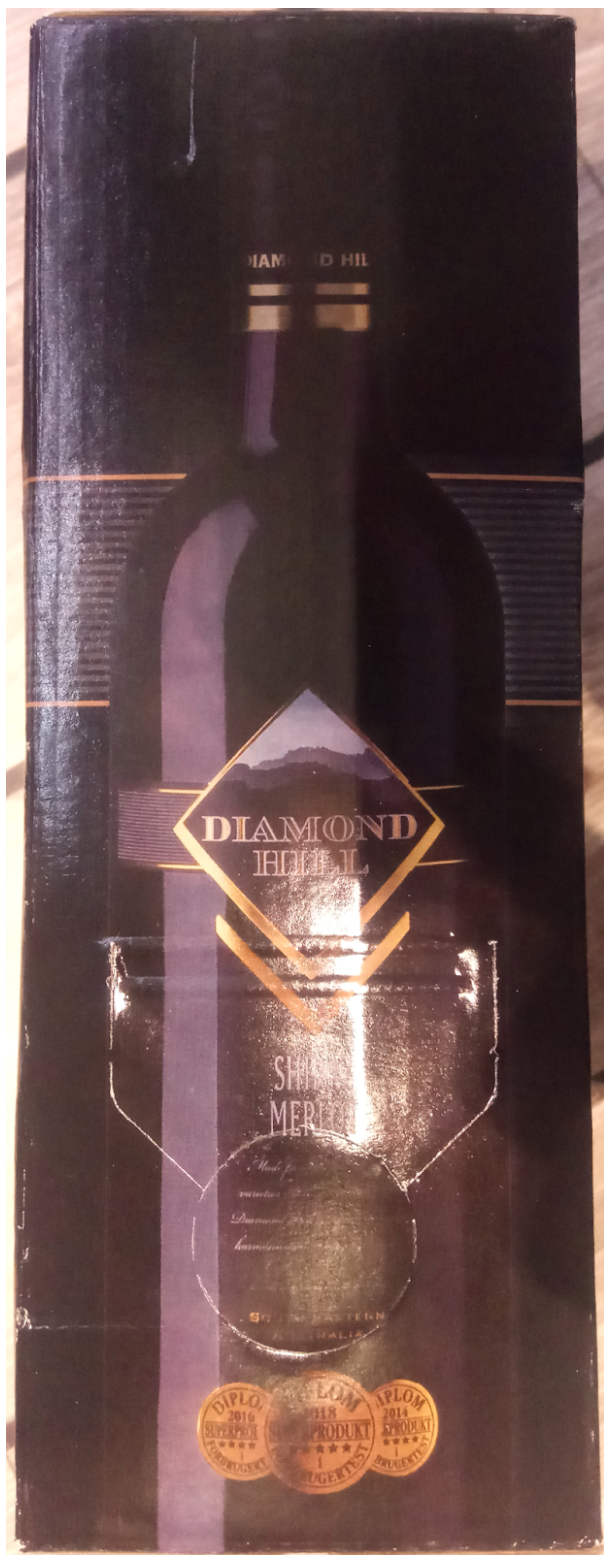


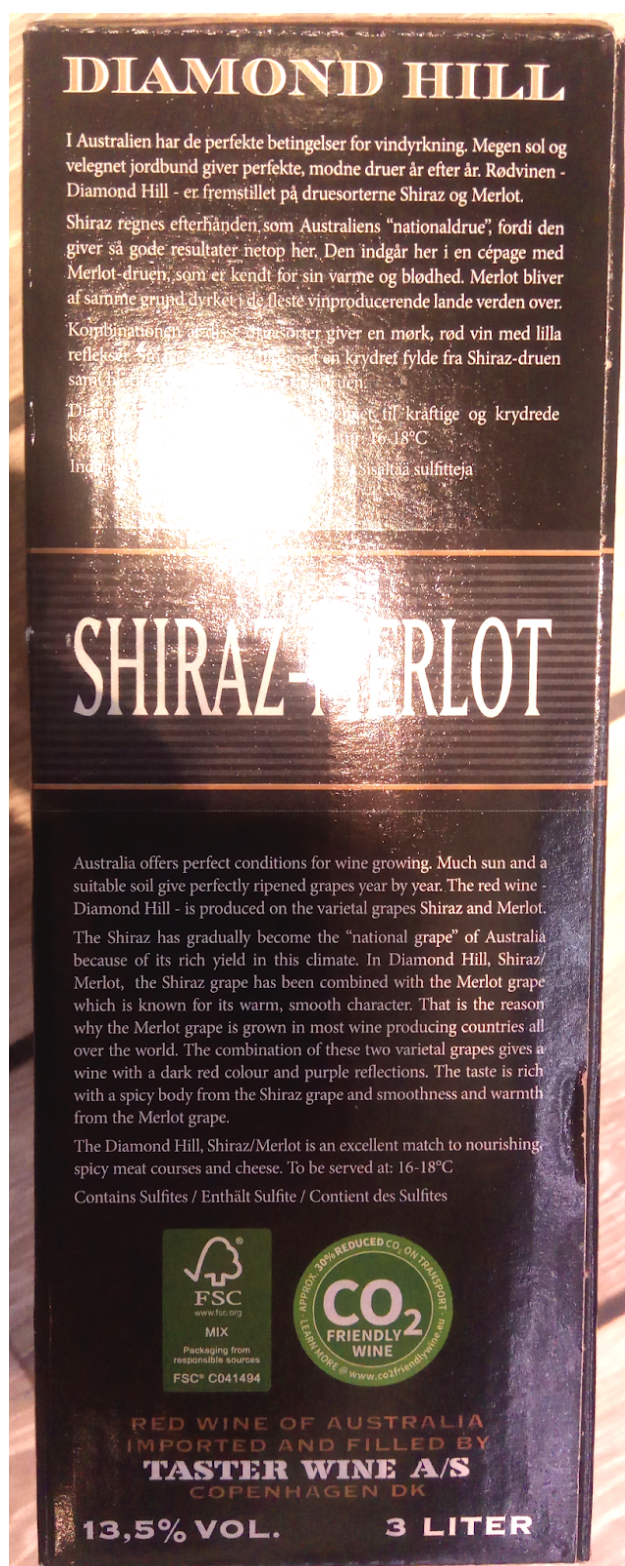
B. Diamond Hill

Front/back



Sides:





Top:



Bottom:



C. Everyday Wines

Front/back:



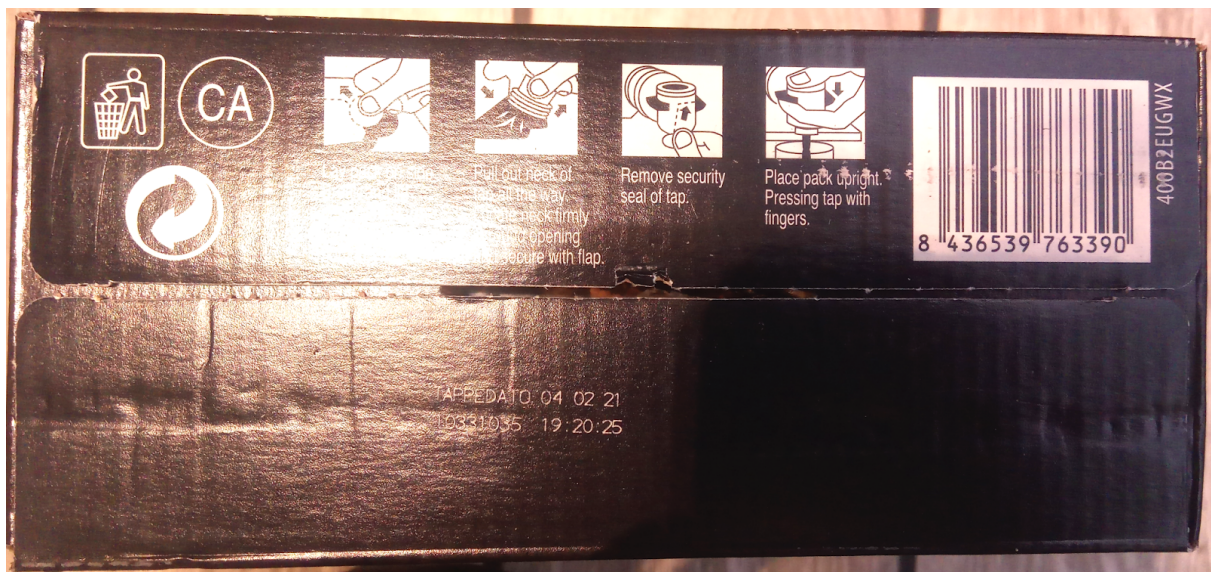
Sides:



Top:



Bottom:



Appendix B

Survey Coding

Age group 40-50:

	Name of code	<i>Grape varietal</i>	<i>Seriousness</i>	<i>Most likely to buy</i>	<i>Most likely to travel to</i>	<i>Best perceived taste</i>
Female	Very important	"Zinfandel has never been a 'premiere' (grape)"		"C"	"C"	"C"
	Somewhat important	"B is a good grape" (speaking of Zinfandel grape)	"...box looks funny" (positive opinion on A), "Humour is a good thing. Like Innocent Juice sells itself on the drawings" (speaking of A), "C - cause less circus", "Ok I also like the cartoons here... ..I like that they seem to avail of humour" (Speaking of box E)	"A", "C", "C"	"B", "E", "C",	"B"
	Not important			"C"	"A", "D",	"D",

Male	Very important	"But I'm a merlot man, so after some thought probably D" (choosing between C and D). I don't care for Zinfandel", "Because it is the only blend I assume I'd like." (speaking of C)		"D", "C"	"E", "B",	"D", "C"
	Somewhat important	"The tempranillo grape is one of my favourites"	"C - Looks the most serious", "Does not, however signal serious wine." (speaking of A)	"C", "C"	"B"	"C", "E"
	Not important			"E"	"B", "A", "D",	"C"

	Name of code	<i>Simplicity</i>	<i>Opinions on fake/constructed ROO</i>	<i>Considerations for buying</i>	<i>Perceived quality</i>	<i>Perceived price</i>
Female	Very important		"That it is to put a shine on a boring/bad wine"		"C. It looks the least supermarkety", "C. The others look cheap."	"C. The others look cheap."
	Somewhat important	"Looks simple" (speaking of C),	"I don't care much"			

		"More simple package" (unclear what box)				
	Not important					"D - it looks the most expensive",
Male	Very important			"I might think it is more practical than the same amount in bottles" (speaking of BiB wine)	"Probably quantity over quality" (speaking of Box A), "Low quality producer" (speaking of Box E)	
	Somewhat important	"The box looks simple" , "The packaging is simple and that appeals to me",	"Navnet betyder noget hvis jeg kender stedet i forvejen, ellers ikke", "It doesn't matter. The taste will always be most important"			"Is trying to appear as an expensive product. But it isn't" (speaking of D)
	Not important		"That's ok, it's just a name like anything else "			

	Name of code	<i>Opinions on wine narrative</i>	<i>Colouring</i>	<i>Boring design</i>	<i>Perceived message directed at people who do not understand wine</i>	<i>Young people</i>	<i>Nostalgia</i>
Female	Very important				"It is appealing to people without any knowledge of wine" (speaking of E)		
	Somewhat important	"I like stories!" (speaking of A)		"A bit boring design" (speaking of Box D), "It looks kinda boring" (speaking of D)			
	Not important	"Cute comic. The producer is personalized",	"I like the choice of colours" (in relation to black colour),				

Male	Very important	"I am more interested in how it is produced and not how it got from A to B",			"Appeals to people without much knowledge of wine" (Speaking of Box E)		
	Somewhat important	"I do not want to read stories on cardboard wine"					
	Not important						

Age group 51-60:

	Name of code	<i>Grape varietal</i>	<i>Seriousness</i>	<i>Most likely to buy</i>	<i>Most likely to travel to</i>	<i>Best perceived taste</i>
Female	Very important	"C, the grape that is", "E, because it isn't Zinfandel or Merlot", "E , because it isn't Merlot or Syraz"	"From Australia, party people" (Speaking of E)	"C", "E"	"C", "E"	"C", "E"
	Somewhat important					
	Not important					
Male	Very important					
	Somewhat important		"A fun design and something that shows a fresh approach to wine. I think this is the	"C"	"E"	"C"

			secondbest design" (speaking of A)			
	Not important					

	Name of code	<i>Simplicity</i>	<i>Opinions on fake/constructe d ROO</i>	<i>Considerati ons for buying</i>	<i>Perceived quality</i>	<i>Perceived price</i>
Female	Very important		"I would definitely prefer that they use the real name of the place/district where the wine comes from", "Pseudo-like, I feel cheated"			
	Somewhat important					
	Not important					
Male	Very important					

	Somewhat important	"C - A simple and stylish design."	"It seems cheap and gives an impression of low quality"		"I think cardboard packaging with wine bottles on it seems tacky. They are trying to make it look expensive, but it has the opposite effect." (Speaking of D)	"I think cardboard packaging with wine bottles on it seems tacky. They are trying to make it look expensive, but it has the opposite effect." (Speaking of D)
	Not important					

	Name of code	<i>Opinions on wine narrative</i>	<i>Colouring</i>	<i>Boring design</i>	<i>Perceived message directed at people who do not understand wine</i>	<i>Young people</i>	<i>Nostalgia</i>
Female	Very important	".. The story is about the producer, not the wine, and that's the thing I want to know about"	"The black colour gives an impression that it is a heavy wine. It would be more relevant to use a picture of the landscape where the grape is	"The box is really boring..." (speaking of D)			

			harvest ed (Speaki ng of D)				
	Somewha t important						
	Not important						
Male	Very important						
	Somewha t important						
	Not important						

Age group 61-70:

	Name of code	<i>Grape varietal</i>	<i>Seriousness</i>	<i>Most likely to buy</i>	<i>Most likely to travel to</i>	<i>Best perceived taste</i>
Female	Very important					
	Somewhat important	"D, because I like shiraz and merlot"	"Not serious" (Speaking of E), "I don't like mixing cartoons with wine, not serious" (Speaking of A), "It appears more seriousness but it's the colour not the wine bottle" (Speaking of D)	"3 (C?)", "Never A"	"E"	"D"

	Not important					
Male	Very important					
	Somewhat important					
	Not important					

	Name of code	<i>Simplicity</i>	<i>Opinions on fake/constructed ROO</i>	<i>Considerations for buying</i>	<i>Perceived quality</i>	<i>Perceived price</i>
Female	Very important					
	Somewhat important		"Don't care about that"			
	Not important					

Male	Very important					
	Somewhat important					
	Not important					

	Name of code	<i>Opinions on wine narrative</i>	<i>Colouring</i>	<i>Boring design</i>	<i>Perceived message directed at people who do not understand wine</i>	<i>Young people</i>	<i>Nostalgia</i>
Female	Very important						
	Somewhat important		"It appears more seriousness but it's the colour				

			r not the wine bottl e" (Spea king of D)				
	Not important						
Male	Very important						
	Somewha t important						
	Not important						

Age group 71+:

	Name of code	Grape varietal	Seriousness	Most likely to buy	Most likely to travel to	Best perceived taste
Female	Very important					

	Somewhat important					
	Not important			"C"	"C"	"C"
Male	Very important					
	Somewhat important		"Such a thing does not belong on a winebox" (Speaking of E)	"C"	"C"	"C - As it is from ZA, so at similar price it would often be of better quality"
	Not important	"Merlot is my favourite grape"	"I would probably choose D, based on the look of it", "It feels childish for my tastes" (Speaking of E), "It radiates a certain seriousness" (Speaking of D)	"D"	"C"	

	Name of code	<i>Simplicity</i>	<i>Opinions on fake/constructed ROO</i>	<i>Considerations for buying</i>	<i>Perceived quality</i>	<i>Perceived price</i>
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Female	Very important					
	Somewhat important					
	Not important	"Pretty, simple" (Speaking of Box D), "C, It is simple"	"Irrelevant"			
Male	Very important					
	Somewhat important				"C - As it is from ZA, so at similar price it would often be of better quality"	"C - Wine from ZA is oftenpriced fairly"
	Not important					

	Name of code	Opinions on wine narrative	Colouring	Boring design	Perceived message directed at people	Young people	Nostalgia
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					<i>who do not understand wine</i>		
Female	Very important						
	Somewha t important						
	Not important						
Male	Very important						
	Somewha t important		"The signal is a heavy red wine. Not my taste " (Spea king of D, possi bly not colou ring but gener al				

			design)				
	Not important						