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One Sip at a Time – The Impact on Purchase Intention of Communication Tools in Wine Advertisements

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ABSTRACT

The wine industry and marketing walk hand in hand to better communicate with consumers and encourage them to purchase their products. Despite the concerns for responsible consumption, the wine industry players need to break the clutter of the many marketing cues to stand out. This investigation aims, therefore, to present what are the communication tools that consumers pay more attention to in wine advertisements. Simultaneously, the impact of those communication tools is evaluated in order to understand its influence on purchase intention.

Sixty-six individuals participated in the eye-tracking experiment based on the visualization of a wine advertisement (white wine/red wine) in which visual attention on social cues and on the product, pleasure and arousal and storytelling perception was collected.

Results showed that consumers care about storytelling perception which positively influences wines' purchase intention. Pleasure was found to affect storytelling perception only in the case of red wine. However, both visual attention to social cues and arousal have a positive effect on storytelling in the case of white wine advertisements.

Thanks to the use of the eye-tracking method, this dissertation can bring a new perspective into the winery market and help companies better comprehend how to properly use the available tools to better captivate consumers' attention in such a cluttered and competitive environment.

Keywords: Wine; Eye-tracking; Purchase Intention; Advertisement; Communication Tool

JEL Classification

M30 – General

M31 – Marketing

M37 - Advertising

RESUMO

A indústria do vinho e o marketing caminham lado a lado para comunicar melhor com os consumidores e incentivá-los a comprar os seus produtos. Apesar das preocupações com o consumo responsável, os intervenientes da indústria do vinho precisam de se destacar da abundância de sinais de marketing para sobressair. Esta investigação tem, portanto, o objetivo de apresentar quais são os sinais de comunicação aos quais os consumidores prestam mais atenção nos anúncios de vinho. Simultaneamente, o impacto dessas ferramentas de comunicação é avaliado para compreender a sua influência na intenção de compra.

Sessenta e seis indivíduos participaram numa experiência com *eye-tracking* baseada na visualização de um anúncio de vinho (vinho branco/vinho tinto), em que a atenção visual aos sinais sociais e ao produto, prazer, *arousal* e percepção de *storytelling* foram recolhidos.

Os resultados mostraram que os consumidores se preocupam com a percepção de *storytelling*, o que influencia positivamente a intenção de compra dos vinhos. O prazer com o anúncio afetou a percepção da narrativa apenas no caso do vinho tinto. No entanto, tanto a atenção visual aos *sinais sociais* quanto ao *arousal* têm um efeito positivo na narrativa no caso de anúncios de vinho branco.

Graças ao uso da técnica de *eye-tracking*, esta dissertação pode trazer uma nova perspetiva para o mercado vitivinícola e ajudar as empresas a compreender melhor como usar adequadamente as ferramentas disponíveis para captar melhor a atenção dos consumidores num ambiente tão saturado e competitivo.

Palavras-chave: Vinho; Rastreamento Ocular; Intenção de compra; Anúncio; Ferramenta de comunicação

Classificação JEL

M30 - Geral

M31 - Marketing

M37 - Publicidade

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Wine itself has many feminine qualities. It is graceful, it pleases, it needs great care and attention...and, during its variable lifetime, you never know what it will do next.

(Matasar, 2006)

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LIST OF ACRONYMS

AD – Advertisement

AOI – Area of Interest

AVE – Total Variance Extracted

HL – Hectolitres

HTMT – Heterotrait-Monotrait ratio of correlations

MGA – Multi Group Analysis

MHL – Millions of hectolitres

PLS – Partial Least Squares

SEM – Structural equation model

S-O-R model – Stimulus, Organism and Response

VIF – Collinearity Statistics

WHO – World Health Organisation

1. INTRODUCTION

In the early days of the COVID-19 pandemic, the wine market experienced significant losses, with domestic wineries in the US losing up to 5.9 billion dollars (Coyne, 2020). Similarly, Portugal witnessed a decline in wine consumption from 5.4 million hl in 2019 to 4.4 million hl in 2020. However, there are signs of recovery as wine consumption in 2021 has increased to 5.3 million hl (Instituto da Vinha e do Vinho, 2021). It's worth noting that the wine industry plays a significant role in the growth of Portugal's economy, as the country is ranked within the top 10 global exporters in this sector (República Portuguesa, 2020). The wine industry has acknowledged the importance of reconnecting with consumers and has recognized digital marketing as an effective way to not only reach their target audience, but also to capture their attention in a creative way. This approach helps to alleviate the overwhelming amount of information bombarding consumers, while also addressing the changing paradigm of consumption (Viana, 2016).

Academics such as Calvo-Porrall et al. (2018) and Sinesio e al. (2021), for example, show that wine has the power to evoke a strong emotional response, usually connected to pleasure and arousal, and cognitive responses, which can depend on the circumstances of the consumption or even on the quality' evaluation of wine products. At the same time, due to the fact that wine advertisements have an emotional impact on people, there is a significant literary concern about the repercussion that the alcohol industry, together with media, have on peoples' consumption.

As a result of wines' hedonic value, many studies have presented the importance of visual tools to catch consumers' attention such as the effect of packaging, labelling (Monteiro et al., 2020) or even the relevance of visual communication of symbols such as shapes, styles and colours in advertisements (Sillani et al., 2017).

Although there are some relevant studies that show the importance that social media marketing has on the wine industry (Orduña-Malea et al., 2021), and others that focus on the best strategies for wine brands to succeed (Resnick, 2008), there is still very limited evidence about how wine video advertisements can be tailored to improve purchase intention. Most research relies only on questionnaires which evaluate intrinsic and extrinsic cues according to ones' opinions but don't investigate how visual attention may affect purchase intention (Monteiro et al., 2020). Therefore, there is an opportunity in the literature to explore the current gap and study how consumers truly view and process visual cues.

Therefore, the current study aims to explore the following research questions focused on the impact of advertising cues on the wine industry, namely: (1) is there an impact of social cues on storytelling perception of wine advertising? (2) does arousal and pleasure have a positive effect on wine advertising? and (3) does storytelling perception influences purchase intention of wines after an advertising with social and product cues?

Despite the positive results for the industry of the past research, authors such as Niederdeppe et al. (2020) and Landreat et al. (2020), showcased the negative effects that communication tools on wine advertisements have specifically on children and young adults. There is an overall concern for an excessive consumption by these segments and, as such, organizations like WHO (World Health Organisation) are recommending a range of initiatives to counter-strike this issue and prevent people from getting addicted, which is also a concern in the industry. Therefore, and in order to address this particular concern, the present study made sure to take necessary precautions to prevent observers from experiencing feelings of addiction. To achieve this, the study was conducted on a voluntary sample of individuals aged 18 or above. Additionally, all advertisements included a disclaimer reminding participants to consume wine in moderation, and individuals were free to discontinue their participation at any time.

The next chapter of the thesis presents the literature review, firstly to understand the wine market and its development since ancient days and then to better understand wine advertisements and the communication tools mostly used to engage customers; afterwards, wine is reviewed as a multisensory experience to better engage and attract customers to develop a purchase intention and to successfully lead them to that moment.

Subsequently, the research presents the conceptual framework based on the S-O-R theory since this model is able to analyse ones' responses and behaviours towards specific stimulus by putting the individual on a decision-making environment. This analysis will further enhance the conclusion of the elements needed to capture visual attention and test if there is a strong connection to social cues, pleasure, arousal, storytelling perception and purchase intention – the variables in this study.

The methodology shows and details the design used to test the hypotheses. It is with the help of the eye-tracking method – and the online questionnaire - that we will focus on the consumers visual attention by analysing their behaviours once visualizing an advertisement.

The dissertation will then analyze and discuss the results and the conclusion will present the main contributions, acknowledge some of the research limitations and highlight further topics that can be explored in the topic of this thesis.

2. LITERATURE REVIEW

2.1. Wine

2.1.1. The Wine Industry

The wine market has been growing for centuries - and its power, even with fluctuations, has been expanding just like in the imperialistic Roman conquest (Tattersall et al., 2015). An interesting fact is that, as widely known, in the third and second centuries B.C.E., Rome had hegemony around the Mediterranean, which meant they had easy access to surrounding markets to trade wine for other products (Tattersall et al., 2015), this pointing once more to the importance of this product.

One of the biggest growth peaks of the wine industry happened after the fall of Rome, from the 5th to the 15th centuries, due to the importance that wine had for the Catholic Church. Since wine was – and still is – used during the religious ritual of Mass, vineyards were planted by monks so that wine could be drunk during this ceremony (Yeung & Thach, 2019). However, wine wasn't seen only as a way of celebrating religion, but it was also seen as a way of relaxation and fellowship, with the male Romans gathering in what was known as *convivia* (Matasar, 2006).

For centuries, countries such as Portugal, Spain, France, Italy and Germany were recognised by their wine's popularity, being now considered old countries (Cunha et. Al., 2018). Afterwards, wine cultivation expanded to America, Australia, Argentina, Chile, Switzerland and New Zealand, which is currently considered as new countries (Dixit, 2022).

Portugal, an old wine country, is known for its history and tradition regarding wine (Cunha et. Al., 2018). Therefore, the Portuguese vineyards are dated as far back as 2000 B.C.E., in the areas of Tagus and Sado. After the Treaty of Windsor, in 1386, Portugal became the core supplier of wine for England, only to lose part of this power in the 19th and 20th centuries with the Peninsular and Portuguese Civil Wars (WSET, 2021). Portugal is famous for its fortified wines, such as Port and Madeira, but most of the grapes are turned into unfortified wines (WSET, 2021). In the non-fortified sector, in the 20th century, Portugal welcomed two brands: Mateus Rosé, in 1942, and Lancers Rosé, founded in 1944. In the 80s, Mateus Rosé's exportations were significantly high, making figures of over 40 per cent of Portugal's wine exports. It was with the end of a 41-year dictatorship - and with the incorporation of Portugal in the European Union - that this country felt an easier access to trading, since restrictions had

been stopped, which encouraged marketers to produce and distribute the mentioned alcoholic beverage (WSET, 2021).

Nowadays, in such a high paced environment, there is certainly a varied range of choices. This translates into countries such as France, Spain, Portugal and Italy seeing their strength in this sector being taken away from them – as well as their economic growth - and the Northern European countries consumption having an increase (Resnick, 2008). The customer's need to satisfy their desire to discover new things, as well as to strengthen the feeling of freedom of choice that they might get from buying a certain product, is the main reason why, when comparing to other food items, wine becomes a tricky product for its complexity (Schäufele & Hamm, 2017).

Wine consumption has changed from a nutritional purpose to a social one, bringing contentment to customers' lives (Corduas et al., 2013). It has several unique attributes dependent on its place of production (Famularo et al., 2010). Indeed, to really understand wine to its fullest, we need to know the definition and quality of the wine *terroir*.

Terroir encompasses all aspects related to the location where grapes are grown, including the soil, drainage, microclimate, and overall exposure of the vineyard (Tattersall & Desalle, 2015). The place of origin of a wine affects tremendously what consumers are willing to pay (Schäufele & Hamm, 2017). The better the region's production, the more money is going to be invested in it. That can affect the growth of a specific company or vineyard, especially if they can't guarantee the product's quality beforehand (Famularo et al., 2010) or if they are overwhelmed with all the intrinsic characteristics that come with the willingness to buy this product, such as price and brand reputation, since its purchase is going to be based on expectation and the fact that wine is an experience good (Outreville & Desrochers, 2016).

All the previously mentioned elements can become impediments for acquiring wine products if not properly addressed. Characteristics such as guides, prizes, awards and word-of-mouth are reliable sources for the market, and help consumers trust what they buy (Orduña-Malea et al., 2021). Winemakers and brands are constantly fighting over who gets picked on those decisive moments when a client reaches out to a suggestive bottle. That is why creating a brand, in the right conditions, in this sector, will help with the high level of competitiveness present in an already crowded market (Aranda et al., 2015). Furthermore, if a brand has a strong presence in the market, it will automatically gain some advantage and create consumer loyalty, which will ultimately generate trust among consumers (Brochado & Oliveira, 2018).

In 2020, SARS-Cov-2 caused many constraints in different areas - and the wine industry was no exception. In May 2020, in Portugal, it was experienced a reduction from 30 to 35% of

the annual domestic wine consumption, and more than 76.6% of micro-companies were affected - but, at the same time, the quickest to react (Barros, M., 2020).

In 2022, it was estimated a decrease of 2 mhl in world wine consumption, mainly because of lockdown measures and the lack of tourism (OIV, 2023). Although there was a decrease in overall production, there was an increase, in 2020, of white wine production with 2.168.167 hl consumed (PORDATA, 2023). Wine consumption in Europe, in 2022, accounted for 48% of the world consumption, while in Portugal 6.0 mhl were consumed, indicating an increase not only when comparing to 2021, but also regarding the average of the last five years (OIV, 2023).

2.1.2. Old vs New Countries' Wine Consumption

Wine is a highly complex beverage with multiple characteristics such as its color (red, white, rose) or aroma (caramel, earthy, floral, and others). This means that customers feel the need to know more and more about the beverage in order to choose the best performing wine (Buja, 2022).

Mediterranean countries are the biggest contributors to the expansion of the wine industry (Martinho, 2021) and they have used the concept of *terroir* to characterize the quality of the beverage, focusing mainly on the viticultural area and not on the producer (Famularo et al., 2010). If combined with a sufficiently involved consumer, they enhance the focus on the region, when making their purchase decision (Lockshin & Corsi, 2012). Nevertheless, this new generation of consumers gives more importance to quality and price than to the wine's geographical origin. Globalization and easy accessibility have set a new standard of consumption based on the image and the design of labels, focusing on familiar recommendations (Viana, 2016).

New world countries such as Australia, Argentina, New Zealand, South Africa and Chile are using *terroir* to establish wine differentiation strategies. On the other hand, the old countries, as well as the United States and Japan, have a more homogenous style of wine (Famularo et al., 2010). One of the main differences between an old and new country is their ultimate goal with the wine consumption. On the one hand, in the old world, wine has been part of consumers' nutritional diet for centuries, served with every meal and creating a cultural meaning out of this beverage. On the other hand, since the new world is significantly recent in the market, they base their wine consumption on ideas of status and power (Hall & Mitchell, 2008). While in Europe

it is common to drink wine during meals, only around one million Americans have this habit (Perdue, 1999).

The main distinction between the old and the new countries is how both of them are concentrated and have marketed their wine products. While in Europe wine production is mainly produced by family vineyards and cooperative wineries, the new world deals with larger companies and a more concentrated market – in the United States and Australia, the top 5 wine companies produce more than half of wine consumption (Simpson, 2011).

The situation in which the consumption is held is also a crucial factor for the purchase decision, since it affects the wine preference and its choice (Corduas et al., 2013). A person's response to wine not only depends on the product itself, but also on the emotional and functional feelings associated (Silva et al., 2015).

That is why wine - and its consumption – is a complex situation since it can depend on intrinsic and extrinsic characteristics and its associations, and not the product itself (Silva et al., 2015). A study revealed that wine consumers seek values like self-esteem and a sense of belonging. This finding helps in segmenting consumers as it provides insight into why they are interested in wine (Hall & Mitchell, 2008). Another study revealed that the music in wine tastings could change drastically the overall experience (Spence, 2018). It is also relevant to understand that the consumption situation will differ regarding the target's preferences. The new generation, for example, pays more attention to the image and design of the labels (Viana, 2016) and women also purchase more white wine than men (Lockshin & Corsi, 2012).

Culture is also an important factor for wine consumption. The interconnected relationship between traditions, lifestyle and culture directly influences the product's consumption (Corduas et al., 2013). Countries such as Portugal consume wine during their meals as a way to enjoy their lunch or dinner (Silva et al., 2015). However, in the new wine countries, wine is an occasional drink, something to be appreciated, used to celebrate social occasions, from a dinner with friends to a relaxed evening (Resnick, 2008).

2.2. Wine Advertisement & Marketing

Marketing has always been a fundamental part of any wine brand since it is the main way of communicating with current and possible consumers, encouraging them to purchase and gaining leverage over their competitors (Critchlow et al., 2019). However, nowadays, communication channels have become more complex, since there are many more mass media

platforms one can use in order to promote the products (Critchlow et al., 2019). In countries such as Portugal, where there are natural limitations regarding vineyard expansion, it is by using marketing and advertisement that producers can connect more easily with consumers and reinforce a positive and strong image of their products (Mora, 2016). Alcohol companies invest in traditional media such as television, radio, billboards, but also on internet advertising via influencers and social media platforms (Dunstone et al., 2017). Compared to traditional media, social media is able to not only better target an audience, but also extend the access to any context, engaging the users throughout the process (Critchlow et al., 2019). It was reported that the United States spent a staggering \$2 billion in 2016 on advertising alcoholic products like beer across multiple platforms (Niederdeppe et al., 2020).

However, despite the increased spending, there are some authors who also caution about the relationship between alcohol advertising and consumption, since the usage of creative designs and positive connotations – attractive lifestyle - can appeal to younger consumers (Critchlow et al., 2018). Indeed, the World Health Organization (WHO) set specific marketing regulations in order to help prevent impacts on global health. In these regulations, WHO proposed several warnings, which aimed for calling attention to the risks associated with high alcoholic consumption rates while motivating consumers to be responsible regarding their purchases (Brown et al., 2016). There is little information regarding the impacts that the exposure to alcohol advertising has on consumers; however, a particular study found out that advertisements can, in fact, produce a significant impact on attitudes regarding alcohol, but only on heavier drinkers (Stautz et al., 2017).

Wine advertisements have the power to effectively reach and influence their audience. However, since this is a particularly complex area of advertisement, a way of understanding if the marketing strategy was useful is by checking three factors: (1) if the audience saw the advertisement; (2) if they were attracted to it; and, finally (3) if they understood it (Khan, 2006). Nonetheless, a wine advertisement may not be effective if it is not linked and synchronized with the communication strategy (Maison, 2019).

In the United States, alcohol is seen as a way of maintaining a certain idea, preserving a philosophy of solid and clear masculinity; nevertheless, this brings out many different issues regarding the gender's preconceived ideas, usually using the female body as a reward to attract and to reinforce masculinity, not appealing to the product itself, although it certainly has an effect on the rates of consumption (Hall & Kappel, 2018).

2.2.1. Communication Tools and Wine Purchase Intention

In such a big and complex market, consumers are constantly being bombarded by countless messages, which only augments the need for creating communication strategies based on creativity and excellent content that will capture people's attention (Viana, 2016).

Several studies have indicated that communication plays a significant role in social relationships, and that consumers shape their brand preferences through the psychological process of self-construction, which relies on consumption situations and brand personality. (Chironi et al., 2020). For this to be achieved, storytelling takes on the important role of giving a narrative, something directly reaching out to the consumer's feelings and beliefs, involving them in the story that is being told and making them relate to the product while still captivating their emotions and showing that the brand understands the customers' needs (Maison, 2019). That is why brands should also use visual elements - such as style, colours, lights and other factors that directly impact the perception of a product - in order to summon up the ideal experiences that a consumer might wish to live (Ingrassia et al., 2020).

Including people in a wine advertisement can influence consumer behavior by utilizing subtle yet powerful messaging techniques. Such ads can prompt mental engagement with both the product and the depicted environment, ultimately impacting consumer decision-making (Hall & Kappel, 2018). Here the brand is promoted more than just a product; most times, the power that wine has on people and on the rekindling of friendly relationships, also comes into play as something to be achieved if the product is obtained (Hall & Kappel, 2018).

Beyond the previously mentioned situations, wine lovers might also make purchase choices taking into account the environmental footprint that the products of their choice have - so using different environmental-friendly strategies will most likely help brands enhance their sales while still gaining relevance and appealing to a cause that the consumers identify with (Sillani et al., 2017).

Generation cohorts also play a role in wine consumption. Unlike Baby Boomers, Millennials want their content to be more technological, co-creative and, ultimately, fun. They are not so focused on the awards since this gives them no perception of the wine' quality, and doesn't tell a story (Neuninger et al., 2016). This means that wineries and wine producers can connect more easily with them by deep diving on social media platforms and using influencers as a strategic tactic, since these are going to validate a specific product more than anything else (Coyne, 2020). Therefore, producers need to use a more personal approach in order to get millennials' attention (Viana, 2016).

Wine is an example of a hedonic product, which means that its feelings are going to refer to the intention and attitude towards the product (Silva et al., 2015). Therefore, brands need to familiarise consumers with their products, in order for them to retrieve past positive memories about its consumption (Silva et al., 2015). However, not all consumers have the ability to easily retrieve past memories and other communication tools need to be used in this case (Croijmans & Wang, 2021).

When one attends a wine event, the “concept of the five S’s” needs to be present: see, swirl, sniff, sip, savour. Although these descriptions can help to elicit past memories, there are other senses such as touching and hearing that also play an important role in the decision (Tattersall et al., 2015). For example, research shows that music – or the lack of it – can affect consumers’ moods (Spence, 2018). The price of wine is also a crucial factor when considering purchasing it, particularly in situations where the consumption is for pleasure. In such cases, a higher price is often linked to the quality of the wine (Mehta & Bhanja, 2018).

However, wine consumption is impacted not only by extrinsic attributes (products’ physical characteristics), such as the labelling, price and origin of the product, but also by its intrinsic attributes - basic attributes - just like colour and taste, which can have a positive influence on purchase intention (Jürkenbeck & Spiller, 2020). Therefore, capturing the visual senses is crucial to comprehend consumer responses accurately.

2.2.2. The role of visual attention for Purchase Intention

Consumers generally rely more on intrinsic, rather than extrinsic, cues when judging or predicting quality. Nonetheless, market-specific variables such as consumer knowledge and self-confidence may also have a direct influence on the interpretation of both internal and external cues. Therefore, marketers should not assume that consumers will form opinions about quality based solely on rational or objective criteria (Veale, 2008).

It has been showed that consumers’ visual attention patterns mirrors their purchasing behaviour (Friedewald et al., 2022). Although the industry stakeholders have invested good amount of money on in-store promotions, the fact is that only 2% of the visual field is handled and used in decision making, which means that there is an urgent need to better comprehend visual attention (Palma, 2021). Some authors like Chandon et al. (2009) explain that since the point of purchase is currently having a bigger use as a medium of advertising, the retailers should pay more attention and do further investigation of various measures of attention to increase customers’ attention of in-store marketing.

Visual attention to stimuli can be deduced from consumers' eye movements, which consist of fixations followed by rapid movements (Chandon, 2002). There is a significantly strong connection between the human eye movement and the psychological functionality of visual information processing (Rau, 2021). These eye movements can help marketing fulfil its potential since it will give a better overview of consumers' full processing of visual stimuli during purchasing (Wedel & Pieters, 2008). Moreover, attention to visual elements plays a significant role in the decision-making process since they focus on cues such as pleasure and arousal to attract consumers (Monteiro et al., 2020). Indeed, visual attention is connected to various consumer behaviours and is a significantly important predictor of choice (Font & McCabe, 2019).

3. CONCEPTUAL MODEL AND RESEARCH HYPOTHESES

3.1. Stimulus, Organism and Response Theory (S-O-R)

A commonly used method to evaluate a decision-making process is the Stimulus, Organism and Response Theory (S-O-R) (Meharabian and Russel, 1974) since it is the best approach to clarify the impact of observation on the consumers' organisms and how this is going to impact their response based on their behaviours (Monteiro, 2018). The S-O-R theory posits that when shown a particular stimulus (S), people react with an organismic autonomic behavior (O), and consequently, with a paired response (R) (Barta et al., 2023).

The literature review has previously mentioned some key drivers of wine purchase intention, such as: the possibility for visual attention to play with the hedonic, sensory and emotional concepts of pleasure; constructing a storytelling history in which consumers can identify themselves with the celebration of social gatherings; and the impact that wine's memories have on purchase intention. Therefore, and since the main objective of this research is to understand the possible impact that wine advertisements have on purchase intention, this model is a suitable framework since one can gain a better knowledge of the organisms (O) such as pleasure, arousal and storytelling perception that influence purchase intention – or the response (R) when one is in contact with a stimulus, in this case the video advertising.

3.2. S-O-R Theory as a framework for the Conceptual Model

According to research, drinking wine in a social setting like a restaurant can bring about positive emotions and enhance the consumer's perception and analysis of the product (Sinesio et al., 2021). Wine is often considered a beverage for social occasions and incorporating images of people celebrating friendship or unity (particularly in white wine advertisements) can greatly enhance the message's impact on consumers. By associating these images with not only pleasurable moments of social acceptance but also deeper, poetic meaning, the advertisement can leave a lasting impression on the viewer (Sinesio et al., 2021). In red wine advertisements, though, the product is more frequently associated with a cultural and intellectual environment (and not merely a socialization context in which the social desire can be fulfilled).

Furthermore, the presence of large groups of people eating together, as seen in the overall context of the food industry advertisements, might positively affect the viewers' perception, since this can encourage them to pursue the habits and support their consumption choices with the possibility of being present on social gatherings (Liu & Bailey, 2019). It is anticipated that a similar trend will occur in the wine industry. As more consumers become more attentive to and feel better supported by their peers when endorsing wine consumption, it is believed that this will result in a subsequent increase in the intention to purchase it (Liu & Bailey, 2019).

Just like Livesay (2019) explained, emotional engagement is present in advertisements when consumers see themselves – or who they want to be – portrayed in the story. Given that authors like Storr (2020) suggest it is common for consumers to choose stories that reflect the connections they desire in their communities, the following hypotheses have been developed:

H1: Visual attention to social cues positively influences storytelling perception of the ad

H1_a: Visual attention to social cues have a positive effect on storytelling perception of the ad when people see white wine advertising but not when people see red wine advertising

Customers think visually, which means that visual attention using images or photographs connected to product cues have the potential to easily capture people's attention and sway their decision making by shifting their emotional state (Seifert, 2017). Visual storytelling has the power to catch peoples' attention and emotions through the use of images and narration, creating a strong connection between the brand and possible customers (R. A. Stonehouse,

2023). Visual storytelling plays a strategy of “show, don’t tell” since it will boost the brands’ engagement (Walter & Gioglio, 2014).

For a communication tool to be successful, it needs to play with visual attention so that consumers can perceive the story. Furthermore, if an advertisement is mirroring the consumers’ need to socialize with others (by having the presence of a happy group, for example), consumers should perceive better the story as they pay more attention to the visual elements (Liu & Bailey, 2019). When following other markets, just like the jewellery one, authors such as Antonio et al. (2019) stated that the visualization of product cues created an affective dimension that consequently influenced not only storytelling perception but became part of the branding strategy. Hence, we suggest that:

H2: Visual attention of the product cues positively influences storytelling perception of the ad

Advertised stories become possible due to the perfect combination of visual and auditory elements that blend together to create a compelling narrative (Yilmaz, 2019).

In addition, a captivating narrative can establish an emotional connection between customers and the brand. For optimal results, pleasure and arousal must be balanced. Without any emotional connection, the desired reaction may be slowed, whereas an excessive amount may distract the viewer (Lipman, 1999). This association is likely to be linked with positive memories (Hong et al., 2021). As demonstrated by Leiss et al. (2018), consumers possess the capability to decipher the multiple connotations conveyed in an advertisement, which in turn, induces a sense of gratification. According to Rühlemann (2020), when a narrative builds up in both tone and fervour towards its climax, the audience experiences an amplified feeling of pleasure.

In a broader sense, Poels and Dewitte (2008) explain that the likability of an ad can be determined by pleasure, whereas arousal reveals the potential capabilities of motivating those who were exposed to the advertisement. As such, it was found that a combination of pleasure and arousal speaks to the remarkable quality of the advertisements’ storytelling.

Studies indicate that pleasure and arousal in advertisements in which a story is being told, are considered more engaging and enjoyable (Kim et al., 2017). According to Bruwer et al. (2011), females and younger or less experienced drinkers are most likely to drink white wine - rather than red wine - because of its sweeter taste, as well as use the product in social occasions, more predominantly. Since white wine advertisements usually focus on social gatherings and

other types of personal relationships, and wine consumers tend to focus, as referred, on a sense of belonging (Hall & Mitchell, 2008), it is expected that white wine advertisements, portraying that same sense of belonging, will gain more traction amongst consumers. This constructs a storytelling history in which consumers can identify themselves with the celebration of social gatherings – and that is why it is going to be tested if the moderator “type of wine” has any impact on this perception.

Therefore, we posit that as consumers feel higher levels of pleasure and arousal, they are also more aware of the story in the end of the ad.

H3: Pleasure positively influences storytelling perception of the ad

H3_a: Pleasure has a positive effect on storytelling perception of the ad when people see white wine advertising but not when people see red wine advertising

H4: Arousal positively influences storytelling perception of the ad

H4_a: Arousal has a positive effect on storytelling perception of the ad when people see white wine advertising but not when people see red wine advertising

The main intention when a brand tells a narrative is to draw the consumer to pay attention to the advertisement and to influence them to purchase a product (Yilmaz, 2019). Studies have revealed that storytelling has a positive impact on the brain by releasing hormones that boost cooperation and can even change one’s perspective (Moin, 2020). In fact, incorporating storytelling into consumer experiences has been shown to add value and influence their decision-making (Santos et al., 2020). Indeed, Martínez-López (2023) explained that storytelling can help brands to add value to the relationship with the consumer and increase purchase intention. Therefore, we propose that:

H5: Storytelling perception positively influences purchase intention of wines

Figure 1, as shown below, exhibits a graphic depiction of the conceptual model, based not only on the literature review, but also on the hypothesis obtained with the search.

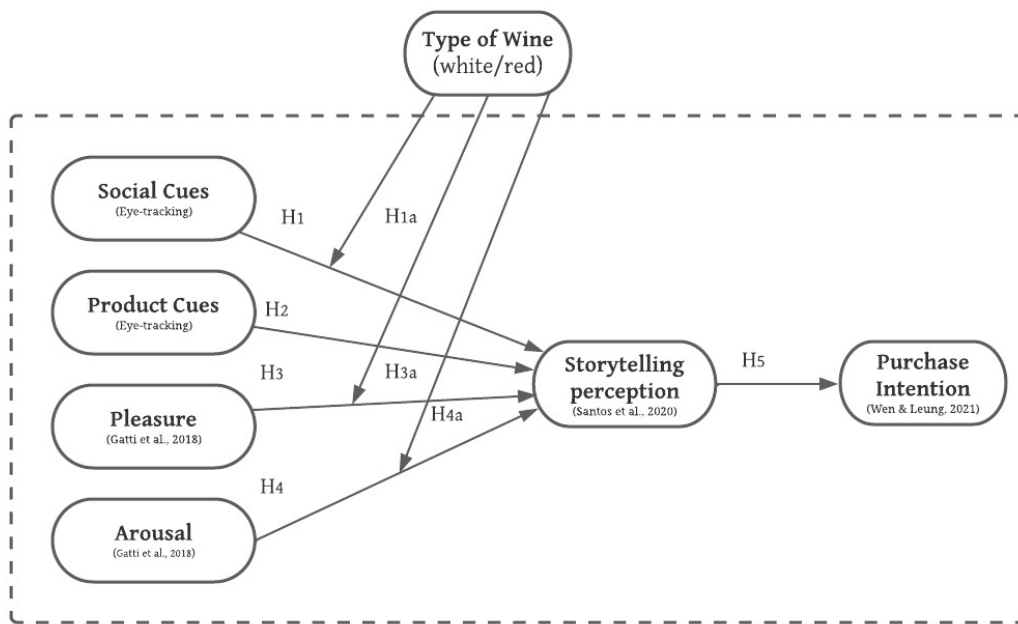


Figure 1 – Conceptual Model

4. METHODOLOGY

The field of neuromarketing is more and more using this model to better search and comprehend the customers' unconscious behavioural responses to external stimulus (such as advertisement) and to analyse consumers' attention (Hong et al., 2022). It is with the aim of evaluating the attention-based marketing that this research is going to use the eye-tracking technology to have an accurate perspective of costumers' reactions (Li et al., 2022). Visual attention can be measured with an eye-tracking device due to the measurement of glances and its duration when a subject is exposed to different stimulus (Monteiro et al., 2020). As it is explained by Holmqvist et al. (2011), one of the most important facts to be aware of when using an eye-tracking device is that essential data does not come only from eye movement, but rather from moments in which the person stops over a period of time observing an element – it being a word or a visual component -, which we call a fixation.

Anyone has the ability to understand what participants are watching and listening to, however it is only by using specialized technology – such as eye-tracking - that one can truly understand what they are looking at (Bojko, 2013).

4.1. Measurements and Pre-Test

The current study uses 6 variables to measure the hypotheses. Some are observed variables such as the ones dealing with attention, and some are latent variables such as the ones dealing with storytelling perception and purchase intention.

Social cues (attention to parts of the advertising related to groups of people enjoying drinking together) and product cues (attention to the product itself), were measured by the number of product fixations on visual attention, focusing on different AOIs (area of interest) (Kim & Lee, 2021).

A Self-Assessment Manikin (SAM), created by Bradley and Lang (1994), was used to measure pleasure and arousal (Sainz-de-Baranda Andujar et al., 2022). Pleasure and Arousal were measured on a 5 Likert scale, with different measurements portrayed in two different images. In regard to pleasure, as stated in figure 2, the furthest image on the left shows the emotion “unpleasant”, while the furthest from the right shows the “satisfied” feeling. As to arousal (see in figure 3) it ranges from “calm” to “excited”, from left to right respectively (Sainz-de-Baranda Andujar et al., 2022).

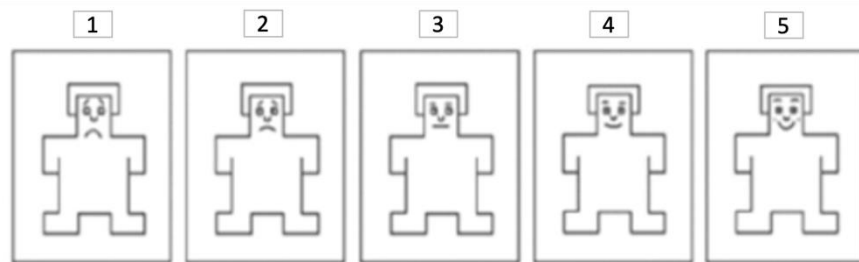


Figure 2 - Pleasure measurement

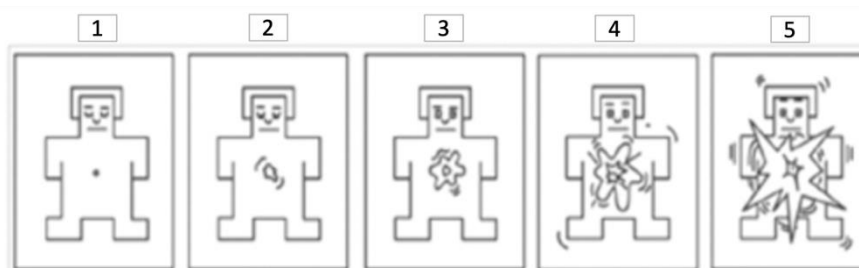


Figure 3 - Arousal measurement

Regarding the scale of storytelling perception, which measures how consumers perceive and understand the story being conveyed in the ad, an adapted scale from Santos et al. (2020) was used. Finally, purchase intention which measures the probability of purchasing the selected wine product in the future, was measured using a scale from Wen & Leung (2021).

The study was conducted using an experimental design with two scenarios. One in which ads were depicting white wine and another with red wine. This is a particular important variable since it is going to show the influence it has over some of the main previously written hypotheses. In summary, table 1 exposes the constructs – and what they assess -, the used scales and the original authors.

Constructs	Scale	References
Social Cues (SC):	AOI attention ratio to	
- Visual Attention	social cues – Eye Tracking	(Van Zeeland & Henseler, 2018)
Product Cues (PC):	AOI attention ratio to	
- Visual Attention	product cues – Eye Tracking	(Kim & Lee, 2021)
Pleasure (PL):		
- Please select the pleasure image that most reflects how you are feeling after watching the ad	1 (Unpleasant) to 5 (Pleasant)	(Gatti et al., 2018)
Arousal (AR):		
- Please select the arousal image that most reflects how you are feeling after watching the ad	1 (Calm) to 5 (Excited)	(Gatti et al., 2018)
Storytelling Perception (SP):		
- The storytelling of the ad influenced how I viewed the ad		
- The storytelling of the ad positively influenced my purchasing intention		
- The storytelling of the ad enabled me to feel a sense of belonging	1 (Strongly disagree) to 5 (Strongly agree)	(Santos et al., 2020)
- The storytelling of the ad positively influenced my willingness to recommend these products to my friends/family		
Purchase Intention (PI):		
- I am willing to purchase the current wine based on the previously watched ads	1 (Strongly disagree) to 5 (Strongly agree)	(Wen & Leung, 2021)
- I am sure I will purchase the showed wine based on the previously watched ads		

-
- I will purchase the showed wine to consume on social gatherings based on the previously watched ads
 - I am sure I will purchase these brands' products based on the previously watched ads
-

Table 1 - Variables and its scales

In the first scenario (white wine), an ad of Portuguese Gazela wine was used. In the second scenario, Marquês de Borba red wine was used. While the story of the white wine advertisement incorporated a group of friends at the beach drinking the brands' product, the red wine advertisement explained that even though everyone in a group of friends has a title, in the end, what really matters is to celebrate the nobility of friendship.

For the pre-test, a total of two participants – female and male - watched the videos and, afterwards, answered the online questionnaire. The test took around 20 minutes per participant. First both participants watched the ad (20 seconds each). Afterwards, both were asked to fill in the questionnaire – which took around 5 minutes to be answered – regarding the level of pleasure and arousal, advertisement' storytelling perception and, finally, the purchase intention. The pre-test revealed that all the measures were properly collected, and the questionnaire was fine-tuned according to the pre-test participant's feedback.

4.2. Design and Procedure

One of the main concerns of this research, since it addresses an alcoholic beverage – wine -, was to ensure that participants were aware of possible tendencies towards excessive consumption and/or dependence on alcohol as in real-life advertisements. The main mitigation measure used was to include a disclaimer in both white and red wine advertisements, the consent form and also on the online questionnaire. The disclaimer highlighted the problems of excessive consumption, calling for a moderate use. It's important to keep in mind that the study was voluntary, and participants regularly encounter wine advertisements with similar disclaimers in their daily lives.

In order to minimize the influence of extraneous variables, both videos had a similar storytelling narrative: both showed people having fun and interacting with each other. Moreover, both ads depicted the bottle and the name/logo of the wine.

Sixty-eight people participated in the study and were randomly divided to watch one of the two advertisements. Both videos had the duration of only 20 seconds and, for 34 participants, the Gazela advertisement was played whereas for the remaining, the Marquês de Borba one was watched. Figure 4 and 5 shows a still image of the ads.



Figure 4 - White wine advertisement



Figure 5 - Red wine advertisement

4.3. Apparatus

Before the data collection, a Calendly was sent to the volunteers in order for them to register on the day and date they would prefer to participate. In the day of the experiment, participants started by signing a consent form in which it was explained what was going to happen: the eye-

tracking technology, the timing of the project and every procedure. It was also reinforced that the study was voluntary; that since it showed alcohol, it could have possible influences on the participants and that it should be consumed in moderation in real life; and that anyone could stop the study at any given time. Afterwards, the participants were set 6 meters from the wall in which the video was being projected on and were asked not to move their heads from the moment the eye-tracking was calibrated, due to the equipment being sensitive.

The eye-tracking device from Ergoneers – with the model Dikablis – was placed on the participants' heads, adjusted and calibrated with two cameras pointing out to their eyes. All participations started with a calibration procedure in order to achieve objective and valid data. For that, all the cameras were rightfully placed, and the participants were asked to stand still from that point on. A mobile eye-tracker device was used so that every participant – glasses user or not – could place them in their faces and have a better control over the material.

Afterwards, the image was collected and analysed on the D-Lab v3.50 software to better understand the provided information. The data was collected by an observation study, followed by an online survey. As for metrics, the software provided by the laboratory made it possible for the analysis conducted to focus on fixation duration and fixation count to analyse not only the amount of time spent on an area of interest (AOI) (social cues and product cues), but also on the number of times participants were fixated on that same AOI. The applied AOIs in this subject were defined by their interest and relevance to the study, being posteriorly evaluated on the software (Li et al., 2022).

From the moment the eye-tracking was placed on the participants' head and calibrated, the eye-tracker captured the eye and its pupil. The lights were then turned off and the recording started. The recording lasted for around 30 seconds (5 seconds prior to starting the ad and 5 seconds after the advertisement had stopped rolling). Figure 6 shows the room apparatus.



Figure 6 – Room Apparatus

After the experiment participants filled in a survey on their mobile devices following a QR code. The first part of the survey included information regarding the details of the study and the voluntary and anonymous characteristics of the data. The second part of the experiment included the latent scales to measure storytelling perception and purchase intention. Finally, age, gender, completed level of education, occupation, net household income per month and wine consumption frequency was collected for further sample description.

As not all of the participants were Portuguese, a consent form was prepared in English. Additionally, the questionnaire was adapted to be available in both Portuguese and English languages.

The data was collected at ISTAR – an experiment lab at ISCTE, in a close room so that the participants could easily focus on what was asked of them. The room only had a table for the computer (to which the eye-tracking model was connected to), and a chair placed as far to the projector as possible so that they could simply watch the advertisement. Regarding its environment, there was minimal to no natural light present, with only an artificial source of light available prior to the commencement of the test.

The eye-tracking observation happened on July 9th and 20th, and on the 12th of December 2022, from 9am to 6pm in order to attract as much participants as possible. The overall data collection took around 20 minutes, between the participants' arrival to the finalization of the Google Forms.

As it is suggested by Rainoldi and Jooss (2020), since an eye-tracking method is able to collect a great amount of data, eye-tracking studies don't require a big sample size especially if they have goal-directed questions, having been determined that 27 participants can be considered a good sample. Also, according to Nielsen and Pernice (2009), 30 participants is a good sample size for a study using an eye-tracking method since this number is able to reflect the behaviours when viewers are gazing. Having in mind that these types of data collection - in which people need to go in person to the laboratory -, can be more demanding, the collected sample of sixty-eight participants seemed to be a solid illustration of the market as authors such as Bebko et al. (2014) observed that 63 participants would be the ideal sample size.

4.4. Participants

A total of seventy-six people participated in the final experiment. However, due to vision impairments, eight people were removed from the study since the eye-tracking calibration wasn't possible to be concluded. Furthermore, two other participants were taken out of the study since they didn't submit the questionnaire on google forms. Therefore, this research used data from sixty-six individuals.

Participants were selected based on their age, requiring them to be over 18 years old and below 80 years old. This was necessary to ensure accurate calibration of the eye-tracking device during advertisement visualization, as vision constraints could pose a challenge. Table 2 shows the distribution of the sample. Out of the total number of participants, 56% were males (37 participants) and 44% identified as females (29 participants). The majority of the participants were between 18 and 24 years old (39%), being followed by the group of those who ranged from 25 to 34 years old (30%). Only 6 people had more than 55 years old (9%). It is not surprising that out of the participants collected through word of mouth at the campus or by spreading the study among a more limited group of acquaintances of the author, 39 were full-time employees and 9 were working students. Regarding the household income, the vast majority of participants (62%) earned, monthly, less than 1500€ while only 3% were paid between 2500-5000€.

When asked about how often they consume wine, 30% of respondents reported drinking it less than once a month. Another 28% of participants stated that they drink wine either weekly or once every 2-3 weeks.

	N=66	Demographic	%
Gender	Male		56
	Female		44
Age	<18		0
	18-24		39
	25-34		30
	35-44		11
	45-54		11
	>55		9
Level of Education	Elementary School		2
	High School		10
	Bachelor's Degree		46
	Master's Degree		2
	PhD		40
Occupation	Student		18
	Full-time employee		58
	Part-time employee		5
	Working student		14
	Unemployed		2
	Retired		3
Household income per month	<1500€		62
	1500-2500€		29
	2500-5000€		3
	>5000€		6
Wine consumption frequency	Every day		8
	Every week		28
	Once every 2-3 weeks		28
	Once a month		2
	Less than once a month		30
	Never		4

Table 2 – Demographics

5. RESULTS

In order to analyse the conceptual model and the connection between variables, this dissertation used a path modelling technique known as Partial Least Squares modelling (PLS-SEM) and also a bootstrapping method to test the significance of the effects. SmartPLS 4 program was used to analyse the results.

PLS-SEM and Bootstrapping have the precise capacity for evaluating measurements and structural models (Alshurideh & Al Kurdi, 2023). Furthermore, they are the right models to use if one wants to understand the cause-effect relationship between all variables and to

evaluate the conceptual model in two parts: the outer and inner model, measurement and structural respectively (Kroenke et al., 2016). As mentioned by Garson (2016), PLS-SEM is also a method fit to be used in experiments that can have both observational variables and latent variables, firstly because it is part of a multivariate data analysis that does not require variables to follow a normal distribution and second because results are robust even for the small samples usually possible in lab experiments.

Regarding sample size, a minimum number of participants should be no less than ten times the higher number of arrows that are pointing to a latent variable, which makes the 66 participants a good sample for the use of the PLS-SEM model (Guerreiro & Loureiro, 2022).

5.1. Outer Model

When analysing the outer model there are two groups of variables. Social cues (SC) and product cues (PC) were measured by using eye-tracking both having a single item observable measure. Pleasure and arousal were collected using Self-Assessment Manikin model (SAM) and are also single item measures (Sainz-de-Baranda Andujar et al., 2022).

Regarding the other latent variables, they were analysed using the minimum thresholds suggested in the literature and depicted in Table 3.

Constructs	Criteria	Guideline	Reference
Item Reliability	Item loadings	> 0.70	(Hair et al., 2017)
Reliability	Cronbach's Alpha	> 0.70	(Hair, 2010)
Convergent Validity	Composite reliability	> 0.70	(Hair, 2010)
	AVE	> 0.50	(Urbach et al., 2010)
Discriminant Validity	Fornell-Larcker	Square root of AVE of each latent variable should be greater than the correlations among the latent variables	(Fornell and Larcker, 1981)
	HTMT Ratio	<0.85	(Henseler et al. 2015)

Table 3 – Measurement model metrics

Regarding the latent variables, all outer loadings were above 0.7 which means they were statistically significant ($p < 0.001$). Although storytelling perception had 4 items, only SP2, SP3 and SP4 were maintained, since SP1 fell below the minimum outer loading threshold of 0.7 and

needed to be removed. As for purchase intention, only PI1, which had an outer loading of 0.935, PI2 with an outer loading of 0.946 and PI3 with 0.882 were maintained since PI4 was below the minimum threshold. As for the composite reliability, all indicators were above the required threshold of 0.7 with storytelling perception having a 0.932 and purchase intention a reported 0.944 in terms of composite reliability (Hair, 2010).

The Average Variance Extracted (AVE) was used to explain the variance of its variables and it should be higher or equal to 0.5 (Urbach et al., 2010). In this case, both purchase intention and storytelling perception had an average of 0.849 and 0.821 in terms of AVE, respectively.

Regarding the Cronbach Alpha analysis, authors like Hair (2010) suggest it needs to be above 0.7, but other authors believe 0.8 or even 0.9 are the best values. Both values fit the criteria mentioned by the author since all are above 0.9 except for storytelling perception which comes very close with a 0.891.

Table 4 shows the reliability and validity tests performed on the scale items.

Constructs	ID	Outer Loadings	Composite Reliability	AVE	Scale	Authors
Social Cues*	SC1	-	-	-	AOI attention ratio – Eye Tracking	Adapted from Van Zeeland & Henseler, 2018
Product Cues*	PC1	-	-	-	AOI attention ratio – Eye Tracking	Adapted from Kim & Lee, 2021
Pleasure*	PL1	-	-	-	1 (Unpleasant) to 5 (Pleasant)	Adapted from Gatti et al., 2018
Arousal*	AR1	-	-	-	1 (Calm) to 5 (Excited)	Adapted from Gatti et al., 2018
Storytelling Perception	SP2	0.887	0.932	0.821	1 (Strongly disagree) to 5 (Strongly agree)	Adapted from Santos et al., 2020
	SP3	0.893				
	SP4	0.937				

Purchase Intention	PI1	0.935	0.944	0.849	1 (Strongly disagree) to 5 (Strongly agree)	Adapted from Wen & Leung, 2021
	PI2	0.946				
	PI3	0.882				

*Note: * single item measures*

Table 4 - Adapted Scales, reliability and validity test for the complete data

To assess Discriminant Validity, one may use the Heterotrait-Monotrait Ratio (HTMT) for analysis. Certain experts propose that HTMT values exceeding 0.90 indicate inadequate discriminant validity. However, Henseler et al. (2015) have indicated that values should not exceed 0.85. Table 5 shows that values are far below the most conservative numbers, being the highest the relationship between storytelling perception and purchase intention with 0.849.

	Arousal	Product Cues	Social Cues	Pleasure	Purchase Intention	Storytelling Perception
Arousal						
Product Cues	0.145					
Social Cues	0.042	0.243				
Pleasure	0.098	0.091	0.088			
Purchase Intention	0.236	0.160	0.226	0.317		
Storytelling Perception	0.353	0.179	0.201	0.414	0.849	

Table 5 - Heterotrait-Monotrait Ratio (HTMT) Results for Discriminant Validity

Regarding the variance inflation factors (VIF), it has been suggested by authors such as Hair (2010) that it should be less than 5 or a maximum of 10. In this dissertation every construct is indeed below 5 as can be seen in Table 6.

Constructs	VIF
Arousal*	-
Product Cues*	-
Social Cues*	-
Pleasure*	-
Purchase Intention 1	4.131
Purchase Intention 2	4.538
Purchase Intention 3	2.325
Storytelling Perception 2	2.369
Storytelling Perception 3	2.654
Storytelling Perception 4	3.462

*Note: * single item measures*

Table 6 - Inner VIF Results

Examining the model fit is crucial, particularly the Standardized Root Mean Square Residual (SRMR) which relies heavily on the estimated model and should be less than 0.08 (Hair et al., 2017). In this case, the estimated SRMR for the current model is of 0.050 which shows the fitness of the model.

5.2. Inner Model

To evaluate the relations between the different variables, a bootstrapping model using 5000 bootstrap samples was used.

Results demonstrated by figure 7 for the global model (red and white wine together) confirm that pleasure ($\beta = 0.376$, $p = 0.003$) and arousal ($\beta = 0.282$, $p = 0.005$) have a positive and significant influence on storytelling perception. Therefore, as the feeling of pleasure and arousal increases, the higher is storytelling perception (**H3 and H4 are supported**). Regarding

the path from storytelling perception ($\beta = 0.767, p = 0.000$) to purchase intention, data identifies that there is a strong and positive relation among these constructs, thus confirming **H5**.

Concerning visual attention, results show that both social cues ($\beta = 0.201, p = 0.053$) and product cues ($\beta = 0.042, p = 0.639$) are not significant for storytelling perception, consequently making **H1** and **H2** rejected. It means that although visual attention to emotional cues impact storytelling perception, attention cues aren't important for measuring this construct.

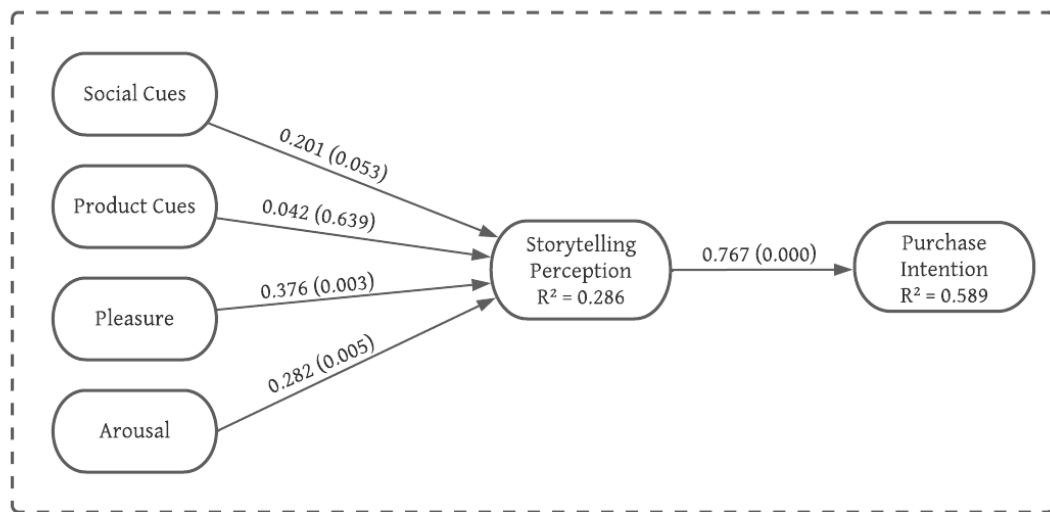


Figure 7 – Inner Model

5.3. Multi group analysis (MGA)

With the intention of testing hypotheses **H1_a**, **H3_a** and **H4_a**, a multigroup analysis was performed to analyse the influence of the moderator – the type of wine (white vs. red wine) - in the structural model.

5.3.1. Red Wine

In terms of the presence of social cues, PLS-MGA results show that the path coefficient of visual attention to social cues towards storytelling perception ($\beta = 0.166, p = 0.269$) is not significant. Additionally, in the case of visual measurements, there is a negative and not

significant relationship between product cues and storytelling perception ($\beta = -0.132, p = 0.397$).

As for emotional cues like pleasure, it is showed that this variable is, indeed, significant when measuring storytelling perception ($\beta = 0.566, p = 0.000$). However, the construct arousal has no significant impact on storytelling perception ($\beta = 0.190, p = 0.234$). In sum, results show that in the case of red wine, only pleasure has a significant impact on storytelling perception.

It is confirmed that storytelling perception highly impacts purchase intention in the case of red wine ($\beta = 0.742, p = 0.000$).

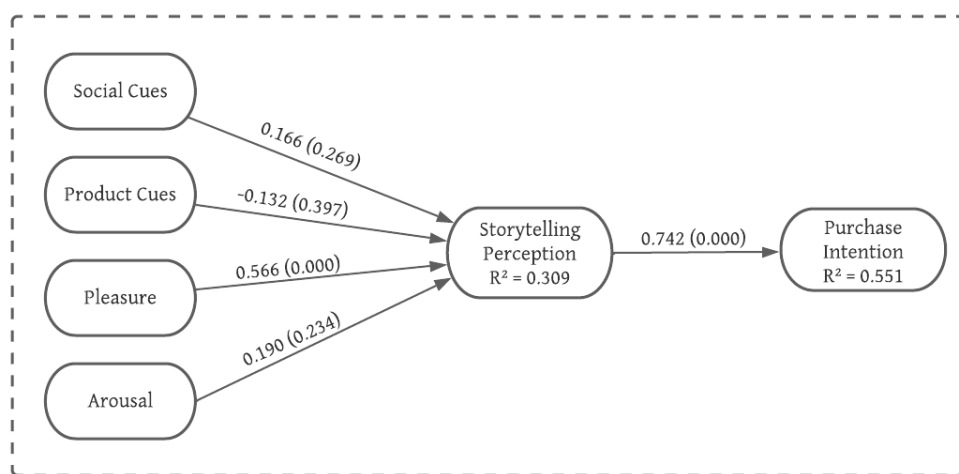


Figure 8 - Red Wine Model

5.3.2. White Wine

Concerning emotional cues, in this case, it is verified that arousal ($\beta = 0.425, p = 0.002$) influences storytelling perception. The same is true for visual attention to social cues ($\beta = 0.352, p = 0.044$). Therefore, both **H1a** and **H4a** are confirmed because in the case of red wine there is no significant effect in these cases.

However, pleasure ($\beta = 0.178, p = 0.394$) and product cues ($\beta = 0.015, p = 0.910$) have no significant effect on storytelling perception thus rejecting **H3a**.

In terms of the result of the path coefficient of storytelling perception ($\beta = 0.791, p = 0.000$) to purchase intention, this relation is highly impacted.

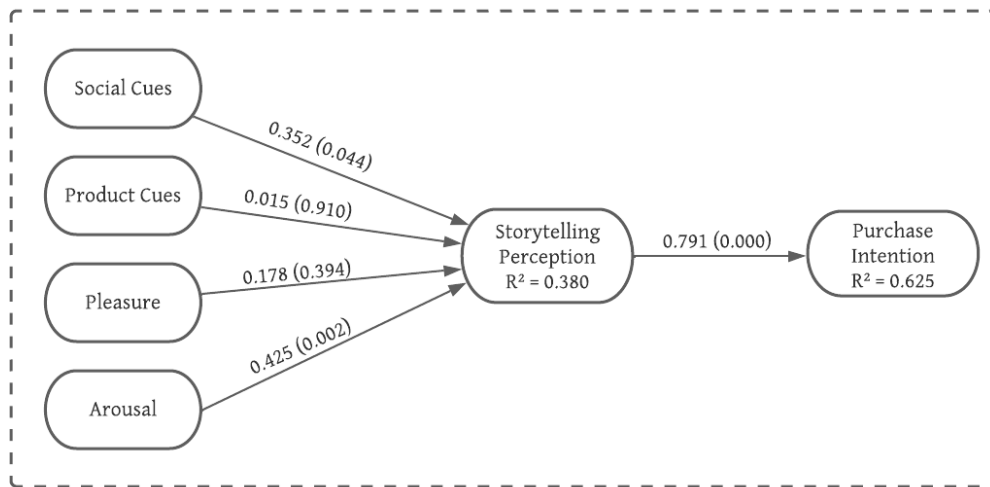


Figure 9 - White Wine Model

6. DISCUSSION

This study had as a basis the S-O-R theory which focused on how ones' visual attention may impact purchase intention, since this model can help to better understand the stimuli that is directly linked to consumer behaviour (Nah & Siau, 2019). The main objective of this study was to investigate the effect of external stimulus – such as social and product cues, and of constructs such as pleasure and arousal - on storytelling perception, and how this perception could increase the levels of purchase intention, since it is by interpreting the reasoning behind consumers' choices that the market can fulfil the customers' needs (Panwar, 2016). These connections were also investigated under the type of wine as a moderator: white and red wine.

After analysing the first relationship, which is the influence of social cues on storytelling perception of the ad, the evidence found indicated that hypothesis H1 was rejected. This is because it did not have any positive impact on the perception of storytelling in both the global and red wine models. However, the hypothesis H1_a - which focuses on social cues having a positive effect on storytelling perception of the ad when people see white wine advertising but not people see red wine advertising -, was supported. Results are in line with conclusions from Simola et al. (2015) that show that after communicating the conditioned stimulus (wine bottle being opened), an unconditioned stimulus should be played (people having fun). It can be inferred, therefore, that since there are usually more white wine advertisements playing on television, that repetition will make viewers pay more attention to the narrative that is being showed. One of the most valid reasons to explain why social cues only affect positively

storytelling perception on white wine might be the fact that it is also believed that white wine is more of a social drink, when compared to red wine - and, as such, the advertisements for white wine have more mentions of the celebration of friendship, display of affection and happiness, and a sense of belonging (Sinesio et al., 2021), as opposed to the red wine advertisements, that generally intend to convey a more refined message to its target.

Regarding Hypothesis 2, it is interesting to note that product cues - which means the logo, bottle, label of the product - are not affecting storytelling perception of the ad, making H2, consequently, rejected. This can happen because product cues are associated with the product itself whereas storytelling perception has a role in the emotional process since it is connected to the viewers' ability to interpret a story and emotionally react to what is being told (Habermas, 2018). As such, viewers don't have an emotional connection to the product as they have to the story's plot and characters.

At the same time, a filmmakers' main goal is for viewers to not miss the story that is being told, which means that although there are ways of guiding viewers to pay visual attention to specific cues, the most important part is that those who are watching show interest by the storyline (Chen & Fragomeni, 2018). In essence, consumers are focused on the showed storyline rather than on the product cues – which becomes secondary -, paying more attention to the visualized characters and actions.

Just like it was previously mentioned, consumers are very likely to feel a connection to the story being told on advertisements if they observe the characters mirroring what they wish they were doing - having fun and socializing - which might appear to be an object of desire and, henceforth, grab their attention more effectively (Liu & Bailey, 2019). When an advertisement focuses on visual attention of product cues, rather than on the emotional attributes, viewers pay less attention since their emotional concepts of pleasure and arousal aren't being filled by pleasure and enthusiasm (Silva et al., 2015).

As for hypothesis 3, in the global and red wine models, after the observation of the advertisements, it was showed that pleasure positively influenced storytelling perception of the ad, having a stronger impact on red wine than on white wine. This means that – just like it is proven in the literature review – H3 is supported, since pleasure can generally help viewers better deconstruct the multiple intentions behind storytelling. This, subsequently, makes them more aware of the story being told (Leiss et al., 2018).

Regarding the variable “pleasure”, it does not have a positive effect on storytelling perception of the ad when people see white wine advertising. Indeed, that only happens when people see red wine, thus H3_a is rejected. People might not be as focused on the pure pleasure

they gain from experiencing a certain advertisement but might give more importance to the social consequences of the purchase, as in the acceptance of peers and the development of social connections (Chironi et al., 2020). It is possible to understand this when referring that the likability of the ad is determined by pleasure, just like previously mentioned by Poels and Dewitte (2008), and pleasure wasn't very significant in the data collected. At the same time, like it was mentioned in the literature review, the visualization of groups of people eating together can influence consumers' perception (Liu & Bailey, 2019) and only the red wine advertisement showed this scenario.

As for the Hypothesis 4, which tests if Arousal has a positive effect on storytelling perception of the ad when people see white wine advertising but not when people see red wine advertising, it was shown - in both global and white wine models - that *arousal* firmly influenced storytelling perception, being this hypothesis supported. One can come to the conclusion that the higher the excitement one gets when observing an advertisement, the higher their perception of storytelling reveals itself to be (Gatti et al., 2018). This might happen because the audience was stimulated by the ads' representation of the power of friendship (friends enjoying each other's companies) and the idea of self-character similarity - characters that are similar to the viewer - (Batat, 2019). Simultaneously, viewers could have been excited by the different visual elements related to the summer, which could have helped them feel more involved in the story (Berliner, 2017).

Although arousal didn't have an impact on storytelling perception in the case of the red wine advertisement, the strength of arousal's positive influence on storytelling perception in the white wine ad alone made the global model be impacted by the mentioned construct. One of the reasonings behind this might be that the music and the characters' interactions could evoke a feeling of excitement since, according to Solomon et al. (2019), when consumers hear happy music, that affects their mood and leaves a positive impact on the perception of the story being told on the advertisement. In the case of the red wine advertisement, the played song might not have been as audibly interesting as the white wine advertisement and, as such, the construct of arousal didn't influence, at all, red wine.

Finally, the fifth hypothesis which suggests that storytelling perception positively influences purchase intention of wines. Results show that the relationship is supported in the global model and also in both scenarios. It can be, therefore, ascertained that storytelling is a powerful communication tool to increase purchase intention, for a brand to gain new customers and for the last ones to convince their social groups, which Martínez-López (2023) identifies as "acquisition group", to try the brand and their products. Even though people make rational

decisions, they act mostly accordingly to their emotions, which means that advertisements that tell a story are going to influence consumers' purchase intention more than advertisements that merely present the product. Moreover, brands that use stories ads are able to present possible customers with solutions for their problems – being one of the most relevant, social acceptance.

In summary, people are more willing not only to purchase a product for themselves to achieve the same social status that is shown in the advertisement, but also to recommend the demonstrated products to their friends/family (Santos et al., 2020), in order to share the same desirable condition.

Table 7 shows a summary of the supported and rejected hypotheses.

Hypothesis	Decision
H₁ : Visual attention to social cues positively influences storytelling perception of the ad	Rejected
H_{1a} : Visual attention to social cues have a positive effect on storytelling perception of the ad when people see white wine advertising but not when people see red wine advertising	Supported
H₂ : Visual attention of the product cues positively influences storytelling perception of the ad	Rejected
H₃ : Pleasure positively influences storytelling perception of the ad	Supported
H_{3a} : Pleasure has a positive effect on storytelling perception of the ad when people see white wine advertising but not when people see red wine advertising	Rejected
H₄ : Arousal positively influences storytelling perception of the ad	Supported
H_{4a} : Arousal has a positive effect on storytelling perception of the ad when	Supported

people see white wine advertising but not when people see red wine advertising	
H₅: Storytelling perception positively influences purchase intention of wines	Supported

Table 7 - Validity of Hypothesis

7. CONCLUSION

Nowadays, with the world being extremely competitive in the global – and digital – wine market, wine producers are trying to distinguish themselves from their direct competitors and increase their gross revenue (Ramšak, 2015). Therefore, this study aimed – at a micro level - to comprehend if – and which - communication tools in wine advertisements impacted purchase intention in order to help brands be in the viewers’ top-of-mind (Olsen et al., 2016).

7.1. Theoretical and Managerial Contributions

As mentioned by Brown et al. (2016), advertisements play an important part on the diffusion of alcohol messages and, with this information as reference, it was imperative to carefully address wine when speaking to the volunteers. As such, one of the biggest cautions that was addressed in this study was to decrease the possibility for participants to excessively consume alcohol. To minimize such effect, a disclaimer cautioning the moderate use of alcohol was guaranteed in each ad like those people are exposed to in a normal TV ad.

Although it was observed that visual attention to social cues didn’t positively influence storytelling perception of the ads in general, it was showed that visual attention to social cues positively affect storytelling in the case of white wine. It was also demonstrated that visual attention to the product cues doesn’t positively influence storytelling perception of the ad. Since wine is an emotional product and storytelling perception plays an important role in the emotional process (Habermas, 2018), consumers are not able to create an emotional connection to the product. One of the strongest reasons why the previously mentioned situation might happen is because COVID-19 came with the urgent need and demand for consumers to be part of a social group and to be connected to other people (Enke et al., 2022). As such, when consumers see advertisements with the display of affection and the celebration of friendship, they feel more inclined to perceive that storyline (Sinesio et al., 2021). As more white wine ads

are played on the television than red wine ads, and white wine is considered more of a social drink, its repetition is going to help viewers pay more attention to the showed storyline, will increase the consumers' perception and create value between them and the brand (Chitty et al., 2017).

Regarding pleasure, it was supported that this one positively influences storytelling perception of the ad. Just like Leiss et al. (2018) explains, due to wine consumption being a hedonic experience, pleasure positively influences storytelling perception since higher the state of satisfaction to the advertisement, higher is their perception of storytelling. However, in the current study that effect was not present in the case of white wine.

As for arousal, this one positively influences storytelling perception of the ad and has a positive effect on storytelling perception of the ad when people see white wine advertising but not when people see red wine advertising. Consumers mentioned that the played advertisements were exciting, which means that the ads showing social gatherings and friends enjoying themselves, created an idea of self-character similarity which means that people felt closer to the characters (Batat, 2019). The music also impacted their experiences since, as explained by Solomon et al. (2019), consumers' moods are affected by the music played, which will consequently affect their perception of the narrative, being storytelling perception directly linked to purchase intention (Hong et al., 2021).

Finally, it is possible to consider storytelling perception as a fundamental key to positively influence purchase intention of wines. The fact is that storytelling perception has a strong impact on purchase intention since its role of giving a narrative reaches consumer's feelings and captivates their interest in the story that is being told (Santos et al., 2020). This stems from the need that people must be part of a clique.

Altogether, this thesis shows that consumers are in a huge need for social contact and, as such, emotional cues will fulfil this urgency and give the wine market a comfortable place to stand. It is at wine brands best interest to showcase loving and friendship moments in their communications in order to impact the purchase intention of their products.

The current study's theoretical contributions make it possible to comprehend which are the best communication tools to be used in wine advertisements and to understand the impact that those might have in the decision-making processes. Therefore, it helps marketers identify the most relevant communication elements to influence this behavior.

Although the studies made around consumer behavior connected to purchase intention have been increasing, this investigation can broaden what is already known of the consumer

behavior in the wine market and provide insights on how to shape consumers' intentions. This, subsequently, might help create an effective, influential and top-of-mind advertisement.

Most investigations are made by using an online questionnaire, which doesn't help to gather concrete purchase intention data, since one of the best methods is by using an eye-tracking device to comprehend the areas of interest of viewers. As such, this dissertation brings a new perspective into the wine market and can assist wine advertisers in the creation of a solid marketing strategy that is more focused on the correct elements to be used. As such, it might also enable a better allocation of costs and efforts. At the same time, by applying these contributions, advertisers might be able to correctly tailor their messages to their customers and understand how their brand is perceived by viewers.

In terms of managerial contributions, the current study can help managers to gain competitive advantages over other brands, since wine advertisers are able to differentiate themselves and their advertisements from competitors, creating what might turn out to be a top-of-mind brand and formulating a unique selling proposition.

All mentioned suggestions and findings in this research can – at a short run – help brands to quickly relocate their assets, identify consumers' needs, change the content according to their preferences as well as - at a long run - create a more effective consumer engagement and build an effective, stable and long-lasting relationship. It is by understanding the elements that capture viewers' attention that brands can generate a positive perception and establish a strong connection with the consumers, which might consequently lead to an increase in purchases of the products.

8. LIMITATIONS AND FUTURE RESEARCH

Although this study has been conducted carefully, in order to protect participants and give the most accurate data, there are still some limitations and avenues for further research.

Authors such as Critchlow et al (2018) showcase the importance of being cautious regarding alcohol advertisements since these ones are designed to be creative and can influence younger viewers to have inappropriate drinking. Therefore, it was important to guarantee that participants were aware of the messages that were going to be showed and that the study was able to address this alcoholic beverage in a way that wouldn't question the participants' possible tendencies towards an excessive consumption.

In order to mitigate a possible issue, both white and red wine advertisements had the presence of a disclaimer. Furthermore, in the consent form and on the online questionnaire, there was the existence of a call-to-action message in order to prevent excessive consumption. It is important to remind that since it was a voluntary study, the volunteers were able to stop the evaluation at any given time.

A limitation that comes with these types of neuromarketing experimental investigations, is the reduction of people who are willing to volunteer in the study since their involvement needs to be in person and not many have the time to go to the laboratory, the possibility to travel, or might yet not feel comfortable to be in a room with other people. It is believed that if this research had a larger sample size that it would be able to strengthen the data obtained.

On future research, it is believed that if a study is developed under a bigger period of time, not only more participants will be able to attend the investigation, but their collected data might also help to understand if the obtained data from this dissertation was truly dependent on the relationship consumers had with wine.

Moreover, as there were volunteers with visual constraints - which made the eye-tracking device not calibrate to their eyes -, there was the need to discard some of the participants' responses due to the imprecision of the data collect. Hence, it would be crucial for, in the future, explore this field of neuromarketing by measuring attention with a more sophisticated eye-tracking device and also incorporate other measurement methods. These ones could be the use of electrodermal activity measures to analyze arousal - by understanding the skin properties with the presence of the sweat gland activity - or a functional magnetic resonance imaging (fMRI) which can measure small changes in blood flow when a specific part of the brain is activated.

9. BIBLIOGRAPHY

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10. ATTACHMENTS




The impact on Purchase Intention of Communication Tools in Wine Advertisements

O seguinte questionário está a ser realizado para o desenvolvimento de uma dissertação de mestrado com o intuito de compreender o impacto das ferramentas de comunicação utilizadas na publicidade de vinhos na intenção de compra. As ferramentas de comunicação, principalmente aquelas em anúncios de vinhos, podem influenciar a percepção do consumidor sobre um produto e levá-lo à sua compra. Dito isto, nesta primeira parte verá um anúncio. Na segunda parte, responderá a algumas perguntas. Agradecemos antecipadamente a sua colaboração. O questionário demorará cerca de 5 minutos a ser respondido e as respostas são confidenciais.

The following questionnaire is being carried out for the development of a master thesis in order to comprehend the impact of communication tools used in wine advertising on purchase intention. Communication tools, specially those in wine advertisements, may influence consumer's perception of a product and lead them to its purchase. That being said, in this first part you are going to be looking at an advertisement. In the second part you will be answering some questions. Thank you in advance for your cooperation. The questionnaire will take about 5 minutes to be answered and the answers are confidential.

[Mudar de conta](#)



 Não partilhado

* Indica uma pergunta obrigatória

Informação Pessoal | Personal Information

Idade | Age *

- <18
- 18-24
- 25-34
- 35-44
- 45-54
- >55

Género | Gender *

- Feminino | Female
- Masculino | Male
- Outro/prefiro não dizer | Other/prefer not to say

Habilitações literárias | Level of education *

- Ensino Básico (1º ou 2º Ciclo) | Elementary School
- Ensino Secundário | High School
- Licenciatura | Bachelor's Degree
- Mestrado | Master's Degree
- Doutoramento | PhD

Qual é a sua profissão? | What is your occupation? *

- Estudante | Student
- Trabalhador a tempo inteiro | Full-time employee
- Trabalhador a tempo parcial | Part-time employee
- Trabalhador-Estudante | Working student
- Desempregado | Unemployed
- Reformado | Retired

Rendimento Mensal | Household income per month *

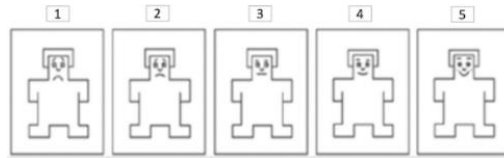
- <1500€
- 1500-2500€
- 2500-5000€
- >5000€

Frequência de consumo de vinho | Wine consumption frequency *

- Todos os dias | Every day
- Todas as semanas | Every week
- Uma vez a cada 2-3 semanas | Once every 2-3 weeks
- Uma vez por mês | Once a month
- Menos de 1 vez por mês | Less than once a month
- Nunca | Never

Prazer & Excitação | Pleasure & Arousal

Selecione a imagem de prazer que mais reflete como se está a sentir depois de assistir ao anúncio | Please select the pleasure image that most reflects how you are feeling after watching the ad *

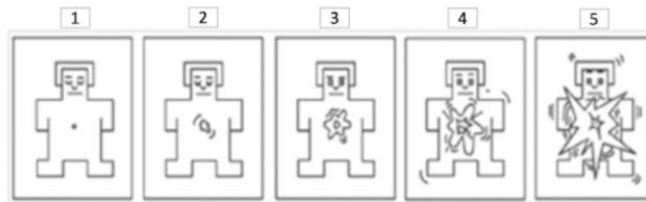


1 2 3 4 5

Desagradável | Unpleasant

Satisfeito | Satisfied

Selecione a imagem de excitação que mais reflete como está a sentir-se depois de assistir ao anúncio | Please select the arousal image that most reflects how you are feeling after watching the ad *



1 2 3 4 5

Calmo | Calm

Excitado | Excited

Percepção da narrativa | Storytelling perception

	1	2	3	4	5
A narrativa influenciou a atenção que dei aos anúncios The storytelling influenced the attention I paid to the ads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A narrativa influenciou positivamente a minha intenção de compra The storytelling positively influenced my purchasing intention	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A narrativa nos anúncios permitiu-me ter um sentimento de pertença The storytelling on the ads enabled me to feel a sense of belonging	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A narrativa influenciou positivamente a minha vontade de recomendar estes produtos aos meus amigos/familiares The storytelling positively influenced my willingness to recommend these products to my friends/family	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Dicas Sociais | Social Cues

Por favor, classifique as seguintes afirmações relativas ao anúncio de vinho de 1 a 5, sendo 1 "discordo totalmente" e 5 "concordo totalmente" | Please rate the following statements regarding the wine ad from 1 to 5, 1 being "strongly disagree" and 5 "strongly agree"

	1	2	3	4	5
Demonstração de afeto Display of affection	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Demonstração de felicidade Display of happiness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sentimento de pertença Sense of belonging	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Demonstração da garrafa/logótipo Display of the bottle/logo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interações Interactions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Trabalho de equipa Team work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comunicação entre membros Communication between members	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Demonstração de ajuda Display of help	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Por favor, classifique as seguintes afirmações de 1 a 5, sendo 1 "discordo totalmente" e 5 "concordo totalmente" | Please rate the following statements from 1 to 5, 1 being "strongly disagree" and 5 "strongly agree" *

1 2 3 4 5

A presença de dicas sociais em anúncios de vinho aumentam a minha intenção de compra | The presence of social cues in wine ads increases my purchase intention

A presença de dicas sociais em anúncios de vinho leva-me a sentir um maior suporte social | The presence of social cues in wine ads leads me to greater perceived social support

A presença de dicas sociais nos primeiros segundos dos anúncios provoca uma maior vontade de comprar os produtos dessas marcas | The presence of social cues in the first seconds of the ads elicits stronger willingness to purchase this brands' products

Intenção de Compra | Purchase Intention

Por favor, classifique as seguintes afirmações de 1 a 5, sendo 1 "discordo totalmente" e 5 "concordo totalmente" | Please rate the following statements from 1 to 5, 1 being "strongly disagree" and 5 "strongly agree" *

	1	2	3	4	5
Estou disposto a comprar o vinho mostrado com base no anúncio assistido anteriormente I am willing to purchase the showed wines based on the previously watched ads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tenho a certeza que comprarei o vinho mostrado com base no anúncio assistido anteriormente I am sure I will purchase the showed wines based on the previously watched ads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comprarei o vinho mostrado para consumir em reuniões sociais com base no anúncio					

I am sure I will purchase the showed wines based on the previously watched ads

Comprearei o vinho mostrado para consumir em reuniões sociais com base no anúncio assistido anteriormente I will purchase the showed wines to consume on social gatherings based on the previously watched ads

Tenho a certeza de que comprarei o produto dessa marca com base no anúncio assistido anteriormente I am sure I will purchase these brands' products based on the previously watched ads

Enviar

Página 1 de 1

Limpar formulário