

The Intrinsic Dimensions of Wine Quality: An Exploratory Investigation

Stephen Charters
Edith Cowan University
100 Joodalup Drive
Joodalup WA 6027

Telephone: +61 8 9400 5047
Facsimile: +61 8 9400 5840
Email: s.charters@ecu.edu.au

Dr Simone Pettigrew
Edith Cowan University
100 Joodalup Drive
Joodalup WA 6027

Telephone: +61 8 9273 8227
Facsimile: +61 8 9400 5840
Email: s.pettigrew@ecu.edu.au

Abstract

There is considerable uncertainty in the marketing literature regarding the processes by which consumers perform product quality assessments. The study reported in this paper explored the process of product quality assessment in the context of wine consumption in Australia. Wine provides an interesting case study as it has received little research attention in the past and as an aesthetic product it has the potential to provide insight into the quality assessment process for other aesthetic goods. Interviews and focus groups were conducted with a total of 103 consumers, producers and wine-industry mediators. Numerous intrinsic quality dimensions were identified, which interact in quite complex ways. Of greatest importance to interviewees appeared to be the pleasure derived from wine consumption, which seemed to have a close relationship with favourable perceptions of a wine's taste. This provides a contrast to the discussions of wine quality to be found in the wine literature where the focus is more on cognitive elements of wine quality evaluation, such as complexity or ageing potential. Further it seems that drinkers' levels of involvement with the product are critical to their description of wine quality dimensions.

Introduction

There is considerable uncertainty surrounding product quality in academic discussions of the topic. A standard dictionary will contain around a dozen definitions of quality (Delbridge & Bernard, 1998), and it is normal for those who examine the topic to acknowledge this wide range of interpretations (for instance Garvin, 1984; Steenkamp, 1990; Zeithaml, 1988).

It has been observed that it is easier to deal with some of the more tangible correlates of quality than to reflect on the precise nature of quality itself (Garvin, 1984). Correlates are those factors which exist alongside quality, such as satisfaction, value or cues. Therefore, when the consumer perspective on quality has been investigated the focus has been on correlates as opposed to consumers' overall perceptions of quality. This limited approach could be considered a constraint on our comprehension of the ways in which consumers view the subject. Another concern with such research is that it has usually concentrated on particular products, and especially consumer durables (Sweeney, Soutar, & Johnson, 1999) or basic non-durable goods (Zeithaml, 1988). Wine, whilst it may age for a long time, tends to be consumed soon after purchase and cannot be used repeatedly (so is not a consumer durable). That it can also be considered to function as an aesthetic product is suggested by philosophers (Fretter, 1971; Railton, 1998; Sibley, 2001) and consumer researchers. For a fuller exploration of the consumer research perspective on aesthetic consumption note Charters and Pettigrew (2002).

This paper stems from a research project investigating drinkers' perceptions of wine quality. The research seeks to focus on the drinker's overall perspective, rather than merely concentrating on their approach to a specific or limited number of correlates. The aim is to capture how consumers and wine professionals understand wine quality as a global concept and to identify the intrinsic dimensions of wine quality that are perceived to exist.

Context

Marketing and the Concept of Quality

A great deal of research has been carried out by marketing academics into the nature of product quality. Generally this research has attempted to place aspects of quality evaluation into the context of related but distinct factors – the correlates of wine quality. Thus, for example, some researchers have investigated cues (Jacoby, Olson, & Haddock, 1971; Olson & Jacoby, 1972; Steenkamp, 1989), value (Holbrook, 1994; Sweeney & Soutar, 1995; Zeithaml, 1988) and personal values and the means-end chain (Graeff, 1997; Grunert, 1995; Gutman, 1982; Ligas, 2000). Additionally, as Steenkamp and Van Trijp (1996) have pointed out, many researchers fail to distinguish clearly between the 'quality expectation' process and the 'quality performance evaluation.' The former may be helpful in understanding the consumer's first purchase of a product – but the latter is more important for understanding subsequent consumption experiences and is thus the emphasis of this study.

As with the general academic perspective on quality, where academics have explicitly examined the concept of wine quality they have tended to follow the focus on specifics and especially the correlates of quality. Thus there has been work which considers the issue of cues - including region of origin (Tustin & Lockshin, 2001), label (Charters, Lockshin, & Unwin, 1999), and price (Batt & Dean, 2000; Lockshin & Rhodus, 1993) – as well as value (Hall & Winchester, 2000) and the means-end chain (Hall & Lockshin, 2000; Judica & Perkins, 1992). These have provided snapshots of consumer views on specific components of wine quality – but none of them have sought to offer an overall perspective on what the wine consumer considers quality to be in his or her drink.

Quality in Wine

It has been noted that commentators from the wine industry also demonstrate an unwillingness to deal with the overall nature of wine quality (Charters & Pettigrew, 2002). In many wine handbooks (for instance Rankine, 1989) wine quality is undefined. Similarly, quality as a term does not even register as an index entry in many wine books. For example, in the Faber series on world wine regions, which is possibly the most detailed and comprehensive such undertaking in the English language, half of the volumes have no such reference. Rather, the emphasis is on the production methods and management techniques adopted to create that undefined quality or (in Europe) on the legal structures imposed to ensure its manifestation.

Part of this unwillingness to engage explicitly with the topic of quality within the field of wine relates to both a lack of a definition of quality and a sense of confusion about the parameters within which quality can be analysed. For some the assessment of wine is an aesthetic process which includes some objective criteria (Amerine & Roessler, 1976). For others it is a subjective process which cannot be divorced from the use the consumer will put the wine to or the amount they are prepared to pay for it. Peynaud (1987 p. 220), in one of the standard texts on wine tasting suggests that “quality only exists in relation to this individual and then only in as far as he has the ability to perceive it and approve it”. Gawel (1999), who has spent some time researching how Australian wine show judges operate, supports this disparity of views about the nature of quality:

As a result, rather than engage directly with the nature of wine quality, wine professionals have tended to set up a series of proxy systems. They utilise criteria which appear to mark the quality of a wine objectively, even though they may not be precise about exactly what that quality is or – in some cases – without explicitly assessing the wine in the glass. These quality criteria may be intrinsic (that is, they involve tasting the wine), or they may be extrinsic, in which case they rely on external factors to grade the wine. The latter include classifications and systems which relate to the origin of the wine.

Intrinsic Quality Criteria

Those who claim that wine drinking involves a process of assessment inevitably need to construct relevant guidelines by which it can be evaluated. Popular writers on wine suggest a number of features of wine which they argue reveal its quality. These include balance, complexity, length (the persistence of the taste after the wine has been swallowed), personality or distinctiveness, intensity of flavour and purity (Amerine & Roessler, 1976; Basset, 2000; Broadbent, 1979; Peynaud, 1987).

Such an approach leads naturally to the ‘objective’ assessment of wine by experts – whether in magazines (such as *Decanter* or the *Wine Spectator*) or in Wine Shows. These processes may involve a panel of judges or can be carried out by a single critic (most famously – and controversially – by Robert Parker of the *Wine Advocate*). These processes may be popular with consumers, for the sense of expert objectivity which they suggest, but are nevertheless of questionable accuracy. One taster’s evaluation may alter between tastings, and experts regularly diverge in their assessments. An experimental paired tasting, using identical wines and matching six experts in London with six in New York, resulted in distinctly different judgments of quality between the panels. Some of that difference was claimed to be the result of ‘national’ differences in taste (Stimpfig, 1999). A follow-up test setting British experts

against Californians suggested fewer differences but some noticeable divergences – for instance the British selection as the third best wine was placed at sixteenth by the Californians (Cass, 2000). There is also growing unease in Australia regarding the organisation and effectiveness of the wine show system. This doubt has a direct bearing on the perceived reliability of the shows' results (Halliday, 2001; Hooke, 2001). It is also relevant that the results of wine shows are not automatically accepted by consumers (Stavro, 2001).

Additionally there are those who would approach wine (at least at the luxury end) not as a product but as something approaching a work of art about which aesthetic judgments should be made. Amerine and Roessler (1976), in one of the classic works on wine tasting, suggest that 'aesthetics has to do with the subjective and objective appraisal of works of art: music, art, architecture - and wine' (1976 p. 3). They go on to add:

All truly fine wines produce feelings other than mere pleasure. There is a sense of awe. We say that the wine is balanced, but in a truly great wine there is more than just balance. The components must complement one another synergistically and excite our aesthetic appreciation (1976 p. 8).

Extrinsic Quality Criteria

Historically there have been regular attempts to grade wine. Broadly one can split such attempts into two. There are those which solely rely on geography - the origin of the grapes - to imply quality (and which tend to be producer-led systems). Second, there are systems which grade wines by some other method, usually price. These tend to be organised by the merchants, critics and marketers of wine.

Appellation systems

Appellation systems developed in France in the early part of the 20th century in response to widespread fraud and depression within the viticultural sector. The systems were an attempt to guarantee the authenticity of the product, assure the consumer about its provenance, and thus improve sales (Unwin, 1996). The *appellation contrôlée* (AC) guarantee of origin was supported by other legal controls on production designed to assure quality. With the creation of the European Economic Community such systems spread to other western European nations. European Union law now stipulates that wines made under such constraints are 'quality wines'. Wines made outside the specifically demarcated regions, or without following the other legal requirements, may not call themselves quality wine and are defined as table wine. This means that they are generally forbidden to give a region of origin or vintage date on their label (although the introduction of *vins de pays* in 1979 modified this somewhat). The system, however, has not always delivered all that it has promised. There are growing criticisms of the system as it operates in France, suggesting that it impedes, rather than enhances, actual product quality (Lombard, 2002), and those criticisms are repeated for other countries with similar systems (Belgrave, 1999).

Although they do not operate in the same legislatively restrictive fashion, it is clear that the development of demarcation systems in new producing countries is being used to delimit 'better' regions. The dispute over inclusion within the boundaries of the Coonawarra region of South Australia is testament to the importance of this (Fish, 2001; Steiman, 2001), and recent research in Australia suggests that region of origin is a fundamental determinant in the purchase decision of many consumers (Tustin & Lockshin, 2001).

Classifications

The most enduring classificatory system has been the Bordeaux classification of 1855 (Markham, 1998). This was never intended to be permanent (indeed was merely one of a series of such systems) but still has a major impact on the world wine market – particularly the secondary market. Unlike the appellation system, this system was created not by producers (some of whom actively opposed it) but by the powerful Bordeaux *negociants* – the wine merchants – who based it on the then price being attained by each of the *chateaux* of the Bordeaux region. Also, in distinction to the appellation system, it is not primarily geographically based, but is a hierarchy of wines across a number of appellations. The 1855 classification has spawned a number of similar hierarchies in the Bordeaux region but with the exception of that for St. Emilion, they are not reviewed on a regular basis. Hence the original classification remains, even though some producers have disappeared and others have expanded or varied their vineyard land (Robinson, 1999).

The Médoc classification has been replicated in Australia in very similar fashion with the Langton's 'Classification of Distinguished Australian Wines'. Langton's is an auction house that has constructed its classification based on the price attained by Australian wines on the domestic secondary market – thus on the price consumers attach to a specific wine. The system was developed in 1991 comprising 34 wines, with its third revision in 2000 including 89 wines. The process is not without criticism, specifically because it involves classifying on price, not perceived quality, and using arbitrary criteria for its judgments (Oliver, 2000).

Process

This paper is based on research which investigated perceptions of wine quality. It focused not just on consumers, but also wine producers (both grape-growers and wine makers) and 'mediators', allowing a comparison across the three reference groups. The mediators included commercial wine purchasers, marketing managers, retailers, distributors, and other wine commentators and critics. Mediators and producers were jointly classed as wine professionals. The reference group of consumers comprised consumers exhibiting various levels of involvement with the product. Consumer involvement was judged from an array of specific consumption behaviours including frequency of consumption, evaluation processes, past experience and educative behaviour. Based on this information consumers were categorised as high, medium or low-involvement. With one exception (a contract grape-grower) all professional informants were invariably categorised as high-involvement. Comparing the responses of the different reference groups was a major component of the analysis. In total there were 105 informants, 60 of which were consumers. Those 60 split into 24 low-involvement, 25 medium-involvement and 11 high-involvement.

The research was exploratory, aiming to examine consumers' engagement with wine quality and their perceptions of its dimensions. Because of the exploratory nature of the research a qualitative approach was used, comprising two techniques: individual interviews and focus groups. Questions were designed to cover a range of topics, including the nature, dimensions, evaluation and conceptualisation of quality. Because of the research topic the focus groups incorporated a wine-tasting component – so they became 'focus tastings' and not just focus groups. There were two reasons for this. First, the wines were intended to encourage the participants' examination of their views of wine quality. Further, using wine tasting enabled the participants to focus on the elements of aesthetically evaluating wine in isolation from any extrinsic cues. Wines were selected to show a variety of red, white and sparkling wines and to

allow both discrete and comparative evaluation. The wines were all served blind, with no prompts to the participants about what they may have been.

Data collection occurred across Australia, primarily in Sydney, Adelaide and Perth but also in some non-metropolitan areas like McLaren Vale and Margaret River. A greater number of informants were sourced from the consumer reference group, reflecting their greater preponderance in the population as a whole – and the fact that professionals, as elite informants, would offer more coherent and well thought-out data, thus indicating a need for fewer informants. Informants were sourced in a range of ways, including sending out fliers requesting assistance, accessing contacts of the researchers (for professional informants) and asking other contacts for assistance in locating them. All focus groups and interviews were audiotaped and the focus groups were also videoed. Further, short written field notes were taken at each stage of the data collection process. The recordings and the field notes were transcribed, producing 406 pages of raw data. They were then analysed using NUD•IST.

From the time when data collection commenced a system of analysis and cross-referencing of responses was adopted. This was to commence the analytic process by developing classes of data (Janesick 1994) and also to improve future data collection (Glaser and Strauss 1967). As a result, developing themes were able to inform later data collection by allowing the further exploration of concepts as they emerged (Huberman and Miles 1994) and enabling the search for potential ‘negative instances’ of concepts, ideas or responses (Douglas 1985 p. 49f.). To improve the credibility and dependability of the data a range of triangulation methods were adopted, including the use of different reference groups and sub-groups of consumers, collecting data in different geographic origins of informants and using both interviews and focus groups.

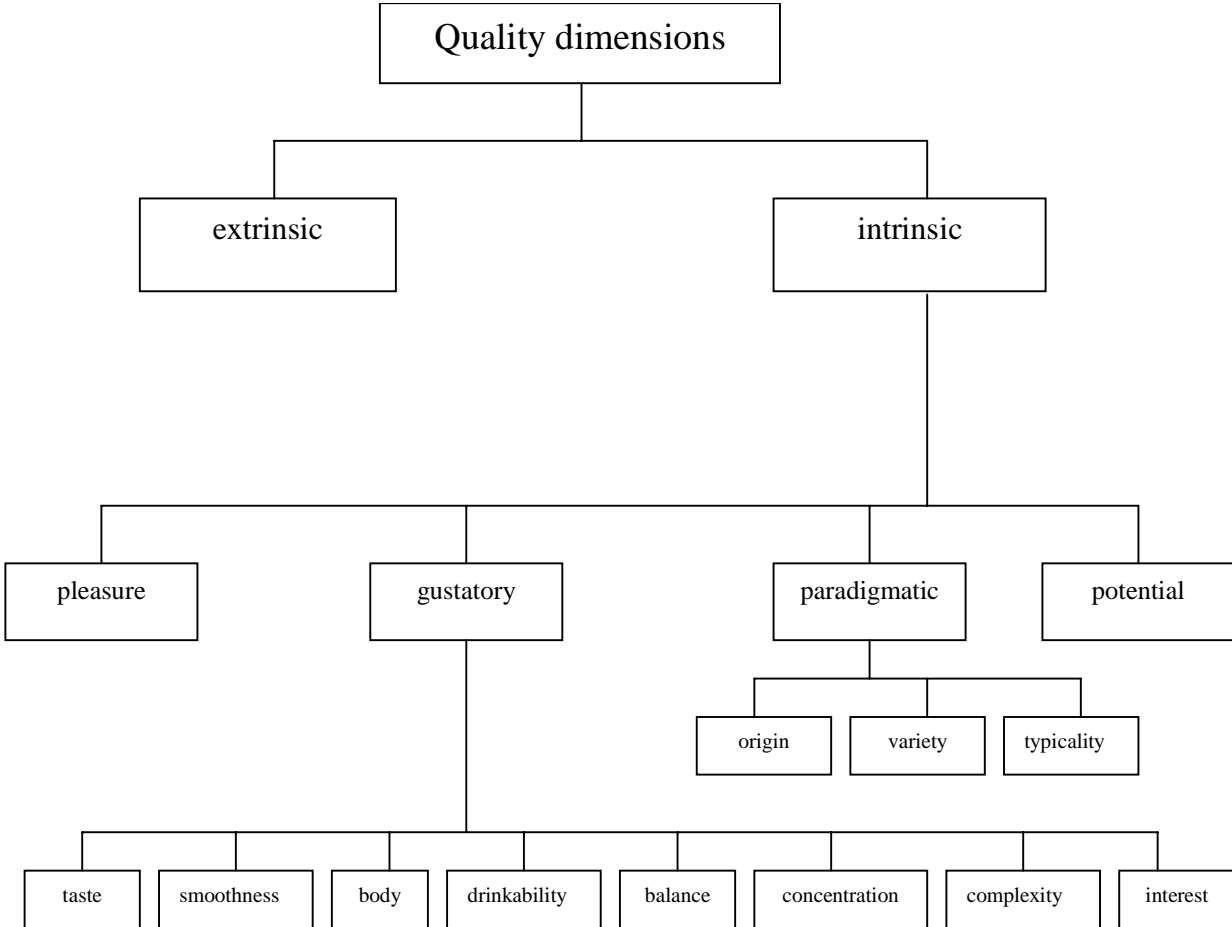
Findings: The Intrinsic Dimensions of Wine Quality

Introduction

The wine drinkers interviewed tended to see distinct components or elements of quality. They broke wine quality down into smaller, possibly interactive, units which together appeared to comprise their perceptions of the nature of quality. In doing this they mirrored the approach of some of the professional commentators on wine tasting (Basset, 2000; Broadbent, 1979; Peynaud, 1987), but they offered a much wider range of components of quality. These quality components are termed here the dimensions of wine quality. As they were ‘perceived’ these dimensions of wine quality were – by their very nature - specific to individual drinkers, although those with higher involvement levels and perhaps some shared experience of wine consumption tended to adopt similar terms. As a result of this personal specificity, the number of quality dimensions raised was quite large – over 38 words, phrases or concepts were used by informants to express wine quality dimensions. Nevertheless, it was clear that a number of these, although verbalised in different forms, often had a similar meaning, so that the overall number could be reduced by consolidation. It also became clear that these quality dimensions were of two categories. One category comprised the extrinsic dimensions of quality, relating to factors beyond the wine in the glass. Most typically these were production methods (including both grape quality and wine making methods), but they also included marketing-related issues. These extrinsic dimensions are beyond the remit of this paper. The other – much larger – category relates solely to the wine in the glass, that which is experienced when the wine is consumed. These are the intrinsic quality dimensions. The two broad categories of quality dimensions may then be broken down further to individual dimensions and in some cases to sub-dimensions. For ease of clarity, a visual outline of this is contained at figure 1.

For clarity it is also necessary to note that there is a relationship between some of the quality dimensions offered by consumers and cues to quality. Thus, for instance, one consumer argued that the appearance of wine was one dimension of its quality, whereas other informants generally saw the appearance of a wine as merely a cue to potential quality. It is also important to note that this classification, of extrinsic and intrinsic dimensions, which may then be broken down further into sub-dimensions, is a categorisation arising from this research process. Drinkers rarely, if ever, used the term ‘dimension’ to describe an aspect of quality, and they would regularly mix extrinsic and intrinsic dimensions, or give greater weight to sub-dimensions than to the overall dimension within which it fell. The following discussion thus provides an etic analysis of the key quality dimensions and sub-dimensions offered by wine drinkers as interpreted by the authors.

Figure 1 – The Dimensions of Wine Quality



The Intrinsic Dimensions of Quality

The intrinsic dimensions were perceived to be more important overall than the extrinsic dimensions. With the exception of one interviewee, all informants mentioned at least one intrinsic component as being part of their perception of wine quality and most volunteered two or more of these dimensions when asked. Whereas some of the extrinsic dimensions of quality (especially price, reputation and packaging) are about symbolic consumption, the intrinsic dimensions seem to be more firmly rooted in experiential consumption.

As mentioned earlier, informants gave a wide array of definitions when asked to define the nature of wine quality. However, on analysing what informants said it became possible to consolidate a number of the definitions, or at least group them together when some showed similar characteristics. Thus, for instance, 'length of finish' and 'persistence of flavour' were deemed to represent an identical sub-dimension. Personality, distinctiveness and interest, whilst not deemed identical, were felt to be sufficiently similar to be grouped together under 'interest'. That still left 27 broad types of intrinsic dimensions for analysis.

With such a variety of quality dimensions offered by drinkers it at first appeared difficult to detect any commonality between them. Nevertheless, closer analysis of informant responses suggested that four broad intrinsic dimensions exist. These comprise the immediately hedonic (pleasure and enjoyment); the gustatory (those related immediately to taste and its analysis, including aromatic components); the paradigmatic (where the quality of wine tasted was assessed on its ability to represent something extraneous to the glass); and the wine's potential or ageworthiness. Two of these four dimensions – the gustatory and the paradigmatic – also contain a number of sub-dimensions. The dimensions and sub-dimensions are considered in detail within the overall framework.

In the same way that psychologists talk of terminal and instrumental values (typically Rokeach, 1968; Rokeach, 1973), so one can see the dimensions of quality as terminal or instrumental. Thus some dimensions may be an end state to be attained. Alternatively other dimensions can be seen as catalysts or indicators which mark out the process of the consumer's engagement with the quality of the product and are therefore instrumental. The first dimension – pleasure and enjoyment – tends to be terminal while the other three can be seen generally as instrumental dimensions.

Pleasure and enjoyment

For some informants, pleasure was the primary dimension of quality offered. Thus, asked during a focus group about their preferences for the wines they had tried, Sue volunteered the following:

Sue (medium-involvement): I'm inclined to think if I enjoy it...I can get into the quality if I'm enjoying it.

In a slightly more expansive manner, also from a focus group where participants were asked about their preferred wine amongst those sampled:

Lesley (mediator): Wine number four. It's...just a lovely medium-weight wine...It's quite a delightful wine, it's got a huge amount of complexity, it's got a lot of flavour. It just does it for me. I could just sit and quaff this wine. It's a wine that's giving me lots of pleasure in my mouth.

This dimension of quality relies very much on an immediate, hedonic sensory response. Lesley - as a wine professional - could rationalise (cognitively) her sensory response more

easily than Sue. However, she too showed that the response is primarily sensory, which she could then find 'objective', cognitive reasons to justify.

Pleasure was mentioned by members of all reference groups and informants of all involvement levels as one of the dimensions of quality. Nevertheless there was a sense that at higher involvement levels, and especially amongst male informants, it was a secondary response which often emerged after some probing. Female informants who were professionals or high involvement consumers were more likely to volunteer pleasure as a dimension of quality and to be more confident in their standpoint.

It is worth noting that there was a particularly close link between the notion of pleasure, as a dimension of wine quality, and the gustatory dimension (discussed below). The following is a good example of this:

Ursula (low-involvement): It's got a really nice taste, it's really smooth, smells nice...It's a completely sensuous experience. If it's a really good wine, that's what I feel. I suppose that's what wine is really - it's more of a sensuous thing.

Q: It's almost what you feel rather than what you think, rather than what you put into words?

Ursula: It's nothing to do with price or label. To me it's ... you try it and you think 'gee, this is lovely'.

For Ursula there is an immediate link between taste and pleasure, between the sensory and the affective; it is smooth, and tastes nice –rather than part of a thought process (which she expresses as 'price or label'). It is worth expanding this point generally to stress that almost invariably when an informant mentioned pleasure as a component of quality they referred to it in tandem with some other dimension. Whilst the relationship between pleasure and taste was often important, many other dimensions - mainly gustatory but also occasionally extrinsic ones - were included. In terms of what informants were – unconsciously – expressing one can suggest the following process. First, there is the immediate sensory impact of pleasure. This may then prompt a more cognitive analysis, which in turn validates and confirms the initial, subjective pleasure. It provides more objective, verifiable criteria (for instance, smoothness, complexity or value) which are perceived to reinforce or enhance the initial sense of pleasure.

The gustatory dimension

A wider range of sub-dimensions was offered within this dimension than any other. The order in which they will be presented does not absolutely reflect the weight of responses given by informants, but instead is designed to make appropriate links and offer a logical progression through the gustatory factors. Thus taste and balance both featured as major concerns of wine drinkers – but drinkability, smoothness and mouthfeel have been inserted between the two as they are perceived to have a close connection to and perhaps operate as a link between the two major sub-dimensions.

Taste: When asked about the nature of wine quality more informants related it to taste (in its various guises) than any other single dimension or sub-dimension. It could be argued that for most informants the primary determinant of quality in wine appears to be that it tastes good. In the following extract Nettie has been asked about her understanding of quality:

Nettie (low-involvement): If I like it, if it tastes ok to me then it's fine...I'm not talking about Grange or anything like that. And I do know that's good, that's lovely.

But I can't tell you why it's different from the \$20 one or the \$10 one. It just tastes better.

Q: You think it's better or you think you just like it more?

Nettie: I like it more and I know it's better.

Nettie firmly equates what tastes better to better quality. She was also clear, despite her claims to have no sense of smell and a limited knowledge of wine, that the perception of higher quality is not just personal preference, but – for her - a reflection of the objective quality of the product.

Almost invariably, informants who offered 'good taste' as a component of quality were low or medium-involvement drinkers (and included no professionals). At first sight this suggests that high-involvement drinkers may not consider 'good taste' to be a key (sub) dimension of quality. However, it is clear from the responses relating to the motivation to drink wine that taste is a key – perhaps the major – motivational factor. What appears to be happening therefore is that high-involvement drinkers, when asked about quality, are presupposing that the wine will taste good in the first place, and then use other more precise dimensions to mark out quality. These dimensions could be gustatory ones, such as intensity or complexity, or paradigmatic ones (discussed later).

Smoothness: Whilst particular flavours and aromas were discussed as important elements of good tasting wine, so too was the concept of 'smoothness', which was referred to by a number of informants. Although technically it seemed to be a component of taste it was so important to some informants that it is dealt with as a separate category.

Smoothness as an idea could be hard for informants to pin down. Apparently it has aspects of flavour – but it seemed to go beyond that. The following extract comes from the analysis of the wines tasted in one of the focus groups:

Hetty (low-involvement): The fourth [wine] I think was quite a smooth red.

Although her words seem tentative, in tone Hetty was clear about her view, that the red wine was smooth. Nevertheless, there did not seem to be a common perception of smoothness. The focus group continued:

Alison (medium-involvement): I just disagree with everybody about the red, I didn't find that an enjoyable red to drink.

Q: What didn't you like about it?

Alison: I'd drink it [but] it felt a bit dry to me - like it leaves me with a dry taste. And a few people said 'smooth' - and I didn't find it smooth at all. I agree it's spicy and a bit peppery.

Ingrid (low-involvement): I agree with you.

Informants were regularly asked to talk more about smoothness, but they expressed no apparent identical interpretation of the term. As shown by the disagreement above between Hetty and Alison it seemed clear that there were two unresolved issues. First, the physiological perception of smoothness differed from informant to informant. Second, the word had different meanings for different consumers.

Smoothness seemed to be most commonly defined as an absence of certain perceived negative factors in a wine. On balance 'smoothness' was a positive character more associated with red wines, and when used in that way the more articulate informants tended to associate

it with appropriate levels and fineness of tannins – making explicit what Alison was implying above. However, on some occasions white wine was also commended for being smooth, and in one focus group a sparkling wine was explicitly praised for its smoothness. In those cases (and also with some of the red wines) smoothness seemed to be equated to an absence of a ‘vinegary’ character (presumably related to the acid balance of the wine, and possibly to volatile acidity.)

‘Smoothness’ as a term was only used by low and medium-involvement informants. However, it is worth noting the possible relation of smoothness to what professional tasters would call mouthfeel – and possibly also balance (discussed below). Thus it is conceivable that the term smoothness may equate in meaning to ‘mouthfeel’ with consumers of different involvement levels using different terms to describe the same gustatory experience. There therefore seems to be a favourable term in general use which has little common definition or understanding from drinker to drinker. This is especially relevant given the marketing advantage sought by some wine marketers who make a point of promoting their wine as ‘smooth’.

Mouthfeel, body and texture: Connected with smoothness (though not so much with flavour) was a view which saw the weight and/or feel of a wine in the mouth as a gustatory sub-dimension of quality. Thus, commenting on a preferred wine in a focus group:

Adam (low-involvement): It ... filled up my whole tongue - tasted it all over my tongue. Some of the other ones just made me go 'ugh'. [I] didn't really get taste out of most of them. I liked this one because it filled my whole mouth up, some reaction in my mouth, but it wasn't making me go 'ugh.'

And, for a consumer more at home with tasting jargon, when asked about quality:

Leo (high-involvement): I think a lot of it is mouthfeel, how it is in your mouth. Whether it's finishing silky, velvety or whether it's finishing raw - you know, with too much acid, or whatever the case maybe.

Leo has absorbed the perspective which sees wine as being ‘silky’, or alternatively ‘raw’. It generates a feeling in the mouth and this is what he notes when tasting the wine. This element - mouthfeel - is not a component of flavour but of the tactile sensation of the wine when drunk. For a number of other informants mouthfeel was also important.

Unlike ‘smoothness’, body was a sub-dimension important to all categories of drinkers (including mediators and producers) – yet there may well be a link with smoothness. It could be that higher-involvement consumers, socialised like Leo into the more ‘precise’ professional versions of winespeak eschew as imprecise and ‘uninformed’ a term such as smooth, when in fact they are describing the same experience of a quality sub-dimension.

Drinkability: Some informants claimed that drinkability – which is connected to taste yet not identical with it - was a sub-dimension of wine quality. Thus:

Bella (low-involvement): Is it something you can drink glass after glass of or do you stop at one and think ‘I've had enough’? You know - like ‘I've got a headache’ or whatever. And I know if I can have a second glass, to me that's quality. If I take a few sips and that's it - to me that's not quality. And that's how I determine what I feel is worth buying again.

One test for the quality of a wine may therefore be how much, or how quickly, one is prepared to drink. A few informants from all reference groups and all involvement levels reported using this criterion. However, although drinkability was referred to as an element of quality it is arguable from the way Bella develops the idea that it is more an indicator of quality than a dimension (component) of quality itself. Bella herself earlier outlined other – more subjective – dimensions of quality, and she appears here to be detailing what reveals the existence of quality rather than what quality itself actually is. To this extent drinkability may well act as a shield, protecting the drinker from the difficult abstract issue of engaging with the nature of quality. It is noticeable that where more involved informants referred to drinkability, it was always explicitly in tandem with another more precise dimension of quality, such as smoothness or, in the following extract (in a discussion about the nature of quality), with pleasure:

Vince (viticulturist): I've got a single bottle test. If you take one bottle home for [you and] your wife - and you drink a whole lot of it - that's a pretty good sign that you enjoyed it, I reckon. And it doesn't matter. At the end of the day you enjoyed it - and then it doesn't matter. That's what it's all about, isn't it?

What 'doesn't matter' to Vince is the ritual and excessive gravity which has sprung up around wine consumption, when the key determinant of its quality is pleasure, and pleasure can be tested by how much of a wine he and his wife are prepared to drink.

Structural balance: After 'taste' more informants listed the balance (and the associated terms of finesse and harmony) of wine as a gustatory sub-dimension of quality than any other concept. Balance, when expressed explicitly was nearly always referred to by medium- and high-involvement drinkers. However, as has been suggested previously, lower-involvement drinkers may also have considered it important but used other terminology (such as smoothness, or drinkability). Balance was an important quality sub-dimension for most high-involvement drinkers, and many of them implied that it was the most important of all the gustatory sub-dimensions. When a focus group was asked about the dimensions of quality, a number of different responses emerged. One participant then claimed:

Roger (winemaker): Probably balance of all of those things is important. Balance of all the components.

Balance as a concept was also related to other ideas or expressions. Finesse, elegance and harmony were words which were regularly used by informants.

Concentration: One of the gustatory quality sub-dimensions identified involves the power or concentration of flavour of the wine. This has two key components – the intensity of the flavour when the wine is tasted in the mouth, and its 'length' (that is how long the flavour persists after the wine has been swallowed). For one interviewee asked about the dimensions of quality, intensity was critical:

Don (mediator): Intensity. Intensity on the nose is something that I find very attractive. And I suppose I could fall into that trap of being swayed by that big, upfront nose itself - and losing something that's behind. Intensity is something that I really rate very highly personally, both nose and palate.

Length, likewise, was important for some:

Stan (producer, contract grape grower, low-involvement): I suppose it's the finish of the wine, the after palate I suppose. Yes - some wines you've lost them as soon as you've swallowed them. There's no reason for you to speculate on them because you can't taste them any more.

For Stan the continued presence of flavour in the mouth was an indicator of quality. The wines that are 'lost' offer less length and require less focus, as the taste fades so fast.

These views echoed commonly held perspectives among informants about length and intensity of flavour. On the other hand, there are differences between the two elements. The length of flavour was widely referred to as a key sub-dimension of wine quality by members of all reference groups and informants of all levels of involvement. However, the intensity of flavour in the mouth was only discussed by high-involvement drinkers, and especially – though not exclusively - professionals. It may be that for lower involvement consumers the intensity of flavour when the wine is actually in the mouth is bound up in the all-purpose sub-dimension of 'good taste' so that as long as the flavour is good, the intensity is accepted. Once the wine is swallowed, however, it could be that all drinkers (whatever their involvement level) pay attention to the continuing echo of the flavours, and the persistence of those echoes is generally seen to reflect quality. Drinkers who are more educated in tasting, on the other hand, make a distinction between the intensity and the flavour of the taste even when the wine is in the mouth.

Complexity: Nearly as common as references to concentration were comments about the complexity of wine being an aspect of its quality. Thus, for instance, during a focus group one participant was to the point when asked about what constituted quality:

Q: What do you think quality is in wine?

Maria (winemaker): Complexity.

Complexity, as Maria went on to outline subsequently, appears to be related to higher quality levels. Complexity was not merely important for professionals:

Mike (medium-involvement): If you talk about quality in wine, for me it would be complexity. A variety of tastes or feelings associated with the wine.

Mike's comment reflects what many medium and high-involvement drinkers seemed to think. However, whereas most informants who considered complexity important talked about complexity of flavour, Mike actually related it to 'feelings' as well. This makes the relationship between the 'cognitive' analysis of complex tastes in the wine and the affective element of the quality engagement process much more explicit than most informants described. Complexity was not referred to as an aspect of quality by low-involvement informants.

Interest: The final gustatory sub-dimension of quality, which has a number of elements to it, is – perhaps because of those many elements - the hardest to classify:

Morag (high-involvement): Quality wine should have ... good length, it should have complexity. It should be interesting, perhaps above all.

Above all, Morag suggests, quality revolves around interest (something which she distinguishes from complexity, although the two may be closely related). Morag was the only consumer to use that precise term, but one interest can be grouped with other notions, such as personality, definition and distinctiveness. As will be discussed further, it is unsurprising that

this sub-dimension of quality was the hardest for informants to define precisely. What follows comes from a producer focus group:

Q: Vince and Noel both suggested balance was the most important quality component. Does anyone else want to offer anything else...?

Vince: A difficult one though is like - character. I guess wine with fruit balance - they seem to express some sort of character that we don't see in, I guess, a wine that's really dominantly fruity or oaky. [It] has an individual stamp, I guess. It's own personality, I suppose.

Vince – an articulate and ‘widely tasted’ viticulturist - is struggling with defining a further component of quality – beyond the aspects of balance, texture, complexity and length which have already been mentioned. The hesitant, uncertain way he approached the idea of interest reflected his difficulty, and the term he alighted on in defining the concept was personality.

Whilst this view was especially common to high-involvement drinkers, it was echoed across the range of reference groups. The following exchange took place during one focus group, when participants had been asked for their preferences on the wines tasted:

Angela (low-involvement): I'd say wine number two - probably because I ... haven't really tasted anything around [like it] lately - it just tasted different from what I'm used to tasting. And it was nice.

Q: Is that a good thing that it tasted different?

Angela: Mmm. I think so.

Angela appreciates the difference in her preferred wine from other wines that she had been drinking recently. Her response is also significant in another way. When low-involvement drinkers did comment approvingly about distinctiveness as an aspect of quality they were much more hesitant than was apparent among higher-involvement drinkers. Angela had not been initially prompted in this context, but she, like most low-involvement consumers who responded positively to the topic, talked as if the idea had only just come to her.

A few informants did not consider the distinctiveness on an individual wine an aspect of quality, as the following focus group suggests:

Hetty (low-involvement): I think I choose it for a style. I'm not sure that that one particular wine would be so different from the others. I like that style.

Q: And you're buying into a style really?

Cleo (medium-involvement): That's what I do too. I mostly drink riesling - so I try a lot of rieslings. But I actually hope most of them will taste like the riesling I enjoy.

This dissenting view was broadly held by low and medium-involvement drinkers, though one high-involvement consumer added his voice to it:

Sean (high-involvement): I don't think [wine] has to be necessarily distinctive to show quality - but it has to be a better example.

A high quality wine, Sean went on to suggest, may show the same characteristics as a lower quality wine – but may have more of them, or display more balance between them.

Paradigmatic dimensions

This dimension of wine quality contains three sub-dimensions: the reflection of origin, varietal purity, and typicality. These sub-dimensions are classified as paradigmatic because

they all envisage wine quality as a reflection of something else. It is as if there were an external template providing an 'ideal' wine, and quality evaluation becomes a process of matching the actual wine to this external, perfect ideal. These sub-dimensions are based on the idea that quality in wine equates to the reflection of its origin, varietal purity and stylistic typicality. These can be seen as extrinsic dimensions, but – for some informants – they were considered to be integral to the way the wine tasted and therefore are included here.

Reflection of origin. For some informants there was a view that the quality of a wine is directly related to where it comes from. This intrinsic sub-dimension – relating to the wine as it is tasted – has a clear relationship to some of the extrinsic dimensions of quality relating to wine production, but is also included here as some informants perceived it to be intrinsic to the wine. It also is related to the gustatory sub-dimension of interest, where the ability to taste the terroir (site) in which the grapes were grown may add to the excitement of the wine. This is a long-standing view outside Australia and is implicit in much of the European approach to 'quality wine'. The perspective seemed to be shared by some informants in this study:

Keith (show judge): I think with those great wines you have a coming together of regionality, of the terroir factor. The right variety and the right soil - given the right treatment and managed through to the consumer. I think we don't really understand yet in Australia the importance of viticulture. And it's a great shame that - because of the influence of the cult of the winemaker in Australia - that we haven't put really enough time into getting the best expression out of our grapes. And people around the world are doing that.

For Keith 'great' wine requires a matching of the right grapes to the appropriate viticultural environment (explicitly the soil). The wine should be managed, both in the vineyard and the winery, to allow full expression of what those grapes, grown in that place, are like. He contrasts this non-interventionist perspective favourably with another view, that the winemaker is the determinant of wine style, with winery technique creating a wine which has more muted or non-existent regional or local character. Keith's perspective as a mediator - that wine should reflect where the grapes come from - was also shared by a number of winemakers, and very high-involvement consumers.

Varietal purity. Some informants expressed a perspective that one dimension of wine quality is that the product epitomises the grape variety (or blend of varieties) from which it is made. When a focus group was discussing the nature of quality, Siobhan was keen to add to the debate:

Siobhan (medium-involvement): And also I want to add to that ... grape variety exhibiting what they should exhibit. I think that's nice. And also sometimes you get the odd surprise as well. Matching a grape variety with ... certain regions ... Because I've been to places like Stellenbosch and I really like their pinotage - but some pinotage is rubbish.

Siobhan wants grape varieties to exhibit 'what they should exhibit' – to reveal their varietal character. It is also interesting to note that she links that varietal appropriateness to regional appropriateness; the qualitative link between pinotage and the Stellenbosch region near Cape Town.

Typicality. A few informants talked of style and the typicality expected of that style. Wines show quality, these informants suggested, if they display the expected typicality.

Simon (high-involvement): Quality in wine is ... if you buy it it's typical of what it is - and it represents that style and what you expect. So if ... I see something that I think looks interesting that says it's a sauvignon blend ... then I hope I know roughly what the combination will be and that comes up with.

[later, asked about a specific 'high quality' bottle he has purchased]

Simon: It has a particular quality I've experienced in no other wine ... It's a cabernet sauvignon/merlot blend, very Bordeaux, very Bordeaux style.

Typicality to Simon (and to some other informants) related to a combination of style, grape variety and region. Very often a 'stylistic' wine is one that has been blended from a number of varieties, and thus displays less pure varietal fruit, and more of the array of flavours and structural components that one would expect from that mix. To that extent style operates as a combination of the two previous dimensions.

Again, all the informants who referred to typicality were high-involvement drinkers. This seemed to be true for all forms of paradigmatic quality. It is likely that the ability to conceive of an ideal of quality, against which the quality of a particular wine is judged, requires considerable knowledge of the product. Additionally - and probably more importantly - there may have been some substantial experience with wine which allows the drinker to build up a store of benchmarks against which to judge subsequent examples.

These paradigmatic forms of quality (especially varietal purity and stylistic definition) are important within the context of the wine show system, where they form part of the basis for judging wines. Given what has been suggested about paradigmatic quality only being utilised by high-involvement drinkers, it seems likely that many judgments made by show judges are based on a process (using paradigmatic quality dimensions) that is substantially alien to the majority of consumers.

Potential

For a few informants the ability of a wine to age was discussed as a dimension of wine quality. This is an interesting dimension. It is intrinsic to the wine itself, it is gustatory in the sense that it must be evaluated organoleptically in the present, but it can be divorced from immediate pleasure. Where potential is a dimension of quality then the quality of the wine is apparent now, but its enjoyment is a form of deferred gratification. To that extent no informant offered ageing ability as a sole, or even paramount, dimension of quality:

Charles (high-involvement): If the wine is free of wine faults then it's a good wine. But I'll judge quality generally according to price, how much I'm paying. If I'm paying \$50 per bottle of wine I'm expecting a very good wine that's going to be complex, that's going to have the ability to cellar for at least the medium to long term. And that is going to be enjoyable.

Cellaring potential features alongside enjoyment, value and technical correctness in Charles' perspective. Charles is a high-involvement consumer, and all informants who considered ageing potential as a dimension of quality were either high-involvement consumers or professionals. Low involvement drinkers did not raise the issue, so it did not figure spontaneously as an element of quality for them - even if they expressed a liking for older wines. In part this may be due to the difficulty that drinkers, even the most expert, have in truly assessing the future potential of a wine. It is possibly the case that only the highly

involved would consider the cost and effort of such deferred gratification worthwhile. The data indicate that consumers may tend to treat wine as a drink to be bought and consumed immediately, and may see as idiosyncratic the idea that they should buy wine and not drink it for a few years.

Discussion and Conclusions

Although the academic literature on quality focuses on correlates (Steenkamp, 1989, 1990; Zeithaml, 1988), the wine consumers interviewed tend to be clear that quality exists in the product itself and they can offer various definitions (dimensions) of what quality is. Informants offered multiple dimensions and sub-dimensions of quality in their discussions of their personal experiences with wine. More precisely, it seems that most informants – certainly the more knowledgeable – suggested a range of intrinsic quality dimensions. This has practical relevance, for whilst an initial purchase may be based substantially on cues (Jacoby, Olson and Haddock, 1971), repeat purchase – which is important to the wine industry – may follow more from a previous engagement with the quality of the wine.

Wine commentators and the wine industry suggest various dimensions of wine quality (Amerine and Roessler, 1976; Basset, 2000; Markham, 1998; Peynaud, 1987). Some of those are extrinsic to the product whilst others are intrinsic. From the data in this study the extrinsic dimensions, such as appellation systems, or classifications, appear unimportant – at least to the Australian consumer – as quality dimensions. (They may, however, operate as cues but this determination is beyond the scope of this paper.) The one aspect of wine quality identified in this study which may be related to such an extrinsic approach is the paradigmatic sub-dimension which suggests that quality exists when a wine reflects its origin. This is not a precise outworking of the idea that an appellation provides quality – but it may be an example of the related factor of *terroir* – that wine has quality when it reveals its viticultural environment. *Terroir* is noted in the wine literature as having a relationship with quality (Peynaud, 1987). This conclusion supports previous research (Tustin and Lockshin, 2001), which has referred to the importance of region of origin as a factor in purchase and consumption.

Some professional critics nominate specific gustatory aspects of wine as factors in the product's quality (Basset, 2000; Broadbent, 1979; Peynaud, 1987). However, the terms used, at least by lower-involvement consumers, did not apparently match those of the professionals. The latter used balance, intensity and complexity as key gustatory elements. The former tended to use taste, smoothness and texture as the major components of gustation.

Thus the consumer view of quality appears to mirror the professional viewpoint in form (with the emphasis on pleasure and gustatory factors) but not necessarily in precise content. Pleasure, whilst acknowledged at least in passing by most commentators, is usually subordinate to the more cognitive gustatory dimensions (Basset, 2000; Broadbent, 1979). On the other hand it is critical for the consumers who participated in this study. The gustatory dimensions that were found to be used, moreover, do not precisely reflect those adopted by professional wine critics. It is clear that wine marketers need to focus on the idea of pleasure as a critical factor in consumption to which consumers at all levels of engagement can relate.

It can be suggested that for drinkers the gustatory dimension appears to comprise more sub-dimensions of wine quality than any other. It was also, perhaps, more widely acknowledged than any other dimension of quality except pleasure and enjoyment. Whilst it seems to be a haphazard collection of issues, merely related because of their organoleptic nature, there is a certain logic to them. 'Good taste' was the primary gustatory sub-dimension. It was critical

for low and medium-involvement consumers (and possibly was presupposed but not articulated by high-involvement drinkers). As a sub-dimension it is very sensory, and perhaps affective. Body, drinkability, structural balance and concentration were more generally accepted as important across all ranges of drinkers – and whilst still having a sensory aspect these sub-dimensions also involve a cognitive response (one has to think about the texture of wine or what may be ‘unbalanced’ about it). Complexity and interest were important for fewer informants. Where they were important, they tended to be mentioned by higher-involvement drinkers. They were perceived to be the elements of the gustatory dimension most applicable to the highest quality wines (and thus they are what, in a continuum of wine quality, marks out the very best). Interest and complexity also appear to be the most cognitive of the gustatory dimensions (although there is still a sensory component to them). As has been suggested, ‘interest’ is least defined in standard wine ‘texts’. Even for high-involvement drinkers it is the least clearly defined sub-dimension, as they have few or no role-models who use the term as part of their language. This split over the use of language between the highly involved who inform public discussion about wine and low-involvement consumers who form the bulk of wine purchasers has been noted elsewhere (Lockshin, 2002). The wine industry needs to address this to ensure that the language of wine quality uses words which the majority of consumers can relate to.

The main limitation of this study is that it concentrates only on wine consumption by Australian drinkers so that any conclusions are primarily of relevance to one country (although one could suggest that they would have some overlap at least in other anglophone countries.) Even so, some conclusions can be offered. First, one can note that wine has a large number of perceived quality aspects or dimensions; it cannot be reduced simply to one or two components. Second, pleasure and enjoyment seem to be key dimensions of quality. However, these two do not seem to operate on their own but in tandem with other dimensions – predominantly gustatory – which ‘catalyse’ the experience of quality. Taste, smoothness and balance are critical gustatory dimensions. The more cognitive gustatory elements, such as intensity and complexity, as well as potential and the paradigmatic dimensions, were mentioned by fewer informants. Crucial for this variation appears to be the drinker’s level of involvement with the product – which is the third key conclusion. Low- and medium-involvement consumers considered taste and smoothness important. Higher-involvement drinkers seemed to prefer to use the more cognitive gustatory and other dimensions.

References

- Amerine, M., & Roessler, E. (1976). *Wines: Their sensory evaluation*. New York: W. H. Freeman and Company.
- Basset, G. (2000). *The wine experience*. London: Kyle Cathie.
- Batt, P. J., & Dean, A. (2000). Factors influencing the consumer's decision. *Australian and New Zealand Wine Industry Journal - Marketing Supplement*, 15(4), 34-41.
- Belfrage, N. (1999). *Barolo to Valpolicella*. London: Faber and Faber.
- Broadbent, M. (1979). *Pocket guide to winetasting*. (sixth ed.). London: Mitchell Beazley.
- Cass, B. (2000, May). East vs west. *Decanter*, 25, 38-42.

- Charters, S., Lockshin, L., & Unwin, T. (1999). Consumer responses to wine bottle back labels. *Journal of Wine Research*, 10(3), 183-195.
- Charters, S., & Pettigrew, S. (2002). 'Gladdening the heart': A perspective on wine quality. Paper presented at the Bacchus to the Future Conference, St. Catherines, Ontario.
- Delbridge, A., & Bernard, J. R. L. (Eds.). (1998). *The Macquarie concise dictionary*. Sydney: The Macquarie Library.
- Fish, T. (2001). *Beringer Blass challenges Australia's new Coonawarra appellation*. Wine Spectator. Available: <http://www.winespectator.com/Wine/Daily/News/1,1145,1476,00.html> [2001, 6th Nov. 2001].
- Fretter, W. B. (1971). Is wine and art object? *The Journal of Aesthetics and Art Criticism*, 30(1), 97-100.
- Garvin, D. A. (1984). What does 'product quality' really mean? *The Sloan Management Review*(Autumn), 25-43.
- Gawel, R. (1999, Sept.). Quality ratings - why they vary. *Winestate*, 24.
- Graeff, T. R. (1997). Comprehending product attributes and benefits: The role of product knowledge and means-end chain inferences. *Psychology and Marketing*, 14(2), 163-183.
- Grunert, K. G. (1995). Food quality: A means-end perspective. *Food Quality and Preference*, 6, 171-176.
- Gutman, J. (1982). A means-end chain model based on consumer categorization processes. *Journal of Marketing*, 46(Spring), 60-72.
- Hall, J., & Lockshin, L. (2000). Using means-end chains for analysing occasions - not buyers. *Australasian Marketing Journal*, 8(1), 45-54.
- Hall, J., & Winchester, M. (2000). What's really driving wine consumers? *Australian and New Zealand Wine Industry Journal*, 15(4), marketing supplement pp. 68-71.
- Halliday, J. (2001, April/May). Australia's wine show system. *The Wine Magazine*, 95-97.
- Holbrook, M. B. (1994). The nature of customer value: An axiology of services in the consumption experience. In R. T. Rust & R. L. Oliver (Eds.), *Service Quality*. Thousand Oaks: SAGE Publications.
- Hooke, H. (2001, April/May). Australia's wine show system. *The Wine Magazine*, 92-94.
- Jacoby, J., Olson, J. C., & Haddock, R. A. (1971). Price, brand name and product composition characteristics as determinants of perceived quality. *Journal of Applied Psychology*, 55(6), 570-579.
- Johnson, H. (1989). *The story of wine*. London: Mitchell Beazley.
- Judica, F., & Perkins, S. (1992). A means-end approach to the market for sparkling wines. *International Journal of Wine Marketing*, 4(1), 10-19.
- Ligas, M. (2000). People, products, and pursuits: Exploring the relationship between consumer goals and product meanings. *Psychology and Marketing*, 17(11), 983-1003.

- Lockshin, L. (2002, 15th March). The best chance saloon: The New World has the aces to deal with global economic and cultural trends. *Harpers*, 14.
- Lockshin, L., & Rhodus, W. T. (1993). The effect of price and oak flavor on perceived wine quality. *International Journal of Wine Marketing*, 5(2/3), 13-26.
- Lombard, J. (2002, November 2-3). A crushing year for the vigneron of Beaujolais. *Australian Financial Review*, pp. 47-48.
- Markham, D. (1998). *1855: A history of the Bordeaux classification*. New York: John Wiley and Sons.
- Oliver, J. (2000, August 2000). A classification of his own. *Australian Gourmet Traveller Wine Magazine*, August/September, 76f.
- Olson, J. C., & Jacoby, J. (1972). Cue utilization in the quality perception process. *Advances in Consumer Research*, 3, 167-179.
- Peynaud, E. (1987). *The taste of wine* (M. Schuster, Trans.). San Francisco: The Wine Appreciation Guild.
- Railton, P. (1998). Aesthetic value, moral value and the ambitions of naturalism. In J. Levinson (Ed.), *Aesthetics and ethics: Essays at the intersection* (pp. 59-105). Cambridge: Cambridge University Press.
- Rankine, B. (1989). *Making good wine*. Sydney: Sun.
- Robinson, J. (Ed.). (1999). *The Oxford companion to wine* (2nd. ed.). Oxford: Oxford University Press.
- Rokeach, M. (1968). *Beliefs, attitudes and values*. San Francisco: Josey-Bass Inc.
- Rokeach, M. (1973). *The Nature of Human Values*. New York: The Free Press.
- Sibley, F. (2001). *Approach to aesthetics: Collected papers on philosophical aesthetics*. Oxford: Oxford University Press.
- Stavro, A. (2001, February 16). Judges' top drop stumps amateur taste-testers. *The Australian*, pp. 3.
- Steenkamp, J.-B. (1989). *Product quality*. Assen: Van Gorcum.
- Steenkamp, J.-B. E. M. (1990). Conceptual model of the quality perception process. *Journal of Business Research*, 21, 309-333.
- Steenkamp, J.-B. E. M., & Trijp, H. C. M. V. (1996). Quality guidance: A consumer-based approach to food quality improvement using partial least squares. *European Review of Agricultural Economics*, 23, 195-215.
- Steiman, H. (2001). *Australian court settles dispute over Coonawarra's boundaries*. Wine Spectator. Available: <http://www.winespectator.com/Wine/Daily/News/1,1145,1460,00.html> [2001, 6th Nov.].
- Stimpfig, J. (1999, April). Brits versus Yanks. *Decanter*, 24, 62-67.

- Sweeney, J. C., & Soutar, G. N. (1995). Quality and value: An exploratory study. *International Journal of Business Studies*, 3(2), 51-66.
- Sweeney, J. C., Soutar, G. N., & Johnson, L. W. (1999). The role of perceived risk in the quality-value relationship: A study in a retail environment. *Journal of Retailing*, 75(1), 77-105.
- Tustin, M., & Lockshin, L. (2001). Region of origin: Does it really count? *Australian and New Zealand Wine Industry Journal*, 16(5), 139-143.
- Unwin, T. (1996). *Wine and the vine: An historical geography of viticulture and the wine trade*. London: Routledge.
- Zeithaml, V. A. (1988). Consumer perceptions of price, quality, and value: A means-end model and synthesis of evidence. *Journal of Marketing*, 52(July), 2-22.