



**Citation:** Vasco Santos, Alvaro Dias, Paulo Ramos, Arlindo Madeira, Bruno Sousa (2022) The influence of wine storytelling on the global wine tourism experience. *Wine Economics and Policy* 11(1): 3-13. doi: 10.36253/wep-11454

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**Data Availability Statement:** All relevant data are within the paper and its Supporting Information files.

**Competing Interests:** The Author(s) declare(s) no conflict of interest.

## The influence of wine storytelling on the global wine tourism experience

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**Abstract.** The aim of this paper is to evaluate the role of wine storytelling as an antecedent in the wine tourism experience, namely on other constructs such as winescape attributes, sensorial attraction, wine excitement and cultural experience. This study analyses the combined use of five wine tourism experience dimensions as well the influence of storytelling as a key antecedent of the wine experience. This study extends existing knowledge by identifying new key drivers which focus on wine tourist behavioural responses within visits to the wine cellars. Data were collected within two wine tourism settings in Madeira and Porto wine cellars, from two convenience samples of 647 international wine tourists. Using partial least square structural equation modelling, the results reveal a direct impact of wine storytelling on the several dimensions of the wine tourism experiences. Furthermore, storytelling was found to directly influence wine excitement, and indirectly both outcome variables (wine excitement and cultural experience), through the mediating effect of winescape attributes and sensorial attraction.

**Keywords:** wine tourism, wine storytelling, cultural experience, winescape attributes, wine excitement, sensorial attraction.

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### 1. INTRODUCTION

Wine tourism has long ceased to be just a visit to wine producing regions and wineries, just to taste or buy wine. In fact, wine tourism has become more complex as a tourist product, due to the requirement of visitors to obtain a differentiated experience, composed of multiple elements [1]. It is unquestionable that wine is an important cultural and heritage element, especially for the wine-producing regions of the 'Old World' (Europe) [2].

The tourist's involvement with the region visited results in a state of "wine excitement", which starts with decision-making about the trip and extends throughout the visit [3]. This wine excitement makes the visitor more receptive to absorbing the stories that make the wines, the producer and the region stand out in their minds and make it a memorable experience. It is widely accepted that the wine tourism experiences should involve not only the wines and local gastronomy, but also the surrounding environment and its culture and traditions [4]. One of the factors that wine tourists value is the interaction with the staff involved in the wine tourism process, not only due to their know-how about the wines and the region, but mainly through the narratives around the wine, its production, and its surrounding environment. These narratives are composed of stories that involve the producers and their wines, as well as local myths and legends, its culture, and its traditions [5]. Thus, it is essential that all staff involved in complementary services to the wine experience consider the importance of storytelling as an enhancing factor in the holistic experience that constitutes a wine visit and tasting in a wine-producing region [4]. In fact, wine tourists, and in particular the wine lovers, value not only wine as a draw for the visit, but also all moments of interaction with the owner, managers, winemaker, and line staff [6]. Visitors want to know more, want to know exclusive stories that they have not yet read anywhere, the secrets of the winemaker in the design of a particular wine or the history of the estate, and to meet the producer's family and discover the surrounding region. Wine tourism storytelling happens in parallel with the sensorial immersion of the visitor in the culture of the region, the winescape that surrounds him and the experiences in the wine producer facilities [7]. This interaction between the stories, the local myths and legends and the sensory immersion of visitors is a factor that need to be further explored by researchers. The visitor, when immersed in the region through his senses, is not only more likely to accept the narrative that involves the visit but will also enjoy the experience more [8]. Therefore, the use of the narrative that involves the wine tourism experience can be used to position the region, its wines, and its producers in the minds of visitors and consumers. This study aims to evaluate the role of wine storytelling as an antecedent in the wine tourism experience. More specifically, intends to explore the influence of wine experience elements (winescape attributes, sensorial attraction, wine excitement and cultural experience) on wine excitement and cultural experience. Furthermore, this study also aims the indirect effects in the relation between storytelling and the same outcome variables (on wine

excitement and cultural experience). A literature review relating construct domain, scale items and hypothesis development is followed by the methodology approach applied and then the results obtained. Finally, the conclusions, implications, and future research directions are presented. Data was collected in Madeira and Porto wine cellars, obtained from two convenience samples of 647 international wine tourists, and structural equation modelling (SEM-PLS) was applied.

## 2. LITERATURE REVIEW

### 2.1. Key concepts

#### 2.1.1. Wine storytelling

Regarding wine tourism, the use of storytelling values rather than relying only on the region's image is of paramount importance. Therefore, attention should be focused on the particularities of each winery and its producer, through the opinions of visitors, writers and critics who visit the region, expressed in magazines, blogs and online comments and word of mouth (WoM) [9]. Producers use narrative to tell the story of the property, the brand, and its wines, which allows an emotional connection to be established with visitors, who are also consumers [5]. This emotional connection that allows visitors to absorb the cultural heritage, from social and landscape elements of the region and its producers, often starts with wine tasting [2]. By establishing an emotional connection with visitors, producers can position themselves in their minds as "brands of love". This positioning allows them to differentiate themselves from their competitors, whether they are regions or direct competitors [7]. For the story to capture the attention of visitors, the narrative must contain elements of authenticity and emotion that coincide with the intention of the visit [5]. The fact that each region and producer use different grapes and vinification methods, allied to the specific conditions of the wine terroir and the winescape, allows personalized narratives to be built [2].

#### 2.1.2. Sensorial attraction

The experience of wine tourism is coated with hedonism, as wine is a product that aims to offer sensations that give us pleasure through the senses [4]. The sensory experience when tasting wines is transversal to any visitor, regardless of their level of knowledge about oenology and the ability to distinguish the characteristics of the wines or the most professional method of

tasting them [10]. The sensory analyses of wines tasted at the winery is influenced by the involvement with winescape and affect perception, memory, and emotions, regarding wines, the producer and the wine region [11]. This multisensory emersion in an aesthetically appealing environment, which includes vineyards, the wine cellar, and the landscape, optimizes the wine tasting [12]. Hence, senses are the means of how visitors will perceive the various dimensions that make up the wine experience. Therefore, the greater the involvement of the senses, the greater the probability of the experience becoming memorable [13]. In addition, wine tourism provides an experience of pleasure through the involvement of the various senses with the region where the wine is produced in all its dimensions: aesthetics, culture, entertainment, and escapism [14].

### 2.1.3. Winescape attributes

The attractiveness and authenticity of each region's winescape is, together with the quality of the wines produced, a determining factor in deciding whether to visit a wine region [14]. The concept of winescape incorporates physical attributes such as the specificity of the region's vineyards (the way they are planted and integrated into the landscape), the use of indigenous grapes, oenological practices and techniques, the wineries (including their architecture), restaurants (within the property or in the winescape context), and wine-related museums and shops where visitors can buy wines they tasted [15]. The concept of winescape has been extended to the socio-cultural components of the wine region to incorporate the culture and heritage of each region, which reinforces its capacity to attract visitors, promoting dialogue between humans and the environment [16]. The use of the sociocultural elements of the wine landscape can trigger and inspire the spiritual involvement of wine tourists and thus maximize wine experiences [17]. This broader concept of winescape, which incorporates the physical attributes, but also the sociocultural elements of each region, is essential for the promotion and renown of the image of the region, of each producer and of the wines produced there, through the myths and stories that compose the regional culture [8].

### 2.1.4. Cultural experience

Tasting wines in the region where they are produced is a cultural and educational experience for visitors [3]. The sensory experience of wine tasting is thus reinforced by its cultural and educational character, which allows

visitors to increase their knowledge about the wines, in the specific terroir where they are produced [18]. In this context, the winery staff, especially the winemaker, has a decisive role because they can share details and techniques used in making the wines, which delight the wine lovers [6]. This cultural perspective of the wine experience plays a fundamental role in creating memories in the minds of the visitors and spreads through the sharing of their experiences with potential visitors [1]. The cultural experience of wine tasting in its region of origin is interpreted differently by each visitor, considering cultural factors and the level of knowledge and emotional involvement with the wines and the wine region [19]. Cultural heritage is increasingly important in the design of the wine tourism product, not only for the educational component, through the authenticity and novel elements that each destination presents, but also for the sense of nostalgia that allows the visitor to connect with the past of the region and each producer [20].

### 2.1.5. Wine excitement

The enthusiasm and excitement of consumers towards wine is related to their degree of involvement with the product [21]. Consumers with a high level of enthusiasm and excitement have more knowledge about the world of wine and react differently to wine attributes, compared to less knowledgeable consumers [22]. For the connoisseur or expert, the visit to a wine region is the culmination of a long period of time dedicated to a passion for wine and everything that surrounds it. Connoisseurs look for unique sensations through wine tasting in the region they choose to visit and its setting [23]. However, visitors who do not usually consume wine, termed novices, should also be considered for analysis, because although they are not as enthusiastic about wine, they have other motivations that make them visit the producing regions [6]. The excitement resulting from the consumption and wine tasting within the region therefore provides different sensations from visitor to visitor, due to their personalities, motivations, and level of involvement with wine [24].

## 2.2. Hypothesis development

### 2.2.1. The key role of storytelling on wine experience

Storytelling around wines and their producers is invariably linked to the region to which they belong, and to their terroir (climate, soils, and grapes). Hence, the narrative of a wine cannot be separated from the winescape

where it is produced [25]. According to [26], storytelling about places is recognized as a tool to enhance the reputation of regions as they compete for tourism and economic development spending in the digital age. Through digital media, people can be encouraged to tell their tourism stories and share their experiences [27]. Storytelling around wine is essential to stimulate the imagination of visitors, through a powerful narrative that serves as a script for the wine tourism experience to develop [28]. The ability to tell stories and use them to create a context conducive to action is probably a skill as old as wine itself. These stories should include elements that attract the attention of visitors, causing excitement around the region and its wines [29]. Wine as a cultural product act as a catalyst between culture, history, and landscape, through storytelling [28]. Each sip of wine not only fills the mouth with sensations, but simultaneously fills the mind with images and the soul with feelings [25]. As such, we hypothesize:

- H1a: Storytelling positively relates to winescape attributes
- H1b: Storytelling positively relates to sensorial attraction
- H1c: Storytelling positively relates to wine excitement
- H1d: Storytelling positively relates to cultural experience

### 2.2.2. Winescape attributes and wine experience

Wine landscape, in a comprehensive view, is a set which includes landscape, heritage and cultural attributes and which, when well are aligned, makes the visitor feel emotionally involved with the wine region [22,23]. This emotional alignment through the attributes of the wine region is reflected in a visitor's predisposition towards the context where the wine experience occurs [30]. The winery staff and other players, including the owners, who work in the wine tourism system, use storytelling, through a well elaborated narrative, which helps to frame the experience and connect visitors with the cultural wine setting where it occurs [2]. In turn, if the narrative does not make sense with winescape and local culture, it will be ignored and will not have the expected emotional effect [5]. For instance, and according to Kruger and Viljoen [31], place, and subsequently the sense of a place, has become a major research theme within tourism. The wines produced in a region establish a relationship with the traditions and its inhabitants and with the local history and heritage, because they are the main motivation that gives rise to the visit [14]. The essence of wine tourism is, therefore, based on the exploration of the various senses through the experiences provided by the elements that constitute the winescape [13]. Hence, the hypotheses are as follows:

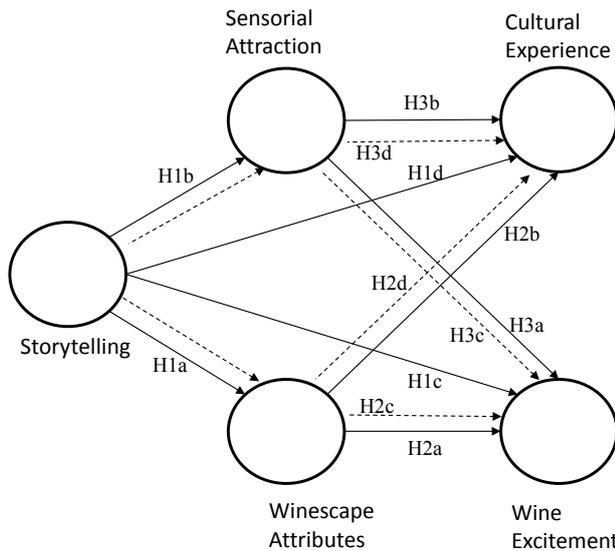
- H2a: Winescape attributes are positively related to wine excitement
- H2b: Winescape attributes are positively related to cultural experience
- H2c: Winescape attributes mediate the relation between storytelling and wine excitement
- H2d: Winescape attributes mediate the relation between storytelling and cultural experience

### 2.2.3. Sensorial attraction and wine experience

In wine tourism, the sensory experience of tasting wine is reinforced by the sensations that the attributes of winescape provide to visitors [32]. Place, destinations, cities, and regions offer distinctive characteristics beyond the physical geographic and topographic elements, especially concerning produce from a particular area, region, country or territory [31]. This multisensory experience is based on the search for new hedonic sensations, arising from visitors' emotional connection to wine, the region and its culture and heritage [13]. A considerable number of studies have focused on the effects of wine tourists' motivations on behavioural intentions [33]. The search for sensations through the wine tourism experience varies according to the level of involvement and excitement of the visitor with the wines, the region, and its attributes [23]. The sensory stimulus caused by the atmosphere surrounding the wine visit, coupled with a compelling narrative, optimizes the experience, and contributes to a sense of excitement [3], and plays a key role in the wine experience [34]. Furthermore, the improvement of the wine experience, was also found to enhance the destination image [35]. It is through storytelling that the region as a whole and each producer individually can involve visitors and transport them to another emotional level, which allows them later to consider the experience not only as positive [33], but memorable [5]. The use of storytelling in wine tourism allows the visitor to absorb the history of the producer and the wine brand, the region heritage, its myths, traditions, and rituals, based on three narrative styles: descriptive, immersive, and technical [7]. Drawing on these premises, the hypothesis is as follows:

- H3a: Sensorial attraction is positively related to wine excitement
- H3b: Sensorial attraction is positively related to cultural experience
- H3c: Sensorial attraction mediates the relation between storytelling and wine excitement
- H3d: Sensorial attraction mediates the relation between storytelling and cultural experience

Figure 1 depicts the hypothesized relationships.



**Figure 1.** Conceptual model. Note: The dashed lines represent the indirect relationships.

### 3. METHODOLOGY APPROACH

#### 3.1. Data collection and sample design

The data was gathered from the sample of international wine tourists visiting Madeira and Porto wine cellars between July and September 2019, because it directly coincides with the period of the greatest flow of wine tourists to this kind of wine tourism product and destination. The questionnaire was multilingual, in English, Spanish, French and Portuguese. In total, 647 complete self-administered questionnaires were obtained (321 in Madeira and 326 in Porto) and were collected in two weeks in Madeira and two weeks in Porto, to obtain a sample that was large enough to overcome the limitations of its convenience sampling method [36,37]. These questionnaires were attained in a post-visit setting (immediately after the visit).

The questionnaire was pretested and the definition of some of its dimensions came from the results of previous research [11,38]. The questionnaire was divided in an initial section focused on demographic data about the respondent, and a second section composed by the variables measures. This section incorporated a total of twenty-seven items derived from pre-existing measures (in appendix): wine storytelling, sensorial attraction, winescape attributes, cultural experience, and wine excitement. The constructs were measured using a five-point likert scale, where 1 = ‘totally disagree’, and 5 = ‘totally agree’.

#### 3.2. Data analysis procedures

The conceptual model was tested using survey data analysed through structural equation modelling (SEM) by means of variance-based partial least squares (PLS) with the SmartPLS 3 software [39]. The first step consisted of assessing the quality of the measurement model through reliability, convergent validity, internal consistency reliability and discriminant validity [40]. The reliability of each construct was tested by analysing that the standardized factor loadings of the items were superior to 0.7 (between 0.720 and 0.922, all significant at  $p < 0.001$ ) [40]. To provide further test of the reliability, we also calculated the Cronbach’s alpha and composite reliability (CR) values of each construct.

To test the convergent validity, we followed a three-step approach. First, we confirmed that all constructs’ items loaded positively and significantly in each construct. Second, it was verified that all the CR values for all the constructs were above the cut-off value of 0.70. Third, we also confirmed that the average variance extracted (AVE) for all constructs was higher than 0.50 [41]. To evaluate the discriminant validity, we used the Fornell and Larcker criterion and the heterotrait-monotrait ratio (HTMT) criterion [38,40].

After analysing the quality of the measures, we then verified the quality of the structural model using the magnitude of the coefficient of the determination  $R^2$  value for each endogenous variable. The model quality estimation was also complemented using Stone-Geisser’s  $Q^2$  [40]. The constructs’ collinearity was also evaluated as suggested by [38]. To test the hypotheses, bootstrapping with 5,000 subsamples was used to evaluate the significance of the parameter estimates.

To test the mediation hypotheses, we followed the recommendations of [40] (p. 232). Thus, we used a bootstrapping procedure to test the significance of the indirect effects via the mediator [45].

### 4. RESULTS

Regarding sample profile, the sample is quite balanced in terms of gender, most coming from United Kingdom, France, Portugal, and Germany, with the majority being adults between 25 and 54 years of age. 49.7% of the respondents were male and declared having higher education. Table 1 provides additional detail about the sample.

The results of Cronbach’s alpha and CR were superior to 0.7 as indicated in Table 2, providing additional evidence for the individual indicator reliability.

**Table 1.** Sociodemographic set profile of the sample.

Age	Education level	Country of origin
18-24 years old (7.1%)	Less than high school graduate (3.7%)	Portugal (8.3%)
25-44 years old (42.3%)	High school graduate (18.5%)	Spain (5.6%)
45-64 years old (43.8%)	Degree (43.8%)	France (24.7%)
More than 65 years old (6.8%)	PhD (6.8%)	Germany (7.7%)
		United Kingdom (25.9%)
		Other (27.8%)

**Table 2.** Composite reliability, average variance extracted, correlations, and discriminant validity checks.

Latent Variables	$\alpha$	CR	AVE	1	2	3	4	5
(1) Winescape Attributes	0.894	0.919	0.654	<b>0.809</b>	0.841	0.798	0.849	0.749
(2) Sensorial Attraction	0.847	0.897	0.687	0.782	<b>0.829</b>	0.832	0.841	0.710
(3) Wine Excitement	0.941	0.955	0.809	0.740	0.759	<b>0.899</b>	0.848	0.743
(4) Cultural Experience	0.886	0.914	0.640	0.772	0.743	0.784	<b>0.800</b>	0.695
(5) Storytelling	0.945	0.958	0.819	0.693	0.642	0.702	0.640	<b>0.905</b>

**Note:**  $\alpha$  – Cronbach's Alpha; CR – Composite reliability; AVE – Average variance extracted. Numbers in bold are the square roots of AVE. Below the diagonal elements are the correlations between the constructs. Above the diagonal elements are the HTMT ratios.

**Table 3.** Structural model assessment.

Path	Path coefficient	Standard errors	<i>t</i> statistics	<i>p</i> values
Winescape Attributes * Wine Excitement	0.235	0.092	2.565	0.011
Winescape Attributes * Cultural Experience	0.424	0.092	4.598	0.000
Sensorial attraction * Wine Excitement	0.391	0.091	4.320	0.000
Sensorial Attraction * Cultural Experience	0.323	0.087	3.695	0.000
Storytelling * Winescape Attributes	0.693	0.037	18.599	0.000
Storytelling * Sensorial Attraction	0.642	0.039	16.263	0.000
Storytelling * Wine Excitement	0.288	0.082	3.509	0.000
Storytelling * Cultural Experience	0.140	0.067	2.072	0.039

Regarding the Fornell and Larcker criterion, the AVE square root (diagonal bold values in Table 2) was larger than its biggest correlation with any construct [41]. The HTMT ratios are lower than 0.85 [38,40], thus providing evidence of discriminant validity. The  $R^2$  of the endogenous variables (winescape attributes; sensorial attraction; wine excitement; cultural experience) were 60.7%, 55.7%, 67.6%, and 67.5%, respectively. Since these values are higher than 10% [42], the model's predictive accuracy was assured. The  $Q^2$  values for all endogenous variables (0.31, 0.27, 0.53, and 0.41 respectively) were positive, providing additional evidence of the model's predictive relevance. The VIF values were estimated (ranging from 1.00 to 3.04) and they were lower than the threshold value of 5 [38], revealing no collinearity problems.

The results in Table 3 and Figure 2 indicate that the winescape attributes have a significantly positive relation with wine excitement and cultural experience ( $b = 0.235$ ;  $p < 0.05$ ;  $0.424$ ,  $p < 0.001$ ), which supports H1a and H1b, respectively. Sensorial attraction has a significantly positive effect on wine excitement and cultural experience ( $b = 0.391$ ;  $p < 0.001$ ;  $0.323$ ;  $p < 0.001$ ), providing support for H2a and H2b. The results also reveal that storytelling has a significantly positive effect on winescape attributes, sensorial attraction, wine excitement, and cultural experience ( $b = 0.693$ ;  $p < 0.001$ ;  $b = 0.642$ ;  $p < 0.001$ ;  $b = 0.288$ ;  $p < 0.001$ ;  $b = 0.140$ ;  $p < 0.05$ , respectively). These results provide support for H3a, H3b, H3c, and H3d.

Table 4 presents the results of the mediation effects.

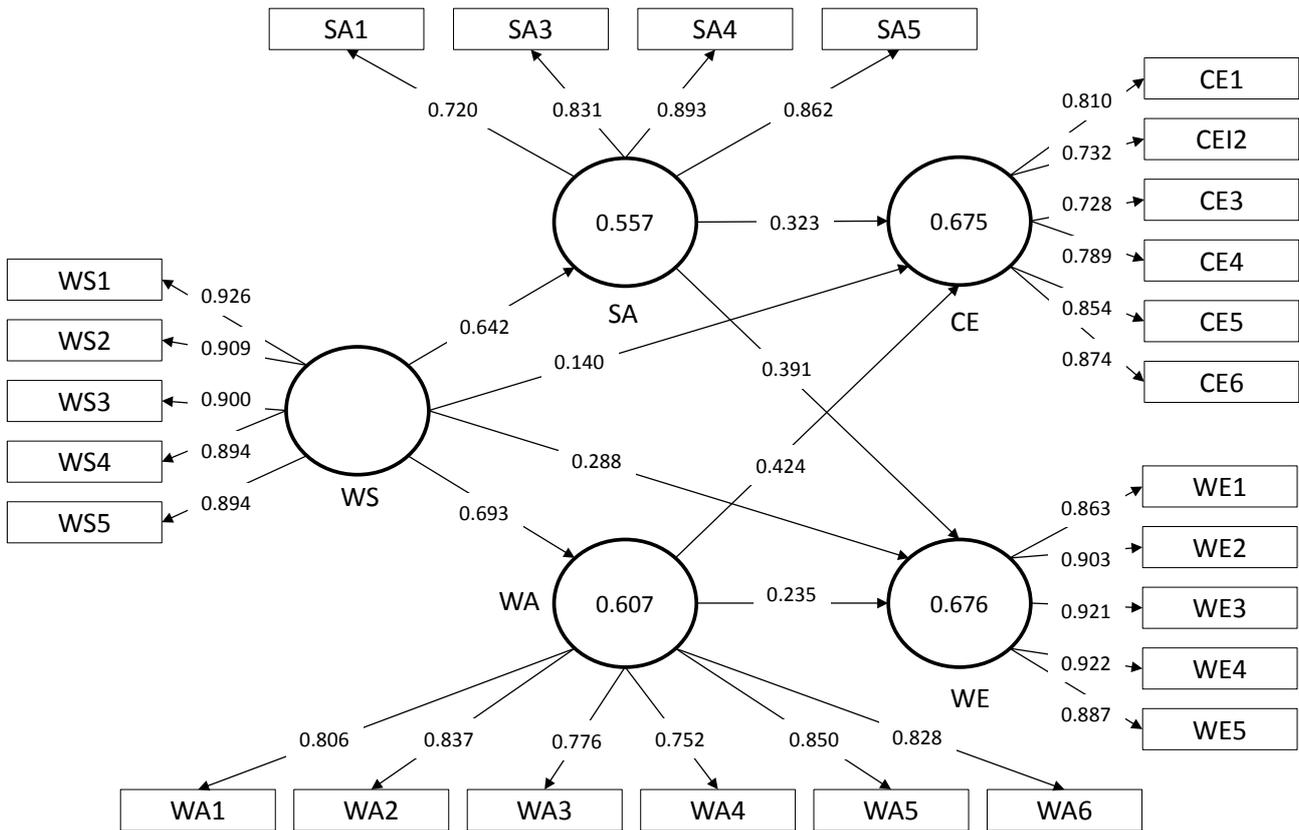


Figure 2. Path model.

Table 4. Bootstrap results for indirect effects.

Indirect effect	Estimate	Standard errors	t statistics	p values
Storytelling * Winescape Attributes * Wine Excitement	0.163	0.064	2.557	0.011
Storytelling * Winescape Attributes * Cultural Experience	0.293	0.067	4.366	0.000
Storytelling * Sensorial Attraction * Wine Excitement	0.251	0.060	4.175	0.000
Storytelling * Sensorial attraction * Cultural Experience	0.207	0.060	3.479	0.001

The indirect effects of storytelling on wine excitement and cultural experience via the mediator of winescape attributes are significant with ( $b = 0.163; p < 0.05$ ) and ( $b = 0.293; p < 0.001$ ), respectively. These results provide support for the mediation hypotheses H1c and H1d, respectively. Furthermore, the indirect effects of storytelling on wine excitement and cultural experience via the mediator of sensorial attraction are significant with ( $b = 0.251; p < 0.001$ ) and ( $b = 0.207; p < 0.01$ ), respectively. Thus, H2c and H2d are supported.

## 5. DISCUSSION AND CONCLUSIONS

This research established that wine storytelling is a critical factor for the success of a wine visit and tasting. Storytelling has the strongest relationships with both the mediator constructs: winescape attributes and sensorial attraction. This second layer of constructs will, therefore, help to enhance the global outcome of the wine experience expressed in the higher levels of wine excitement and of cultural experience. This suggests a global and synergistic effect between these constructs that shape the overall wine tasting experience. Noticeably, there is also a strong relationship between the winescape attributes and the

cultural experience corroborating the stated relationship between the environmental factors, such as landscape and heritage, and the cultural enrichment felt by the visitor. However, although significant, a stronger relationship between storytelling and cultural experience was expected. This lower level of correlations between these two constructs is probably because the storytelling in these two particular experiences was not completely satisfactory from a cultural enrichment perspective due to the fact that visits still tend to be somewhat standardized.

### 5.1. Theoretical contributions

Wine Tourism is a phenomenon that moves millions of people around the world, acting as a major driver of the global economy [2,6]. Due to the frequent changes in the tourism environment, every year competition is fostered between and within tourist destinations [46-49]. It is a multifaceted and geographically complex activity [50]. In this context, and according to [30], wine tourism has undoubtedly been a trend which has become cemented by quality and diversity of offer. This manuscript intended to understand and evaluate the role of wine storytelling positively related to winescape attributes, sensorial attraction, wine excitement and cultural experience, during a wine visit experience within two worldwide renowned wine tourism settings. Specifically, storytelling around wine is essential to stimulate the imagination of visitors, through a powerful narrative that serves as a script for the wine tourism experience to develop. The emotional alignment through the attributes of the wine destination regions is reflected in a visitor's predisposition towards the context where the wine experience occurs. The sensory stimuli caused by the environment surrounding the wine experience, coupled with a compelling narrative, optimize the experience, and contribute to a sense of excitement. On the other hand, a cultural experience of wine tasting in its region of origin is interpreted differently by each visitor, considering cultural factors and the level of knowledge and emotional engagement with the wines and the destination [51]. Therefore, the resultant 12 hypotheses were validated, which determines the direct impact of the wine storytelling on wine tourism experiences of wine tourists, through winescape attributes, sensorial attraction, wine excitement and cultural experience.

### 5.2. Practical and managerial implications

Wine marketers must ensure the improvement of this relational characteristic, since the relationships that

are established between wine brands and consumers can have a positive outcome, such as strong brand loyalty, cost advantages and positive WoM. The new vogue of wine tourism forces us to challenge and revisit the power relationships that exist within contemporary tourism and the host-guest relationship. However, this capacity of providing a good storytelling is not innate for many people. This needs to be deeply incorporated in the business culture of each winery or tasting site. This critical factor may help to differentiate a truly unique experience from just another standardized visit. We recommend extensive programmes of training in storytelling to help provide those on the front line contacting with the tourists with the right skills.

### 5.3. Limitations and future research

This manuscript has already identified that the global movement of tourism is seemingly towards an increased focus on the niche (wine) product or service. In this case, the question seems to be whether the further growth in demand for wine management and wine tourism products – as a niche tourism example – will continue until they become a form of mass tourism. A future study should include other emotional factors (e.g., brand love, commitment, trust, perceived disconfirmation) (c.f. [52]). As an interdisciplinary approach, this paper contributes positively to the development of theory in relationship marketing and tourism contexts in wine management (theoretical and practical implications). However, the recommendations should be considered within the framework and limitations of the research: a convenience sample and set in two very established but also quite standardized in wine sites terms of visit format. Other research using similar methodological approaches and instruments in a new world setting, can provide different insights on the storytelling relevance and impact on the other constructs.

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APPENDIX

Measurement items.

Construct	References	Scale items adjusted to wine visit experience
Wine Storytelling	[53,54]	<ol style="list-style-type: none"> <li>1. Stories that the wine tour guide/wine storyteller/wine producer told me about wine (wine bottle/brand/family/wine estate/wine-making) positively influenced the value I attribute to the wine</li> <li>2. Stories that the wine tour guide/wine storyteller/wine producer told me about wine (wine bottle/brand/family/wine estate/wine-making) positively influenced the value I attribute to the wine tasting</li> <li>3. Stories that the wine tour guide/wine storyteller/wine producer told me about wine (wine bottle/brand/family/wine estate/wine-making) positively influenced the value I attribute to this visit</li> <li>4. Stories that the wine tour guide/wine storyteller/wine producer told me about wine (wine bottle/brand/family/wine estate/wine-making) enabled me to have an enjoyable time</li> <li>5. Stories that the wine tour guide/wine storyteller/wine producer told me about wine (wine bottle/brand/family/wine estate/wine-making) enabled me to learn ancient facts about wine that I did not know</li> </ol>
Sensorial attraction	[55]	<ol style="list-style-type: none"> <li>1. It is important to me that this wine I drink smells nice</li> <li>2. It is important to me that this wine I drink tastes good</li> <li>3. It is important to me that this wine I drink looks nice</li> <li>4. It is important to me to touch the bottle of the wine that I drink</li> <li>5. Tasting this wine results in the activation of my sensory stimuli</li> </ol>
Winescape attributes	[56]	<ol style="list-style-type: none"> <li>1. This wine scenery is attractive</li> <li>2. This winery landscape has a rural appeal</li> <li>3. These buildings have historic appeal</li> <li>4. There is an old-world wine charm in these wine cellars</li> <li>5. These wine cellars offer spectacular views</li> <li>6. This architecture gives the winery character</li> </ol>
Cultural experience	[57]	<ol style="list-style-type: none"> <li>1. Experiencing this wine gives me an opportunity to increase my knowledge about different cultures</li> <li>2. It is important to me to taste this wine in its original region</li> <li>3. Experiencing this wine enables me to learn what it tastes like</li> <li>4. Experiencing this wine allows me discover something new</li> <li>5. Experiencing this wine makes me see the things that I don't normally see</li> <li>6. Experiencing this wine helps me see how other people live</li> </ol>
Wine Excitement	[58]	<ol style="list-style-type: none"> <li>1. Experiencing this wine in its original wine cellars makes me excited</li> <li>2. Tasting this wine on holiday helps me to relax</li> <li>3. Tasting this wine makes me feel exhilarated</li> <li>4. When tasting this wine I have an expectation that it is exciting</li> <li>5. Tasting this wine on holiday makes me not worry about routine</li> </ol>