

ROUTLEDGE STUDIES OF GASTRONOMY, FOOD
AND DRINK

Wine and Identity

Branding, heritage, terroir

Edited by
Matt Harvey, Leanne White and
Warwick Frost



Wine and Identity

In an increasingly competitive global market, winemakers are seeking to increase their sales and wine regions to attract tourists. To achieve these aims, there is a trend towards linking wine marketing with identity. Such an approach seeks to distinguish wine products – whether wine or wine tourism – from their competitors, by focusing on cultural and geographical attributes that contribute to the image and experience. In essence, marketing wine and wine regions has become increasingly about telling stories – engaging and provocative stories which engage consumers and tourists and translate into sales.

This timely book examines these phenomena, and how they are leading to changes in the wine and tourism industries for the first time. It takes a global approach, drawing on research studies from around the world including old and new wine regions. The volume is divided into three parts. The first – branding – investigates cases where established regions have sought to strengthen their brands or newer regions are striving to create effective emerging brands. The second – heritage – considers cases where there are strong linkages between cultural heritage and wine marketing. The third section – terroir – explores how a ‘sense of place’ is inherent in winescapes and regional identities and is increasingly being used as a distinctive selling proposition.

This significant volume showcasing the connections between place, identity, variety and wine will be valuable reading for students, researchers and academics interested in tourism, marketing and wine studies.

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Wine and Identity

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and Warwick Frost**

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Acknowledgements

We hope that you will find this book as fascinating to read as it has been to put together! The diverse international cases of wine and identity explored in this edited volume are indeed captivating stories which both inform and take the reader on a compelling journey.

As editors of this collaborative international body of work, we are thrilled that from the collegial work of scholars around the globe, we have produced a volume that in many respects represents the beginning of an academic debate surrounding notions of wine and identity.

The 24 contributors have combined a practical approach with solid theoretical analysis. We would like to thank the authors who made this book possible. They have been tremendous to work with, extremely responsive to our many emails and always highly cooperative.

On a personal level, we are grateful for the immeasurable support from our friends and families. Matt would like to thank Joseph Jordania, Ana Godabrelidze and his co-editors, Leanne would like to thank Clarke Stevenson for his continuing support, while Warwick would like to thank his family.

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While this book is a reference text aimed principally at the academic market, we are confident that it will appeal to anyone who has held aloft a glass of wine and pondered some of the intriguing stories that might exist behind this historic and gratifying beverage.

This book is designed to address the void that currently exists in the intellectual space where wine and identity meet. This examination takes place through the lens of three wine pillars – heritage, branding and terroir.

Matt Harvey and Leanne White, Victoria University, Australia
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1 Exploring wine and identity

Matt Harvey, Warwick Frost and Leanne White

Introduction

This edited volume explores the numerous ways in which wine and identity intersect and overlap. Wine and identity have broad appeal due to the opportunity to become involved in new wine experiences. Individuals might travel to a range of wine destinations and have a variety of experiences reflecting aspects of their wine identity. When visiting such destinations or experiencing such events, visitors receive messages from the creators of the sites. These sites of significance, presented as aspects of wine heritage, help to shape a common wine identity, or ‘imagined community’ among a diverse population.

The interconnecting areas of wine and identity (with a particular focus on aspects of branding, heritage and terroir) have been largely overlooked in the academic literature to date. This complex relationship between the two domains (and indeed, the multifaceted strategies used to define that relationship) is a subject worthy of considerable analysis. By understanding wine destinations through the lens of identity (be it local, regional, national or other), the visitor may develop a deeper appreciation of the wine experience. In addition, wine marketers and planners might be better equipped to promote and manage the wine destination – particularly with regard to the expectations of the potential visitor.

This introductory chapter is divided into three parts. First, it discusses the dynamic nature of global wine markets and some of the key issues facing them today. Second, it provides a brief theoretical background to our three major themes: heritage, branding and terroir. Third, it provides an overview of the chapters in the three sections of this book. Chapters 2 to 17 investigate case studies from around the world exploring diverse wine and identity issues in a wide range of ‘Old and New World wine worlds’ including France, Germany, Spain, Slovenia, Georgia, Australia, New Zealand, South Africa, Canada, the United States, Brazil, and Malaysia. The book concludes by highlighting and interconnecting many of the significant issues and themes explored in the volume and illuminates the path for further possible research in the area.

The focus of this book is on wine identity and wine identities in a range of New and Old World wine nations, and in the broader global context. This book

is unique in that it incorporates broader issues of wine identity and opens the key areas of wine, identity, branding, heritage and terroir to both a multidisciplinary and an international approach.

Issues in contemporary global wine markets

Global wine markets are dynamic, fluctuating and ultra-competitive. This is in part because wine is very different from other agricultural products. Unlike milk, flour, fruit or vegetables, consumers seek information about where, when and how wine was made, and this is a major factor in their purchase decisions. Milk is milk, wherever it is produced; but the wine called Champagne is only Champagne if it is made in the Champagne region of France using certain prescribed methods. Wine is distinct in having an identity – a combination of brand, heritage and terroir – and that gives certain wines and wine regions a competitive advantage.

Wine production, sales and consumption are constantly affected by attempts to manipulate this identity; whether it be by producers or the result of market forces and trends. This underpins a high degree of uncertainty and the wine industry is continually beset by challenges (some might say crises) as conditions and competitors change. To begin to understand this dynamism, it is perhaps useful to apply the concept of a *Black Swan Event*. This metaphor was developed to describe instances where what seemed impossible in the past comes true and, with the benefit of hindsight seems logical, and even predictable. Its colourful title comes from the example that Europeans used to believe that all swans were white. Indeed, the whiteness of swans was their defining characteristic; it was unthinkable that swans could be any other colour. And then in the seventeenth century, European explorers discovered black swans (Taleb 2007).

For wine, the best-known Black Swan Event concerns the Old and New Worlds. Wine developed in the Old World of Europe and later spread to the New World (including the Americas, Australasia and South Africa). However, there was always a strong sense that the best wines came from Europe – a product of tradition and experience. In contrast, the producers of the New World could make good wine, they could produce cheap wine, but they could never make anything to match the best of the Old World. Arguably, the Black Swan Event occurred in 1976, at what has been labelled the *Paris Judgment*. At a prestigious blind wine tasting, the judges identified what they thought were the best French wines. They were mortified when it was revealed that their choices were actually Californian (Taber 2005; this was also the subject of the 2008 feature film *Bottleshock*). There were certainly instances before this of claims that New World wine could be of superior quality, but this, and other occurrences, led to the paradigm shift where it is now generally accepted that really good wine is not confined to Europe.

In the early part of the twenty-first century, the wine industry has been confronted with a number of further Black Swan Events, provoking uncertainty and discord. Two are worth considering. The first is the massive over-production of good wine. This is partly due to improved technology making it easier for a wide

range of physical environments (terroirs) to produce high quality wines at a cheap cost. Hence, for example, regions utilising mass irrigation may no longer be dismissed as producing an inferior product. It is also partly that changes in geopolitics have drawn more regions into world markets. In the New World, Australia, California and South Africa have been joined by New Zealand, Canada, other US states, South America and even China. In Europe, former Eastern bloc regions, such as Slovenia and Georgia (discussed in later chapters) are shifting from nearby to global markets. This great influx of wine is both congesting and confusing markets. For consumers there are benefits in lower prices, but for producers profits are being tightly squeezed.

The second Black Swan Event still seems unthinkable. In the traditional wine-drinking countries of Europe, per capita consumption is falling dramatically. The fall is particularly pronounced among the young. Instead of the wines their parents and grandparents craved, Generations X and Y are seduced by a range of alternatives, notably beer and mixed spirits (see Chapter 3, by Alonso and Bressan and Chapter 11, by Lorey). Rather than being a marker of *Conspicuous Consumption*, wine is seemingly in danger of becoming a new type of *Giffen Good* (one where demand falls as income rises).

The challenges presented by the combination of these trends are forcing regions and individual producers to develop new strategies. Our interest is in the interplay of branding, heritage and terroir brought about by these changes. This is a *Brave New World* for wine, and how it is managed depends on how the past is repackaged and re-imagined as heritage and expressed in branding. As place/terroir has played such a critical part in wine's history and development, its role in heritage and branding is also considered. Indeed, several contributors extend the concept of terroir so that it seamlessly blends with heritage and branding in what might be described overall as *wine culture*.

Heritage and wine

Heritage is a seemingly simple concept, particularly when applied to wine. Text-book definitions of heritage include 'anything that someone wishes to conserve or collect, and to pass on to future generations' (Howard 2003: 6) and 'some sort of inheritance to be passed down to current and future generations' (Timothy and Boyd 2003: 2). Most importantly, heritage is relevant to societies across three time frames: the *past*, the *present* and the *future*, and it is how society uses and interprets its heritage that causes much discussion (Frost and Laing 2013; Harvey 2001; Urde Greyser and Balmer 2007). Typically, heritage is divided into three categories: *tangible immovable* (most commonly buildings), *tangible movable* (artefacts) and *intangible* (customs) (Timothy and Boyd 2003: 3). The tendency for governments and others to invest substantial resources in classifying and listing heritage buildings and sites has often focused popular attention primarily on the tangible. However, there is an increasing trend for regarding intangible heritage equally with tangible heritage and seeing all types of heritage as requiring preservation (Ahmad 2006; Harvey 2001).

Applying these broad concepts to wine, it is easy to develop the notion of a wine *heritage*, rooted in the past and existing in the present, that people would like to preserve for future generations. Furthermore, this wine heritage is easily split into the three main categories listed above. Tangible immovable is applicable to historic buildings, such as wineries and attached grand houses. It may also be applied to grapevines, vineyards and landscapes. Tangible movable encompasses tools and equipment and may even be applied to the product itself, as in the cases of barrels or bottles of wine. The third category of intangible heritage in wine would include styles, production techniques, stories, images and ethnic customs and festivals.

However, as the abundant literature makes clear, heritage is a simple concept with complex implications. For a start, there are differences in terminology around the globe. The UK is comfortable with the term *heritage*, as evidenced in its heritage legislation and the development of institutions such as English Heritage. In contrast, the USA prefers the term *preservation* (Hall 2011) and *heritage*, as a term, has tended to be appropriated by fundamentalist organisations such as the Heritage Foundation (Lowenthal 1998). The association of heritage with the United Nations, as in UNESCO and World Heritage, may also explain the American aversion to the term (for example, the Grand Canyon National Park, while World Heritage listed, does not use that branding or logo in its signage). In Europe, the term *patrimony* is used, providing a subtle, gendered distinction.

Notions of heritage vary over time and within stakeholder groups (Harvey 2001). A common framework (which we see as applicable to wine heritage), is to focus on *Who* determines heritage and *Why* they do so (Howard 2003; Timothy and Boyd 2003). Taking this approach, heritage is viewed as *Normative* rather than *Positivist*; a negotiated and contested social construct rather than an immutable truth. The subjective interpretations and meanings attached to heritage make it about more than issues of preservation and authenticity. The concept of *dissonant heritage*, as advanced by Tunbridge and Ashworth (1996) recognises that heritage is often subject to multiple contested claims by various stakeholders. As Lowenthal puts it, 'heritage battles are not just against vandals, but also those who would also claim the same heritage' (1998: 230). Such disputes are often viewed as undesirable and to be avoided by industry and marketing practitioners, sometimes leading to further issues of sanitisation. However, as Tunbridge and Ashworth (1996) argue, contested claims need to be understood as a necessary part of any healthy debate over heritage.

The consideration of who determines heritage is often dominated by discussion of preservation classifications and schemes. This paradigm is shaped by architectural and planning perspectives and prominence is given to a highly regulated institutional apparatus (Hall 2011). A parallel may be drawn with the appellation schemes for winemaking. As an illustration of the dynamics of such schemes, it is worth considering the World Heritage listings administered by UNESCO. Under these, three wine regions are currently listed as transcending national significance and being of universal worthiness. These are: the Alto

Douro (Portugal), Tokaj (Hungary) and the Lavaux Wine Terraces (Switzerland). In contrast, two French regions – Champagne and Bourgogne (Burgundy) – mounted spirited but unsuccessful campaigns for World Heritage listing in 2012. This inclusion of some and exclusion of others raises serious questions of the validity of such heritage policing. Perhaps the *vignerons* of Champagne and Burgundy can take comfort that their regions and wines are world-renowned without the need for World Heritage listing.

Decisions regarding heritage preservation are also made at a lower level, including those by governments and individual property owners. Again the tendency is to focus on buildings, often the grander the better. *Authenticity* – the notion that something is objectively real – is a prime factor in such decision-making. This is a major issue in the heritage literature. Initially, the concept came from museum studies, where curators were keen to determine the exact provenance of ancient artefacts to justify the high purchase prices paid. Extending this to heritage more generally has resulted in a major debate as to perceptions of reality and authenticity (Cohen 1988). The fuzziness and commoditisation of authenticity is very apparent in wine. For example, there are ongoing disputes about appellations, including regular instances of fraudulent substitutions and misrepresentations, such as in the 2008 ‘Brunellopoli Scandal’ in Italy (Cavicchi and Santini 2011). There is also the phenomenon of wine as a collectable, which fetches ridiculous prices at auction even when it has become undrinkable.

Wineries and wine regions are good examples of the concept of *Brand Heritage* as developed by Urde, Greyser and Balmer (2007). History provides an opportunity, ‘but [it] must be harnessed and employed as a strategic resource’. By carefully exercising brand stewardship, the aim is to gain value through making heritage, both tangible and intangible, ‘a key component of its brand identity and positioning’ (Urde *et al.* 2007: 5–6).

There are strong links between wine, identity, fantasy and mythology, and this may be seen in how wine is marketed. Castello di Amoroso, in California’s Napa Valley, is described in its brochure as an ‘authentic 12th century Tuscan castle-winery’. Given that building started in 1993, authenticity is not being used in an absolutely literal sense, but, nevertheless, is invoked to convey status, quality and a link to the past. It could be described as an authentic reproduction! Similar observations may be made of other *faux* European architecture, such as French Chateaux, in the Napa Valley. Over time, such fantasy architecture may in itself be regarded as heritage. In Australia, the winery at All Saints in Rutherglen was built in 1880 to look like a medieval castle, based on the Castle of May in Caithness, Scotland. Nearby Mt Ophir was built in 1892 in the French provincial style, complete with a medieval-style tower. Both are now heritage listed, as representative of the nineteenth century wine boom. Winery architecture is discussed further in Chapter 16 of this book.

While there has been a tendency to market heritage in terms of buildings, in recent years there has been a growing utilisation of events. Two types are worth noting. The first are commemorative events, utilising a specific foundation date

to gain marketing leverage. An example of this is the two hundredth anniversary, in 2011, of the establishment of the Champagne house Perrier Jouët (Frost and Laing 2013). The second type is regional festivals, which are built around ethnic heritage. An example of this is the La Dolce Vita Festival, themed on the Italian background of the majority of winemakers in the King Valley, Victoria, Australia (Laing and Frost 2013).

Research into heritage tends to focus on the supply side: government agencies, site managers, product development and destination marketing. It is also important to consider the demand side: who are the visitors and what are they seeking? There has been a tendency to overstate the magnitude of special interest tourism, especially in wine and heritage, classifying any visitor with an interest as a highly-motivated pilgrim. Recent evidence suggests that visitation to heritage attractions is primarily *incidental*, part of a wide range of activities that holidaymakers engage in (Laing and Frost 2012; McKercher and Du Cros 2002). This growing interpretation has two key implications for heritage managers. First, visitors may not have the level of engagement that organisers expect. For example, visitors to the La Dolce Vita Festival are not primarily of Italian background and are essentially seeking a fun time (Laing and Frost 2013). Second, heritage is one of a raft of leisure choices and is open to competition from a wide range of attractions and experiences. In the case of wine however, the lure of heritage is reinforced by the taste of the wine itself.

Branding and wine

A brand is traditionally considered to be a name, term, sign, symbol or design, or a combination of these, intended to identify and distinguish the goods or services of one seller from those of its competitors (Bennett 1988). In legal terms, a brand is often expressed in the form of a trademark. Brand and terroir meet in the concept of the Geographical Indication. To be successful, the product or service must be augmented in a way that permits consumers to see added value that closely matches their needs (Chernatony and MacDonald 2003). Macrae, Parkinson and Sheerman (1995) note that the brand's characteristics and added values that appear relevant to consumers might be functional or non-functional; their awareness of these may be conscious or intuitive. Branding is the orchestrated attempt to communicate this brand-linked relevance and meaning to key audiences with the purpose of enticing them to buy. Wine branding might therefore be seen as an attempt to link relevance and meaning to wine and identity.

A traditional advertising approach for a brand is to feature the brand's key benefit – that is the emotional or functional benefit that answers the question, 'What does it offer?' (Rossiter and Bellman 2005: 45). This key benefit might be identified by determining the following: what is important or motivating to customers; how the brand delivers on important benefits; and which of these important benefits it delivers uniquely (Rossiter and Bellman 2005).

Branding is a powerful marketing weapon available to marketers (including wine destination marketers) confronted by consumers and tourists who are

increasingly seeking lifestyle fulfilment and experience (Morgan *et al.* 2004). With increasing competition however, destinations (including wine destinations) must differentiate themselves from competitors and establish a compelling and legitimate basis for consumer preference more than ever before.

Brands allow us to identify and differentiate one product from another. Organisations hope that target markets associate their brands with positive experiences. With wine, brand identification often incorporates the reputation of the region from which the product was produced, what we might call ‘reputational terroir’. Spawton argues that the wine industry consists of four main forms of segmentation – Connoisseurs, Aspirational Drinkers, Beverage Wine Consumers, and New Wine Drinkers. Connoisseurs are highly brand conscious; they drink fine wines and rely on knowledge and previous experience for their purchasing decisions. Aspirational Drinkers are keen to appear knowledgeable about wine; they choose wines that they think will enhance their reputation and reflect their desired lifestyle, and they drink certain brands for social approval. The third group (Consumers) is mainly concerned with price and taste, consequently, this group responds to specials and reduced pricing offers. Spawton (1991) argues that the final group – New Wine Drinkers – are young. Their preferences have not yet become established. As such, products such as sparkling wine and wines mixed with fruit flavours may feature in their consumption patterns.

For some, the world of wine is shrouded in mystery. Gluckman (1990) argues that purchasing wine is bounded by insecurity. He contends that the purchaser is highly unlikely to reveal their ignorance by asking for assistance – very few will consult the wine specialist. Likewise, many consumers may initially feel a little uncomfortable in their wine knowledge when at the cellar door. A good winery will do their best to make the visitor as comfortable as possible in the, sometimes daunting, surroundings. A positive winery experience is often fondly remembered and shared with others through the all-important channel of word-of-mouth marketing. Beyond word of mouth is taste – where the host shares wine with his guests and new potential purchasers are recruited.

Terroir and wine

Several different kinds of terroir: physical, political, legal, aesthetic, architectural, functional, culturological, reputational and virtual are discussed in this book. A French word, thought generally to be untranslatable, terroir literally means the land where a particular wine is grown, together with its soil qualities, water supply, drainage, aspect, angle of slope, and microclimate. Johnson (Wilson 1998) includes: ‘...the way the vineyard is tended ... [and] the soul of the vigneron’! Lukacs also emphasises the importance of this human dimension of terroir (Lukacs 2012). The significance of terroir is that it is thought to impart certain characteristics to the wine produced from it (Guy 2003: 41). In France, terroir was also thought for many centuries to impart character to the people who tilled it (Guy 2003: 42), making the French, like the Malays discussed by Cornot

(Chapter 10), ‘sons of the soil’. French terroir is regarded as a vital part of French heritage.

The concept of terroir can also be extended, as proposed by Gačnik (Chapter 5), to all place-specific aspects of wine culture – what he calls ‘culturological terroir’. This would include the ‘architectural terroir’ discussed by Danielmeier (Chapter 16), and beyond that, the ‘online terroir’ discussed by Albrecht (Chapter 17). Terroir thus stretches from the earth to the ether!

There have been attempts to define terroir legally, as in the French system of *Appellation d’Origine Contrôlée* (AOC) under which wine from a specified area can only be made with specified varieties of grape and according to specified methods. Disputes over the extent of the Champagne region led to riots in 1911 and several attempts at legal definition (Guy 2003). When Australia tried to adopt a similar system of defined regions, the *Coonawarra* case made terroir appear to be a combination of soil, climate and mystique. The Coonawarra area was first put under vine in the nineteenth century and became a successful wine-growing region. Its *terra rossa* soil was thought to contribute to its suitability, but good wine was also grown in nearby areas not on the *terra rossa*. ‘Coonawarra’ was used in the description of many wines from the region, but it was only after the EU–Australia Wine Agreement of 1994 that Australia began to develop a system of legally protected wine regions, and it was then that the boundaries of the Coonawarra wine region were determined. In a case that ended up in the full Federal Court, the court decided that the cadastral boundaries of the hundreds of Comaum and Penola should be used to demarcate the region. Apart from the *terra rossa*, there was no distinguishing geographical or climatic feature by which the wine region could be delineated.

Jacob’s Creek, discussed by White in Chapter 9, brings the three strands of heritage, branding and terroir together well. A real place where grapes are grown, it was adopted as a brand, and is now a superbrand with an international profile under which wines from a great variety of Australian vineyards are sold. For many years after its launch as a brand in 1976, it was a decent, affordable red. When the owner decided to branch into premium wines for the export market, it chose Jacob’s Creek as its leading brand. This caused some incredulity in Australia, but the brand has indeed been transformed so that it now has credibility as a premium brand. For the purposes of branding and terroir, the name sounds as though it is a place, a terroir, when in fact it is not – at least not for all the wines that now bear its name. There are many other examples of the use of the names and images of places – terroir to evoke heritage and create brand identity for wine.

Jacob’s Creek also evokes religious imagery. Although named after one William Jacob, it evokes the biblical figure, but this only enriches its evocativeness. Vineyards are beautiful, an important factor in wine tourism, but naming is more about creating places in the head. Hills seem to feature prominently in wine names, e.g. ‘Hill of Grace’. ‘Estate’ and ‘Chateau’, evoking grandeur and tradition – heritage as well as place – are also popular in winery names.

Gačnik explores the multiple meanings of terroir in Chapter 5. The Organisation Internationale de la Vigne et du Vin (OIV), the world's peak technical body for wine, has defined terroir to include specific soil, topography, climate, landscape characteristics and biodiversity features. (Resolution OIV/VITI 333/2010). Vaudour, the interpreter of various translations and meanings of terroir, focuses on the typology of terroir (origin, persistence, specificity, personality) and on four interrelated facets: (1) Plant growing – nutriment terroir, (2) Territory – space terroir, (3) Advertising – slogan terroir and (4) Identity – conscience terroir. The latter further highlights aspects of country, identity, ancestry, authenticity and tradition (Vaudour 2002: 118–119).

Gačnik distinguishes personal, local, regional, national and global aspects of culturological terroir. This includes artefacts, seasonal ceremonies that he discusses in Slovenia and elsewhere, the songs and rituals in Georgia discussed by Harvey and Jordania (Chapter 6) and Danielmeier's discussion of labels and winery architecture (Chapter 16).

About this book

While some aspects of wine and identity (including the above three areas) overlap, this book is divided into the three themed sections discussed above – branding, heritage and terroir. What follows is a brief summary of the chapters that come after this introduction.

Chapter 2 opens the section on heritage with a historical perspective. Comparing California and Victoria, Frost and Laing argue that these New World regions followed similar patterns in the nineteenth century. Both were imagined as Mediterranean environments, with wine as a key part of a portfolio of southern European plants and products that should flourish there. The transfer of wine knowledge to predominantly Anglo societies was achieved by a small, but influential, group of European immigrants. They were able to leverage their special expertise to achieve economic success and were in turn copied by others. This history gives both regions a distinctive ethnic heritage to their modern wine identity.

In Chapter 3, Alonso and Bressan examine the challenges facing the modern stewards of the Sherry (Jerez) heritage in Spain. A distinctive style known around the world, it is beset by a declining market and increased competition. Through qualitative interviews with winemakers and other stakeholders, Alonso and Bressan consider a range of strategies being pursued to enable Sherry production to be sustainable in the future, thereby preserving this heritage. As they note, such challenges are not confined to Spain, but are faced by traditional regions throughout the world.

Central Otago is a relatively new region, known for its distinctive Pinot Noirs. In Chapter 4, Fountain and Dawson discuss how such a new region may use heritage in its marketing, particularly through labels and websites. They focus on both natural and cultural heritage. The extreme mountainous environment of New Zealand's South Island not only provides distinctive growing conditions,

but also provides attractive images for selling the wine – both functional and aesthetic terroir that feed through into branding. Furthermore, elements of history/heritage have been selected to feature in that marketing, most notably the nineteenth century pioneers and gold miners.

The Old World also has what we might construct as new regions. Gačnik provides a case study of Slovenia for Chapter 5. Wine has been produced there for millennia and it is a major part of the country's cultural identity. However, it is only since independence in 1991, that Slovenia has become outward looking with respect to wine. Entering into a crowded marketplace, Slovenia looks to its cultural heritage as a means of distinguishing its product. Gačnik examines a range of means of promoting that wine heritage, including festivals and traditions.

In Chapter 6, Harvey and Jordania examine the place of wine in Georgian identity. Georgia claims to be the birthplace of wine and to be celebrating 8,000 vintages. Feasting, toasting and singing with wine are integral to Georgian culture. Since Georgia submitted to the Russian Empire in 1810, Russia (and later the USSR) has been a vital market for Georgian wine, but since the end of the USSR and the coming of Georgian independence in 1991, Russia has used market access as a weapon in its disputes with Georgia. Georgia has had to seek new global wine markets, but has an excellent product including many varieties of indigenous grapes, distinctive winemaking practices, and a rich wine culture, which also has great tourism potential.

Branding

In Chapter 7, Elliot and Barth examine the design and brand stories of contemporary wine labels. They use narrative analysis to better understand the appeal of these new brands and the unique preferences of the newer markets of wine consumers. The authors closely examine six contemporary wine labels. They argue that these stories help to identify and give meaning to the brand experience and that these narratives can be interpreted as representations of a 'new terroir'. Beyond its obvious influence at point-of-purchase, the brand story has the power to positively influence the consumption experience and build stronger brand associations that will be fondly recalled when the consumer is again exposed to the label.

In Chapter 8, Ambaye and Ambaye explore what smaller producers, such as Jurançon in South West France, can and might do to counter the looming competition that results from the continuing globalisation of the world wine market. They argue that although consolidation of the local and national markets is a good first step, internationalisation is also important. This requires working with regional producers to develop a multi-dimensional strategy, which might collectively help the region to build a stronger image/brand. Ambaye and Ambaye contend that this overall strategy for effective wine marketing must address at least the key issues of differentiation, sustainability and price positioning.

In Chapter 9, White explores how key wineries in South Australia's Barossa Valley play a vital role in 'branding the Barossa' at both a national and