

UNIVERSITY OF TARTU  
Faculty of Social Sciences  
School of Economics and Business Administration

Polina Nesterenko

**THE EFFECT OF ART IN WINE PRODUCT ADVERTISING ON THE  
BRAND PERCEPTION**

Bachelor thesis

Supervisor: Kristian Pentus, Assistant in Marketing

Tartu 2020

This paper conforms to the requirements for a Bachelor thesis

.....

(signature of the supervisor)

Admitted for defence “ “..... (date)

I have written this Bachelor Thesis independently. Any ideas or data taken from other authors or other sources have been fully referenced.

.....

(signature of the author and date)

## Table of contents

Introduction.....	4
1.The effect of art in product advertisement on the brand perception .....	8
1.1 The concept of brand and the brand perception, its types and measurement .....	8
1.2 Analysis of the previous research works on the brand and brand perception.....	16
1.3 Definitions on advertisement and its main aim, the concept of print advertisement .....	21
1.4 Previous studies on revealing the role and the effect of art features in product advertisement .....	26
2. Empirical study on finding the effect of art in wine advertisement on brand perception....	35
2.1 Description of the object of empirical study .....	35
2.2 Description of the methodology.....	37
2.3 Analysis and interpretation of results of the investigation.....	38
Conclusion .....	48
List of references.....	52
Appendices.....	57
Appendix A.....	57
Appendix B .....	57
Appendix C.....	58
Appendix D.....	58
Appendix E .....	59
Appendix F.....	59
Appendix G.....	60
Appendix H.....	60

### **Introduction**

Advertisement is a vital part of an entire marketing system in 21<sup>st</sup> century. The essence of a high-quality advertisement is to obtain more of a certain segment and thanks to this, to pay people's attention on a product or have them interested in the whole brand. As market is constantly growing and many various brands in different fields appear on it, marketers should always be looking for creative ways to promote their products by following new marketing trends to stay competitive and visible for people in the world cluttered with competing brands. If looking at some advertising statistics, then according to Statista (2020), by estimation, advertising spending in US dollars in 2019 were 563.02 billion worldwide which is 163,76 bigger than in a year of 2010 (this year the amount was 399.26 billion) with each year of stable growth of advertising spending. This reflects the fact that companies intend to outlay more of its funds on the manifold, forceful and effectual promotion of its products or services. Romaniuk et al. (2003) shows that there is a very popular opinion that the significance of the brand is more important for the buyer, so the companies should constantly be in the trend of the modern sales market and always be interesting to people and suggest them products according to their personal needs and preferences, as well as give them choice. The author (2003, p.219) states: "Generally, it is held that the more positively the brand is perceived by the marketplace, the more customers will buy".

In this thesis the author intends to make an accent on an efficiency of a usage of visual art on the wine product advertising and how it might influence the likability of the product and the brand as a whole, while the advertisement of this product will be considered as a way of promoting the wine brand. The author finds it topical and of a current interest to investigate whether there is sense from the marketer's perspective to insert visual art elements into the advertisement in order to increase attention of people and whether it increases the people's desire and their intention to purchase this particular wine bottle.

There are multiple ways how brands can make their advertisements stand out. For instance, Palmeri et al. (2002) claimed that choice of the product begins with perception of the external factors of the purchased object by brain's neural system, which activates certain parts of the brain that are responsible for the visual analysis of things. That's why it became common to include various kinds of visual expression that affect brain and person's subconscious, such as: colors, images, symbols ("cruelty-free"), sexuality elements or violence (used for the social advertisement). Every persuasion or attention-grabbing method marketers use will however also have some influence on the brand and its perception.

One of the ways to attract more attention and increase the brand's popularity is to include art items in the advertisement of the product. In the last decade, more and more brands are presenting art objects in their advertising campaigns, such as inclusion of a visual art on the product advertisement, creating dance performances of the TV advertisement, using and interpreting famous songs or writing the new ones for a better, bright and unusual visualization of the product and its meaning. According to Hetsroni and Tukachinsky (2005), it has been proved that usage of an art features catches more of a people's attention, so it contributes to effective products promotion, while the product is from non-art section. Furthermore, Cavalli (2007) claims that application of art brings a certain value to the product which is important nowadays in advertising world with ever growing competitiveness.

To add about the need to research and find how inclusion of art can influence the likability of the product and the perception of the brand as a whole, it is needed to mention quite big gap in research on this topic. So, to the author's view, the choice of this topic can be proved by the reasons described above and from the marketers' perspective it is probably needed to examine whether there is a meaning for them to include the art objects to the

advertisement of the product to have more of people's attention and interest, and logically more purchases and more demand.

The aim of this thesis is to examine how the inclusion of visual art in wine advertising influences customer's brand perception.

To reach this aim, such research tasks were set by the author:

- Define the term brand and brand perception, bring out the concepts,
- Analyze the previous researches about the brand and brand perception,
- Explain the term advertisement as well as its main goal,
- Analyze how the previous works on finding an effect of art features in advertisements on the customers' brand perception have been researched before,
- Provide art and non-art advertisement of wine bottles for visual representation for the further research,
- Create a questionnaire for receiving proper responds from the participants,
- Analyze the results and report whether there is an influence of usage of art in wine advertising on a people's perception of the brand.

Looking at the structure of the following work, first chapter – the theoretical part - the term brand both with the term brand perception will be brought out in the theoretical framework to see how it is presented from the various authors' views. Moreover, in this part the analysis of different definitions of advertisement and description of its main tasks will be reflected as well. Also, the author will review different works on a revealing the effects of the usage of art features in different types of advertisement done by other researchers together with the results that were received after the research and how the inclusion of art influences the perception of the brand. In a second chapter - the empirical research on how

inclusion of art features can affect the customers' decision and a level of likability of the wine product.

Keywords: visual art, brand perception, advertisement, customers' attention, preferences.

## **1.The effect of art in product advertisement on the brand perception**

### **1.1 The concept of brand and the brand perception, its types and measurement**

Firstly, there is a need to define and explain the concept of the brand and how it can be measured because it is going to be the starting point of understanding the brand perception as well as the whole empirical part of the thesis.

To begin with, the American Marketing Association (n.d.) explains the brand as a combination of such elements as: unusual design, certain signs, set of colors and symbols, text, logo that are involved in creating a certain image that later provides an opportunity for people to recognize it from other brand in same field and ability to be highly competitive and be different from others on the market.

After some time, people begin associate the image with the level of, first of all, quality, plausibility, price, internal content and satisfaction. Also, brands should create a certain value and be meaningful to the customers, so they help consumers on the market with this great variety of various brands to stand for exact benefits and the value.

(BusinessDictionary, n.d.).

Keller (2005, p.27) offered such definition, completely different from earlier provided and that has another idea of what is brand, as: “A brand is a set of associations that arise in the mind of a consumer that add perceived value to a product or service”.

Another definition can be taken from the work of the marketing professor Leslie de Chernatony (2007, p.27-28): “A successful brand is an identifiable product, service, person or place, reinforced in such a way that the buyer or user perceives their relevant, unique, added values, in full to the extent appropriate to their needs and requirements. The success of these brands is largely the result of the ability to maintain these additional values in a competitive environment”. Here it can be seen that this definition seems quite different from the ones from dictionaries because of considering not material component of the brand as well as there



is no expression of the company's differentiation from the competitors or its positioning on the market.

Starov (2009, p.747) proposed the definition with the similar idea as well: "A product that meets the functional needs of users and provides them with additional value that can satisfy emotional and symbolic benefits". This definition proves the author's point presented at the beginning that first of all, brand must create certain value and be beneficial for customers as well as to function in accordance with company's and also customers' principles. Furthermore, after analyzing the definitions, the deep point of what the brand is, namely the creation of strong brand image seems very important to the author both for companies and for customers.

According to the David Haigh and Jonathan Knowles, there are three short but exact definitions of brand and the well-known 21<sup>st</sup> century business and marketing word - branding. First, that brand is simply legally protected logo and all the associated elements on it (those, that were described in the paragraphs above). Second – a large set of trademarks and all the related intellectual property rights (data storage and protection, software, all the manufacturing and supply chain techniques). And the last one - "a holistic company or organizational brand" (Haigh and Knowles, 2004). If shortly explaining and understanding the meaning of this third quite wide and general definition, can be said that generally it involves the whole organization and all the activities connected with the creation of the brand itself (its history, values, advantages etc.) Thus, the brand includes all of the protected visual elements showed earlier and intellectual property rights but at the same time which have to also include the culture, people and company environment just because all of them are playing in huge role in successful branding process and are very important in how one company differentiates itself from other companies on the market.

Table 1.

*Summary of the definitions of the term “brand”*

Author and year	Definition of brand
American Marketing Association	“Combination of such elements as: unusual design, certain signs, set of colors and symbols, text, logo that are involved in creating a certain image”
Business Dictionary	“Brands should create a certain value and be meaningful to the customers, so they help consumers on the market with this great variety of various brands to stand for exact benefits and the value”
Keller (2005)	“A brand is a set of associations that arise in the mind of a consumer that add perceived value to a product or service”
Chernatony (2007)	“A successful brand is an identifiable product, service, person or place, reinforced in such a way that the buyer or user perceives their relevant, unique, added values, in full to the extent appropriate to their needs and requirements”
Starov (2009)	“A product that meets the functional needs of users and provides them with additional value that can satisfy emotional and symbolic benefits”
David Haigh & Jonathan Knowles (2004)	“legally protected logo and all the associated elements on it” “a large set of trademarks and all the related intellectual property rights” “a holistic company or organizational brand”

Source: Compiled by the author

If comparing the definitions presented in the table and analyzed above, such can be generalized that the brand is a combination of certain elements and information that brings a certain value and benefits to a customer and which evoke positive or negative associations. It is interesting to note Keller (2005) expresses this very differently from all others, because brand is presented as combination of opinions and associations that occur when looking at the brand or its products. Although, despite having quite short definition based on associations, still it gives an understanding that for brand is important for any company and that it gives to the customers a possibility to understand if the product of this brand is in accordance with their needs and desires thanks to forming certain values and providing benefits to people.

In fact, all of these definitions contain all the needed components that can form strong brand image. Although if getting into differences between them, some of them are only about design and visual things (such as logo, visual elements, style, text, symbols), for instance such sources as: American Marketing Association and Haigh with Knowles. Although, others (the biggest part) claimed that brand is rather a set of associations and value and something by which product can be identified and recognized. For instance, such authors as Keller, Chernatony and Starov as well as Business Dictionary mentioned that first of all brand has to first of all provide certain strong values and be beneficial for people who will choose it.

In conclusion, the definition of the American Marketing Association was chosen by the author for the further analysis in this work because in this Bachelor thesis the main aspect that the author is considering here is the visual aspect and all the visual components of the product and the brand itself. Along with all the definitions presented and analyzed above, the author of this work would like to present her own definition of the brand which would combine all of them and be the most suitable for the present work. So, brand is a way of communication with potential customers thanks to a certain design, which gives a detailed

information about it and its products along with all the benefits and values, as well as evokes certain associations.

Here comes the need to understand the meaning of brand perception and to the author's view in the simple words. If looking from the marketers' or sellers' view in the company of a certain brand or from the consumer's view, then it means a certain customer's attitude to the brand, how the person see the image of the brand, whether all the brand elements are attractive and seem valuable and meaningful for the customer, how the brand positions itself, whether brand's value matches to the customer's one and whether everything satisfy his/her needs. So, this is how company's customer see the brand. Logically thinking, the more company fulfills all the customer's "requirements", the higher and the better, and also more loyal the potential customers' perception of the brand will become.

As Maksim Olegovich Makashev (n.d.) stated in his article: "Consumers give preference to a brand when brand messages are objective, and its values are clearly positioned. The main objective of the brand is to identify, express these features and inform consumers what advantage it has." This can prove the before-mentioned author's view. And to sum up, for the company it is extremely important to analyze and understand the people's attitude to the whole brand because only customers' opinions can form an excellent brand for the company and only their reviews can help brand-managers understand what has to be changed in order to meet customers' expectations and not to lose loyal ones.

When speaking about the brand perception, here is a need to introduce the concept of brand equity. Feldwick (1996) offered to divide and introduce the classification of this concept by three different terms such as: brand value, brand strength and brand description where brand value is considered from the perspective of financial value which is expected to appear while selling a product or while all the accounting activities. Brand strength is considered from the company's perspective because it is a possibility for a firm to understand

the loyalty level of customers to the brand. While brand description is important for the customers because they will always certainly have a bundle of the associations with the brand even right after a first sight on the product and discovering the brand of it.

The two authors of the interesting research work Antonova and Patosha (2018) introduced that consumer's perception of the brand can be done in two different ways. The first, which is direct communication, is brought out within the framework of marketing communications between the brand and the consumer where all these marketing communications are included in the organization itself and are done by this particular organization. In this case, perception is carried out both through direct contact with the brand's products in stores as well as through brand's website, different types of advertising and various promotion channels. The second way of perception, indirect communication, includes sources that are not directly related to the brand. Examples of such way of thinking can be reading various publications on the media channels where a brand is mentioned in a positive or negative way, such as forums or websites specially created for reviews, as well as people can hear or ask a certain review from a friend.

Although, nowadays, in 21<sup>st</sup> century when we go to the shop, we always think what kind of wine we would like to buy, namely of which brand. Now, it is more difficult to make a quick choice because of the greater variety of different new and old well-known brands in the shops. So here it is an example of everyday situation in the supermarket, when we have already chosen that kind of wine that we wanted to try, we still will think about what the brand is and even have doubts such as: "Whether it is better to try the wine of new brand or to take wine that I always used to buy?" Namely similar wine brand to this person. And such situation can be suitable for any category of the products.

Brand perception includes perceptions of all the product characteristics, benefits and values, brand image, and uniqueness of features which distinguish the brand from other ones.

With the help of such features and unique brand elements, a brand is able to become more visible and more recognizable to the consumer among all other brands that are operating on the same market. Thus, such features usually function as points with which customer associates the brand, which makes it easier for the consumer to remember it, as well as to recognize it faster and more often. So, it can be concluded that the result of brand perception is a component of the brand image (Antonova and Patosha, 2018). Logically thinking, if the brand is already recognizable and express good associations for the customer, more likely that this person will purchase exactly this product of this particular brand.

To get an idea about what are the various types of brand perception, according to the John Spacey, there 7 common types of it: quality, visual, senses, personality, reputation and legacy, status and culture. Quality means whether the brand can satisfy all the customer's needs, as for the most potential consumers. Value, tightly connected with the quality, can be explained as the equality of the price with the quality of the product, as for people's minds, it is that if price is increasing, then obviously. The visual aspect is responsible for the "appearance" of the product, for instance, how it is advertised, how does the design look like, whether it is in accordance with the new marketing and selling trends. Senses represents what person feels when choosing the product, as an example, a pleasantly smelling soap, as this can definitely have an impression on a person and leave a positive or negative sediment. About the personality aspect, it can be said, that brand can also have personality like all the people have and that is why each brand differs from others, its competitors. Moving to the reputation and legacy type, this shows the whole history of a brand and what people know about the company. Status and culture aspects are logically about what social status the company has, and to which culture the firm belongs to. (Spacey J., 2017) These are various kinds of perceptions that influence the choice, and which form the person' attitude to the

product and the brand in general, and also are the key points that are helpful for the company to understand its customers and their needs.

To understand the customers' attitudes to the brand nowadays and how they perceive each brand, company needs to know how to measure it and see what they think about the products. As Jana Barrett (2019) explains in her article, that there are 4 steps how it can be monitored by:

- usage of Google Alerts,
- reading online reviews on the websites,
- analyzing and responding to people's posts in social media,
- making surveys with customers directly.

Now, in 21<sup>st</sup> century for any firm it is very easy and accessibly to reach all the customers, to know what they need, think and want even through a social media. It can be proved with statistic: 33% of customers prefer to contact brands using social media rather than the telephone (Schneider M., 2015). This statistic shows that marketers can see what the reactions, reviews and emotions which people have after purchasing the product.

Coming back to the types of the brand perception, the author in this thesis is mainly considering the visual aspect, which is responsible for the representation of product and is a key element in the product advertisement in this research. In this research work, the author considers advertisement with the visual art on it as a factor that affects the purchase of product, likability and the choice. As well as the types of the brand perception helped the author of the work to understand what the main aspects by which customers form a certain strong opinion about the brand. This chapter also gave a clearer understanding about how the empirical part should be formed based on the types and the meaning of the brand and brand perception.

## **1.2 Analysis of the previous research works on the brand and brand perception**

In this subchapter the author will to analyze, and present main findings of the research works on the topic of the brand and the concept of the brand perception.

The first work that was worth considering is the journal research article by the Chen Ching-Fu and Wen-Shiang Tseng (2010) about exploring the brand equity system on the example of the airline in Taiwan. In the study four aspects of brand equity were presented and taken from the conceptual model of brand equity for the example: brand awareness, brand image, perceived quality and brand loyalty. This article was an interesting thing to read and analyze from both: customers' and company's perspectives because it is always needed to understand what influences the people's choice of brand (in this article – airline). In the empirical part of this work the researchers made a hypothesis testing with the combination of the each of the aspects of the brand equity. Also, is needed to mention that in this work the research is considered from the perceptual and behavioural directions. So, the study showed how the brand equity forms with all the 4 components mentioned above through the cognitive, conative and affective stages. The main results of it was that the importance of the brand awareness is obvious just because on the example of the airlines, people will not choose airline that they did not hear about or they do not anything about it but rather the one that was recommended by friends or that is advertised and that is more widely used for flights. With this fact, it was proven that they have to look for and be aware of good and effective marketing strategies which are the most efficient way of communication with potential clients and which will certainly help for the brand to be actively recognized further.

Here can be the comparison with this Bachelor thesis about the importance of the fully formed brand for more customers, more of their attention and the demand for the company. And logically thinking, such can be stated that for any type of products and companies it is vital to understand the meaning of their brand that they want people to see,



the importance of the brand image in order to be able to establish certain strong positive attitude of potential consumers to the brand. As well as formation of a strong brand image and ability to effectively and quality advertise it – is one of the ways of communication between the company and people who might be the potential clients or customers. Especially, in modern times when there are bunch of other new brands who are actively occupy the market and operating there catching more and more attention.

The next work for analysis was about the brand knowledge and brand attitude on the example of non-financial performance of green restaurants. The main aim of this research was adding one efficient research in this field (as there is a lack of such research works on this topic) and understand and analyze the structure and all the components of the brand attitude in Taiwan's green restaurants (Liu, Hu, Lin, Tsai & Xiao, 2020). By these authors, it was assumed that such restaurants should certainly develop brand knowledge in order to be recognized and form certain brand attitudes and brand perceptions as well as to strengthen their brand performance. If comparing, this research paper can seem similar to the previous analyzed by building the main empirical research on already familiar factors such as: brand knowledge, brand awareness, brand image, non-financial brand performance, brand loyalty, customer satisfaction and brand attitude. Here can be seen that in such works about understanding the formation of the brand attitudes and perception it is obligatory to link this and analyze the relation with customer behavior and satisfaction. An empirical research was formed based on different hypothesis about effects that certain brand element has on the other brand components (for instance, the possible positive effect of customers' perceived brand image and their perceptions of brand attitude).

Speaking about the methodology, Liu, Hu, Lin, Tsai & Xiao (2020) build their own research model based on the literature about the brand and its elements in line with the presented questionnaire and statistical analysis (structural model and hypothesis testing).

Also, what was quite interesting to read was related to the relationships of all these brand elements mentioned above. There were several authors mentioned in the paper such as Dean (2002) and Philip Kotler (1996), who proved a strong connection between the brand attitude and brand loyalty or that such aspects as brand image and brand awareness are those factors that help or are even vital so as to determine customers' brand attitude. Coming to the results of empirical part of this paper, the main factor which is brand attitude proved its effect on formation of the brand loyalty as well as of customer satisfaction. As well as such statement of the author Engel (1995) was proved that combination of understanding the attitude to a brand and effective marketing strategies and marketing communications are vital aspects for successful development of the products and services and for more of the customers' favourable evaluation and satisfaction. Also, it was found that research showed that brand attitude has a crucial mediating role in relationships of such notions as brand knowledge and non-financial brand performance.

The next very similar research work of the Faircloth, Capella and Alford (2001) is about effect of brand attitude and brand image on brand equity. This research is built on the well-known conceptualization models of Aaker and Keller. An empirical methodology is based on construction of certain hypothesis which claims that for instance brand attitude has a significant positive effect on brand equity together with interviewing and then conducting statistical analysis with various statistical tests.

Speaking about the results of this paper, they turned out really similar to the results of the previously analyzed work about the green restaurants. The authors of that paper also partially proved the scheme presented by Aaker and Keller as both of them suggested that favourable image of the brand and positive attitude to brand might increase the whole conception of the brand equity. Also, the empirical study demonstrated a direct influence of the brand image on brand equity. Although, it was also explained that brand attitude cannot

properly predict the whole brand equity. So, in such way the authors confirmed the Keller's (1993) statement about these three brand elements that brand attitude is more like a part of the brand image. That is why such conclusion was made that image might be more effective in predicting and more strongly influencing the brand equity and in that research paper brand attitude became a part of the brand image which after that led to the formed brand equity according to the conclusive brand equity model presented there by Faircloth, Capella and Alford (2001). Generally speaking, this work was quite helpful in understanding what plays bigger role and what is more important from the brand managers' and consumers' perspectives. To sum up, it is clear that brand managers should determine what is better strategy for their products in order to successfully communicate with potential customers.

The final work about the brand perception, particularly about "The Influence of Product Variety on Brand Perception and Choice" (Berger, J., Draganska, M., & Simonson, I. (2007). The main aim of this work is to examine whether wide variety of products can somehow positively influence on the customers' perception of brand, increase of the quality of the brand and likelihood of purchasing.

While reading their research work, the author noticed that there were such statements that, for instance, from one side availability of big variety of products and bigger assortment means higher costs and will evoke the difficulties in decision making from the customers' side although the studies showed that people liked more when there is a greater choice on the shelves because they see from what they can make the best choice for them. However, such people who had a great variety of products were less likely to make a certain purchase as due to our psychological structure when a person sees really a lot of things for choosing, he/she becomes lost in it and doubts which choice is better to make and what will be the best to buy. (Iyengar and Lepper 2000). That is why it is always better to know what you are going to buy in the store and why brand recognition is a good thing from marketers' and customers'

perspectives. Also, from another side it is argued that more products variety can satisfy more consumers and more people's desires and needs. So, from this side this should positively influence the attitude to the brand and so that future choices were also made of this particular brand. However, to the author's view sometimes such can be that those brands that have less variety produce goods and items (or service) of much better quality and status than the ones with the great variety of products. From this side, a lot of choices has not really desired effect on the brand perception. So, to sum up, there can be seen quite a lot of arguments on the relationships between the number of products presented by the brand and the people's perceptions and attitudes to it.

Moving to the methodology, the research consists from the 6 studies (for analysis 1 study was taken as it is more relevant for this particular thesis) with 33 participants with the chocolate brands and their descriptions as the research objects. The participants had to write their choice of chocolate and evaluate the brand quality and the likelihood of its purchasing. From results such was seen that 79% of people preferred the brand which had more product options for choosing. As well as quality scores were higher in those chocolate brand which also has more product variety in it. Also, what was interesting to observe is that after conducting all the studies it was assumed that for people it was likely to purchase the product again of the brand which presented more products than the one which had limited options. As well as such was noticed during the empirical studies, that big variety of the products positively affect the perceived quality of them when brand and products are informative and contain all the needed information, in the given case, about the chocolate. So, such can be concluded from it that sometimes for people the amount of options is not so important because enough of true information about the product is much more vital and important to have on the products and about the brand. To the author's view, it is related to the term "brand knowledge" mentioned on the previous pages. In addition to that, it was found that

when speaking about the great variety, it is better to have all the products are consistent with each other and to organize them in accordance with the one specialization.

To conclude, there were found quite a lot of research works on the topic of the formation of the brand, customer's brand perceptions, relationships between the concepts of various brands and perceived quality. What can be understood is that for brand managers it is vital to analyze and understand all the components needed as well as their importance in order to form a strong brand equity and its elements (brand recognition, brand attitude, brand image). Moreover, such theoretical aspect can be proved that for any brand it is necessary to establish certain values, provide all the needed information that people want to get and be beneficial for customers in order to be quality and successful on the market.

### **1.3 Definitions on advertisement and its main aim, the concept of print**

#### **advertisement**

In order to conduct the proper empirical research, in this section the author decided to consider and to analyze various definitions of the advertisement and to define the main goal of it.

Nowadays, advertisement plays huge role for every company or a firm as the product variety is increasing and with it the more competitors appear on the market thus more effective and attractive ways of promotion the company has to utilize. To start with the short and clear definition, Gillian Dyer (1982, p.2) wrote that "the word "advertising" means "drawing attention to something" or notifying or informing somebody of something".

To begin with, the first and the clearest definition of the advertisement is: "Advertising is a paid, not personalized communication, carried out by an identified sponsor and using the media in order to persuade (to something) or influence (somehow) the audience". (Williams, 1999, p.736) As well as such definition should be taken in account: "Advertising is the nonpersonal communication of information usually paid for and usually

persuasive in nature about products, services or ideas by identified sponsors through the various media”. (Bovee, 1992, p. 7)

To compare these two quite exact and precise definitions, it can be said, that both authors claim that it is paid form of reaching to the people as well as it is non-personalized way of communication which explains that a company reaches a huge amount of people by segments but not to certain persons. Also, what is common is that the companies are using various communication channels, but mostly media, such as television, social media, radio, e-mails. If looking at statistics, 96% of B2C marketing specialists state that such social network as Facebook is effective platform, according to Brad Smith (2019).

Both authors Williams and Bovee mentioned in their definitions that advertising has persuasive character as its task is to sell a product and to make the best product so that catch people’s attention, gain their interest and make person to choose this brand and not a competitor’s product. Moreover, the persuasive advertising strategies are a good and effective way to have a certain impact on a customers, especially if it is a new brand and it has just appeared on the market, and so as to go quickly into operation and making demand, it has to utilize all the various ways to catch people’s attention. “The most memorable and resonating ads usually walk a fine line between clarity and subtlety. You want customers to "get" your message, but you also want them to have to think a little bit so you can create some cognitive residue, or lasting impact.”, (Neil Kokemuller, n.d.).

This proves the point mentioned in the introduction that marketers fully show their creativity with providing metaphors in their advertising campaigns, some “life” things that could catch a person who is just passing through or who is watching TV with a million minutes of advertisement, and including art in a daily people’s lives might catch some more attention to the products and change the whole perception of the brand especially if these art

elements are included on even on the chocolate and cookies, water, alcohol, dairy products' advertisement.

Considering another definition, for example, according to Vakratsas & Ambler (1999), generally speaking, advertisement is the way of communicating with the potential customers, providing them relevant information and paying their attention to the particular brand. So, to get in deeply, those two researchers make accent, from the psychological and sociological perspectives, on advertisement as a way of communication with the audience and attracting them to buy company's product which is also can be seen as difference with two above-mentioned definitions that can be seen as a more economically formulated.

According to the Philip Kotler (2007), "advertising is non-personal form of communication carried out through paid means of disseminating information, with a clearly indicated source of funding". These definitions also state that it is both non-personal and paid form of providing information about the product and a whole brand to a certain segment of people on which company is oriented. In his book Philip Kotler also gives a detailed overview of all the forms of advertisement that method how it can be used, there are: social character, the ability to exhortation, expressivity, anonymity. In this Bachelor research, the author will make orient on an expressivity, as it is described as a color, sound and noise reflection. The color aspect is going to be the foundation for the empirical research, as visual art can have a big influence on a person's attention, which will be the main task for the empirical study.

In the Table 2 below, there is a possibility to see all the found and analyzed definitions of advertisement. From the first view, they all mean the same pretty much – the main aspect which is a vital part of any creation of advertisement is communication with people – potential customers. That is why author might assume that inserted information on it is the most important to take in account for marketers.

Table 2.

Summary of the definitions of the term “advertisement”

Author and year	Definition of advertisement
Gillian Dyer, 1982	“drawing attention to something” or notifying or informing somebody of something”
Williams, 1999	“paid, not personalized communication, carried out by an identified sponsor and using the media in order to persuade (to something) or influence (somehow) the audience”
Bovee, 1992	“non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media”
Vakratsas & Ambler, 1999	is the way of communicating with the potential customers, providing them relevant information
Philip Kotler, 2007	“is non-personal form of communication carried out through paid means of disseminating information, with a clearly indicated source of funding”

Source: Compiled by the author

Comparing all these definitions of the mentioned authors, it can be said that all of them are claiming that first of all, creating advertisement means establishing certain



connection with target audience by using various channels of communication (usually, media) and of course, finding and creating effective marketing strategies to be different from the brands in similar category and in order to catch person's eye. If looking at the common components of all the terms, almost each author mentioned that first of all advertisement is not being oriented on one person and it is not created for a certain individual but rather it aims at enticement of a certain audience – narrow or wide category of people. Although, definition of the Vakratsas and Ambler is just explaining the main function of the advertising from the psychological view, whereas Kotler, Williams and Bovee both are emphasizing that advertisement is paid and is not personalized.

After analyzing all the possible definitions of the term “advertisement” there is a need to explain the concept of print advertisement and what are the types of it. It is known that print advertisement is one of the main marketing promotion and communication channels for spreading information about the product or service. This type of advertising is being oriented on paying people's attention massively. According to the Cambridge Dictionary, print advertising – “advertising in newspapers or magazines, rather than on television, radio, or internet”. So, it can be advertising that is on any printed materials – magazines, newspapers, posters, flyers, booklets and other alternatives of promotion.

As Ageev et al. (n.d.) brought out in the article, print advertising is “a set of advertising media made on specially made for advertising purposes printed materials that are not periodicals. Refers to a non-media form of advertising and is one of the most common in advertising for goods and services”. If considering the actuality of the print advertisement to the author's view, the way of advertising the product thanks to any type of paper in 21<sup>st</sup> century has faded a little bit because nowadays social media advertising has become more popular and more effective. However, the author would like to mention that as everything moved to social media and internet advertisement is prospering for long time already, printed

materials are being displayed and spreaded now on various social media channels. For instance, printed magazines can be easily displayed online on the website or can be edited in both variants: online and the paper one.

Although, there is a need to explain why this type of advertisement was taken by the author for the basis of this Bachelor thesis. While analyzing various wine advertisements the author made such conclusion that there are quite a lot of interestingly, creatively and unusually designed wine promotion materials. So, in survey there will be presented very creative designs with art elements of the wine advertisement that caught the author's attention.

Based on all the definitions presented and analyzed above, the author would like to create her personal definition of advertisement that will suit the current aim and investigation in this thesis. So, to the author's view, advertising is first of all a possibility for a brand to visually present all its benefits which consumer will get after purchasing its product thanks to various communication channels and emergent modernized marketing trends and strategy. In this definition the author will make a focus on a word "visually" because in this thesis the main research object is the visual appearance of the product and the people's visual perception of the product and consequently the perception and attitude to the whole trademark. Furthermore, the main research question would be to understand whether inclusion of art has some obvious effect on the person when he/she looks at the wine advertisement together with understanding the influence on the attitude to the brand and its components.

#### **1.4 Previous studies on revealing the role and the effect of art features in product advertisement**

In this part, the author is going to present the results of previously made empirical studies on the role and the effects of art usage in advertisement. It is needed to mention that

this topic is very interesting but at the same time is quite wide and complicated. So, obviously while searching, the author noticed that there are not so many research works that would discuss exactly the topic of the influence of art on the people's brand perception, attitude to that and to certain product or even generally about the role of visual art that is placed on any type of the advertising of any product category.

Moreover, to understand the meaning of art on the advertisement and what can be an "art element", there is a need to explain what an art for the author is and how it is presented and analyzed here in this Bachelor thesis. The author of this work pushes off from the understanding of art as creative and originative activity of a person which is aimed at creation of aesthetically expressive forms. Art object is considered as multidimensional semantic formation fixed by expressive means in artistic images. They, in turn, reflect constantly transforming artistically aesthetic experience of mankind. And as a consequence, possesses cognitive and communication functions as in case of advertisement and promotion of the product or the whole brand. To sum up, art in the advertisement is any artistic, creative and unusual expression of the content (or the addition to it or the design) that usually has to be visually and clearly presented on the advertising with the aim of more active and effective attraction of the potential customers.

The first Spanish study called "Art in Advertising. Types of Visual Art Usage in Commercial Communication", is mostly researching the connection between the art and advertisement and the use of the visual art in a commercial communication and has more theoretical research but from the empirical perspective. The methodology that is used in this work, is based on a categorization of the commercial strategies which represent the visual art that has been already used in the advertisements of products from various fields. Moreover, researchers divided the visual art usage by themselves, showing and then proving that there are two types of advert with art: in a form of expression and form of content; as well as to

each of the category and type, the relevant example with the detailed description was brought. In the author's opinion, this work provides very bright examples on how art can be used and expressed in various product category and in different forms. In addition to that, this method of categorization significantly eased the process of reading and understanding the empirical part of the research.

Speaking about the result of this empirical study, Heredero and Chaves (2016) concluded that with the time bigger number of various brands began using this strategy – implementation of the art features to their product's advertisement and that each brand chooses their own way to present it.

To bring another bright life example of the art, that impressed the author, shown in a form of content, very touching and cute Australian advertisement of the Australia Post, where the content is shown through the hug and with the quote: "If you really want to touch someone, send them a letter". On this print advertisement, it is possible to see the text of the letter that has acquired the form of a person, there by literally visualizing the idea of communication through the mail. (60 Brilliant Ads With Amazing Art Direction, n.d.). To the author's view, such way of creating marketing campaigns can pay lots of attention from the potential customers due to the liveliness and sensitivity and such sentence's formulation can really touch person.

Speaking about the next study of a Henrick Hagtvedt and Vanessa M. Patrick (2008), these authors investigated the term – "art infusion" which explains that visual art has favorable effect on a product's evaluation by the customer.

The work consists from 3 studies. In this brief overview, author is going pay attention only on a first study as its meaning is to provide to products with and without art and observe the people's evaluations. In the empirical research, such an analysis was conducted that, the main aim was to present art and non-art advertisement. To present the theory, the art infusion

phenomenon and the spillover effect of art were proposed in order to clarify the role of the art in advertisement and in a product design. “Spillover effects are marketing and advertising processes in which one condition positively influences another condition. For example, if one product is already associated with a positive image, another can also benefit” (RyteWiki). In the case of this research the spillover effect is appeared to be in connection with luxury products. Here comes the difference between the first Spanish research and this one, as here the luxury goods are taken for analysis. That is why such aspects as described in Study 2: “perceptions of luxury”, “mediations by perceptions of luxury” and “familiarity” are not something that the author is considering important in this thesis.

Based on the authors’ discussion that were made after each of the Study in this work, such conclusions were made that if comparing all of the Studies (1, 2 and 3), the reactions on the product’s advertisement and the whole product design with the art images were higher than with non-art ones.

To sum up, this empirical investigation also proves that in accordance with Study 1, as well as the first analyzed empirical research, the presence of art in product (whether usual or luxury) has favorable effect on people’s evaluations.

Moving to the second research made by Henrik Callerstrand (2010), the role of art in advertisement is being analyzed combining in its previous research. Speaking about methodology, Henrik Callerstrand in his research is using statistical method, as well as the same statistical test was made in the previously analyzed empirical study of Hagvedt and Patrick. The empirical part of this author is more based on a setting the hypotheses and test them in SPSS which helps to determine the true and false hypotheses in further research.

In the results part, Henrik Callerstrand divided analysis on the effect of art on advertising objectives and effects of art on suggested mediators. What is interested to notice, based on the tests’ results, it can be concluded that the art usage does not have strong

influence on the people's evaluations. But instead, it is appeared that the positive and not negative picture is more important for people to have better evaluations (based on the print advertisement for magazine - Air Tours). However, ANOVA test showed little level of significance that there is a connection between the level of artistry and the participant's evaluations. According to the researcher's next statistical test, an unusual effect of the art inclusion to advertisements was that people do not necessarily love products with art objects, because for people it is more important to just see a pleasant advertising, so to bring example, it is not that important whether it is just a usual photo or the well-known painting, the main aspect is the overall perception and evaluation of the product. This researcher also analyzed the five aspects in connection with the well-known term as "art infusion".

The next research work is aiming at the investigation of the effects of the art inclusion in advertisement and at the detailed analysis of the term "art infusion". This research paper is like a continuation of the work of Henrick Hagtvedt and Vanessa M. Patrick about the new updates of the term "art infusion" and consideration of effectiveness of inclusion the luxury art paintings in the advertisement. So, in fact work of the Peluso, Pino, Amatulli and Guido (2017) made their research on the basis of this term, which is the opportunity for art to positively influence the evaluation of the customer products. The main purpose of this work was to investigate whether it is effective to insert various art creations in luxury advertisement. Here comes the difference between this Bachelor thesis and this analyzed research paper in highlighting only the luxurious advertising with the famous art painting created by the world-known artists while here the author is not making an accent on a certain type of the art or certain advertisement but taking all of the market segments – whether it is middle market wine or luxury ones. The situation is the same with the art elements on the wine advertising because in the present thesis it was not necessary to include exactly the famous artworks but to find all the possible examples of the wine advertisement that is

designed in creative and artistic way. The present empirical research consists from the three studies and each of them is testing the hypothesis that was established by the researchers. In these studies, the main research path of this work was to understand the level of recognition and willingness to buy while for the participants of the online and real life surveys such advertisements were presented: with the low recognizable painting of a certain style and with the high one as well as to understand the deep meaning and effectiveness of the art infusion notion on the practice after it was firstly analyzed by the other two researchers. The first study analyzes the effect that a recognizable and non-recognizable painter's style has on consumers' opinions about the luxury products. The second and third studies highlight the participants' desire to a certain signal status and for distinction – the factors that are relevant to advertisers and marketers who are interested in targeting the individual differences.

While understanding and analyzing this work, such can be concluded that the main aspect of the influence of art on advertisement was confirmed through all the studies of the work and these researchers also proved that art elements inserted on the advertising can significantly increase the favorable evaluations of the people. Furthermore, the combination of the famous well-known art creatures with the luxury advertisement showed a higher desirability to buy exactly this product but from those people who want to highlight their social status and demonstrate the apparent ability to afford such expensive and luxury purchase. Also, it was discussed that such consumers pay attention on the attractive and highly recognizable artworks much faster and are more willing to buy such category of products that are advertised in such way. Although as it was mentioned before, here comes the significant difference as the main accent in that research paper was on the pairing and finding the relation between the inclusion of recognizable and non-recognizable artworks and the desire to buy the luxurious category of products. That is why the results might differ from the one that will be later in this Bachelor thesis.

After getting acquainted with all these researches, author can make such conclusion that as for now the first research work of the Heredero and Chaves (2016) proved the wide usage of the visual art elements on the advertisements of very different products categories and that the brands actively utilize this method of paying attention on the new lines of products or the updated version of them. It is needed to mention that in this work, the authors brought a large number of life examples of interesting, unusual, creative and eye-catching advertisements as well as proved that this method of paying attention has been widespread already from the early years.

Looking at the conclusion of the Henrick Hagtvedt and Vanessa M. Patrick (2008) research work can be seen that inclusion of art elements on the product design showed very positive emotions and reactions from people which proves the fact that role of visual art on the advertising is significant and that people evaluate such designs more positively. Although on the contrary, speaking about the last empirical work analyzed, thanks to its statistical methodology, it proved that it is not necessary at all to have art elements for people to like the product and to change an attitude to the product or the whole brand in a positive way and to obtain excellent impressions about the products or the brand. The reason of it can be that the researcher Henrik Callerstrand used the method with 11 hypotheses and more from the “artistry” perspective which show this research more from the creative side and analyses the level of artistry and the marketing objectives.

The final work for an overviewing is a research paper with the main aim to discover and analyze the relationship between the fine art and advertisement with the help of two artists presented: A. Toulouse-Lautrec and A. Mucha. The author of this paper claims and proves, that functions and tasks of the advertisement are very directly connected with the main functions and tasks of advertisement. So, to this research paper’s author’s view, the advertisement and art are connected with each other just because its main goal is to provide a



lasting impression and to make customer admire and for marketing specialists have them excited about how the product is presented on the store's shelves as well as artists have same aim as they want to provide an indelible impression on the people who are observing their art creatures. Moreover, what has to be mentioned as well, that is most surprisingly for the author, is that in this paper it was being researched and concluded that this connection has been settled in very early periods of the art origins.

For instance, interestingly, that such great and well-known surrealism, impressionism Spanish artist as Salvador Dali, he was a person who designed the logo for the Eurovision Song Contest and created a statue that stood on stage during the contest. From another examples, there is also such an artist and producer as Andy Warhol, a famous pop art classic, began his career as an advertising artist: he designed window dressing, made posters, designed Coca-Cola bottles, and made advertisements for Vogue and Harper's Bazaar magazines. Salvador Dali designed the logo for the company Chupa-Chups. It was he, who in 1969 came up with the shape of the flower for the Chupa Chups logo as well as he suggested placing the logo not on the side, but on top of the candy. (Izobrazitel'noye iskusstvo v reklame, 2015)

In this thesis the author is focusing the research on art features on the print advertisement while in the research paper the influence of art on advertisement has been proven with the help of the fact that the first way of how art can be "inserted" in advertisement in previous centuries were street posters which advertised various festivals, concerts, theatres and exactly in this type of print advertisement an art was presented. According to the author of the analyzed research paper, artists bring their aesthetic vision of the world into advertising, raising the advertising genre to the level of high art, and the advertising industry responds to them in return for their wide popularity and material reward (Izobrazitel'noye iskusstvo v reklame, 2015).

So, to conclude, a lot of time has passed since the first usage of art in advertisement but it still becoming more and more popularized to connect these two concepts in order to make more impression and to have a stronger effect on a person's choice. Even if considering this aspect from another side, namely from the statements that advertisement is some kind of art (that is still very controversial issue), then in this case it can be seen that art has always been a vital and inalienable part of various types of advertising.

Each work presented in this subchapter, gave to an author an opportunity to dig deeper into the topic research and thanks to the content and the results of them, now it is more likely to fully understand a researched topic and to conduct more enriched empirical research. It is worth considering, that obviously, there is a big research gap, as it was quite difficult to find sufficient amount of any empirical results on role and art usage in advertisement, so definitely there are not enough works on a resembling topic with similar objectives, tasks and methodologies.

## **2. Empirical study on finding the effect of art in wine advertisement on brand perception**

The empirical research is conducted to understand whether inclusion of different art objects into the advertisement of the wine products somehow can influence the potential customers' perception of the brand.

To bring out the reason of choice of the further empirical study, author would like to return to the study called Art Infusion: "The Influence of Visual Art on the Perception and Evaluation of Consumer Products" of the Henrik Hagtvedt and Vanessa M. Patrick. The author decided to orient her empirical research on this study because to her view, such study was extremely useful and was very helpful in determining the effect of art in advertisement on a customer's preferences and choices, as well as attitude to the brand thanks to the ability to examine people's preferences opinions on two types of wine advertisement. This can be proven by the Villarejo-Ramos and Sanchez-Franco (2005) who stated that all kind of marketing communications (in this context it is advertisement) can significantly influence the quality of the product just because these communications will increase the associated value of the brand which certainly can higher up the intention to make the purchase of this brand.

### **2.1 Description of the object of empirical study**

For the author's research, 8 objects for the clear visual representation, advertisement of wine bottles were presented: 4 with the various kinds of art objects and another 4 – without it (just the usual simple advertisement). The author decided to choose wine industry after a long research of all the industries and then concluded that the wine products are appeared to be the ones which has one of the biggest number of examples of the bottles where art features can be found included. So, it can be said that it was much easier to find excellent and bright examples of art reflected on wine advertisements in the wine industry.

What is concerning the wine bottles, there is a need to provide brief explanations of each of the presented in the section of Appendices so that it was understandable and clearer the reasoning of choosing all these 8 advertisements. Starting from the wine bottles, which will be as visual examples, that have usual and unremarkable advertisement design on it, there are four of them and they are presented in Appendix B (№2), Appendix D (№4), Appendix F (№6) and Appendix H (№8). Speaking about the bottles that have art objects on its advertisement, they are reflected in Appendix A (№1), Appendix C (№3), Appendix E (№5) and Appendix G (№.7). In Appendix A, there is a vivid example of one of the types of a modern and innovative art which lies in a reflection of the religious theme and the wine is presented in a form of the element of stained glass that usually can be found in the churches. Appendix C shows a bottle which perfectly reflects the deep personality and the meaning of the brand and the advertisement made in a form of the “speaking bottle” that incites and motivate people to buy particularly this bottle thanks to its catching slogan. In Appendix E there is an example of a non-standard and extraordinary approach with the bottle that is merged with the other trees and with the forest and is associated with the. And in Appendix G there is a representation of quite simply made design although at the same time in an unusual and very creative way.

In addition to those wine advertisements that were taken for further analysis, author has also found many other brands that used art elements in the on the marketing campaigns’ designs. This fact can be compared to the main conclusion of the Heredero and Chaves (2016) research work where they stated that proved that multiple brands became including art features in the product advertisements of different categories in order to pay more of the customers’ attention.

## 2.2 Description of the methodology

Speaking about the methodology, the quantitative method will be used by the author in order to collect the results and analyze participants' responses by creating a questionnaire. The survey was created in a Word Document as this platform was considered as the most convenient way to get and interpret results. The questionnaire was spread via students' Facebook group of the University of Tartu as well as personally to each the potential respondents.

Moving to the sample, there are 60 people who participated in the questionnaire conducted by the author. The questionnaire contained 7 questions:

- To which age group you belong;
- Please evaluate the following wine brands based on the advertisement (by the following aspects (quality, status, price, personality, reputation, willingness to buy));
- Please choose one wine advertising from all the presented below which you like the most;
- What do you think about this wine brand?
- If in the question №3 you chose pictures 1,3, 5 or 7, which associations with brand you have while looking at this wine advertisement?
- How important is brand to you when choosing wine (from 1 to 7)?
- Do you generally pay attention on the wine advertisement?

In questions 2 and 6 answers are provided thanks to Likert scale from 1 to 7. In the second question – 1 – low and 7 – high and in the sixth question – 1 – not important at all and 7 – very important.

The author of this investigation did not make any accent on the age so there were all the groups from 19 to 55 as she decided not to differentiate the analysis by age as for this

particular topic this is not so relevant. The second question was formed based on the types of brand perception provided by the John Spacey's (2017) article as this perfectly would reflect the difference between the results of the advertisement with and without art elements on it by each of this aspect of the brand perception. As well as the last factor, which is willingness to buy was taken for analysis in order to whether the desire to buy will depend on the unusual design of advertisement or not. The third question was formed in order to understand the preferences and the choice of participants in order to understand which advertisement is liked the most and chosen more times. The next question about the opinion of the brand of the wine that was chosen in previous question will be able to show and explain the participants' attitude to the brand and importance of brand for them. The fifth question was built based on the definition Keller (2013) about brand being a certain set of associations that occur in people's minds when they are seeing the product of this brand for the first time. So, the author of the present work thought that this question will be interesting to analyze and see which associations about the brand people might have when they looked at the wine advertisement with art. The sixth question is helpful for clearly understanding the situation with the brand importance when people are choosing wine in the shops as from marketers' perspective it is needed to understand whether they have to creatively work on the creation of strong brand image and to differ from other wine brands that are on the market. The last question in the survey was to find out whether people generally pay attention on the wine advertisement in order to understand whether it somehow can influence people's choice and preferences when they want to choose wine in the supermarket.

### **2.3 Analysis and interpretation of results of the investigation**

The questionnaire was completely anonymous and starting from the first question, from the Figure 1 it can be seen that the main number of respondents were students from 19 to 25 years old (42 from 60 respondents) and the next sector was from 26 to 35 – 7 people, 6

people from the range of 36-45 and 5 people who was in the range from 46 to 55. But such statistics was expected.

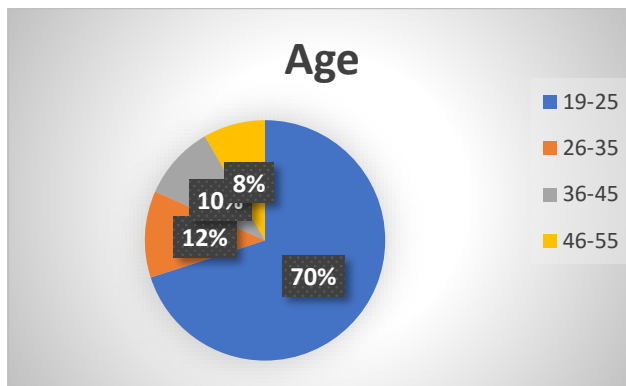


Figure 1. Age indicators

Source: compiled by the author based on raw data received from survey

Moving to the results of the second question, the author decided to calculate averages of each aspect presented in research methodology of each of the wine advertisement in order to receive proper results and being able to compare the values and to highlight the highest ones. Thanks to the average values it is going to be possible to understand how people perceive brand of certain wine based on the 6 types of the brand perception and when looking only at the wine advertisement designed whether in a very creative and unusual design or in a very simple and usual way. Starting from the first factor which is quality such results can be followed (Figure 2) that the first bottle which is presented in Appendix D (№4) with the value of 5.4 and which does not have any art element on it. This might be followed by such associations that as this bottle contain the name and surname, then this might be produces or a wine housekeeper and it automatically means that the quality of such simply, but luxury designed wine might be on the high level. The next one by the quality factor comes the wine which is in Appendix A (4.8 value). These two wine advertisements can be compared just because they both look quite expensive and beautifully designed. Although, the number 8 (Appendix H), without art advertisement, is also not so far from the previous ones (4.6

value). Advertisement №3 (Appendix C) which contains art design is also associated with quite low quality which might be because of lack of information presented about the wine on the advertisement.

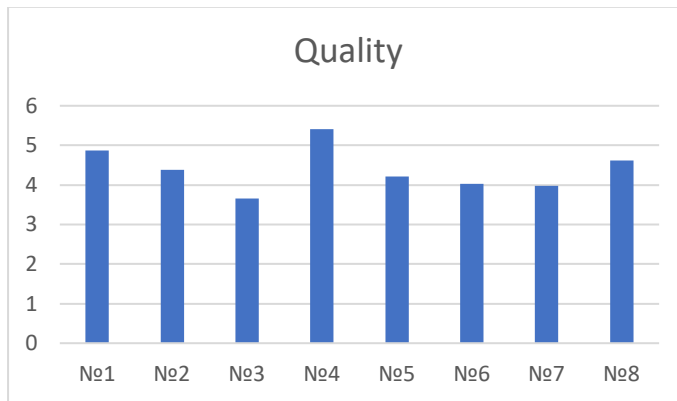


Figure 2. Quality

Source: Compiled by the author based on raw data from the survey

Analyzing the next factor – status and comparing it between different wine advertisements, on the Figure 3 such can be seen that the average values between various wine bottles are quite similar which means that again the bottle presented in Appendix D (№4) took the first place by the status (5.4) and the second place is advertisement in Appendix A - №1 (4.9). This can be explained also by the luxury style of the both advertisements and the perceptions of the brand are quite similar with the quality results. The reason of that might be also the presence of such simple but at the same time confident etiquette and the grape leaves represented the traditional and long history and style.

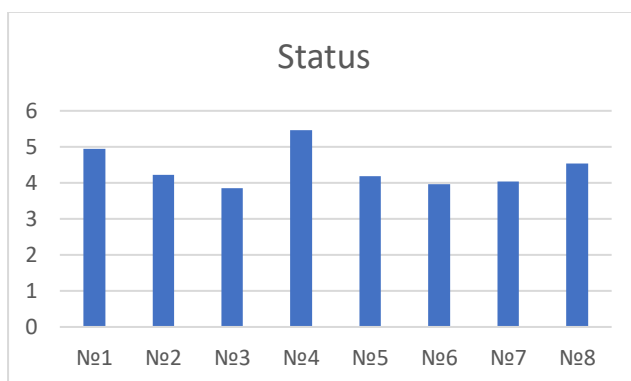


Figure 3. Status



Source: Compiled by the author based on raw data from the survey

Moving to the third aspect (the price level), looking at the Figure 4, logically thinking, advertisement №4 (Appendix D), which is without any art, again seemed really expensive for most participants with the value of 5.1 which is quite high knowing that the maximum value is 7. This value can be compared also to the value of the bottle number 1 (Appendix A) just because the value of this is 4.8 which is much higher than the average all the values. These are quite obvious results and they are in accordance with results of the two previous just because for most people high quality means high quality as well as high status means that it should be expensive. The lowest result (№3) was also quite unexpected as this is the bottle (Appendix C) which looks quite expensive from the author's view and is worth paying for it.



Figure 4. Price

Source: Compiled by the author based on raw data from the survey

Moving further, looking at the Figure 5 where there are different average values of the personality level, such can be seen that: the wine advertisement with art has the same value (5.03) as the one that is without (Appendix A and D respectively), although the author expected the results where the advertisements with art on it would take much bigger value than the ones without it because usually if something is creatively designed it means that it

wants to show something that lies deeper but not on a surface and has a deep meaning inside which is not understandable for everyone.

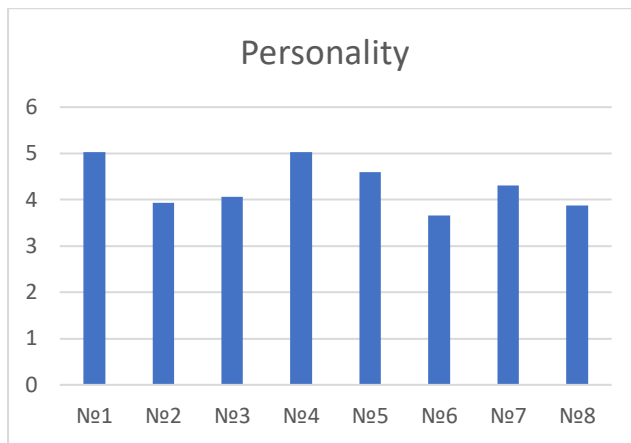


Figure 5. Personality

Source: Compiled by the author based on raw data from the survey

Analyzing the fifth factor the results of which is presented on the Figure 6, the results are also similar to the ones received in the previous questions. The biggest value (5.4) belongs to the wine advertisement number four again (Appendix D) and the second biggest (4.8) – to the Appendix A (No3). This relates to the fact that all the previous factors also belong to these bottles and to the author's view reputation level is tidily connected with status and the price levels. Such results can be explained also by the design of those two advertisements. For instance, maybe such religious meaning of the advertisement provided in Appendix A, might mean having really good reputation on the market.

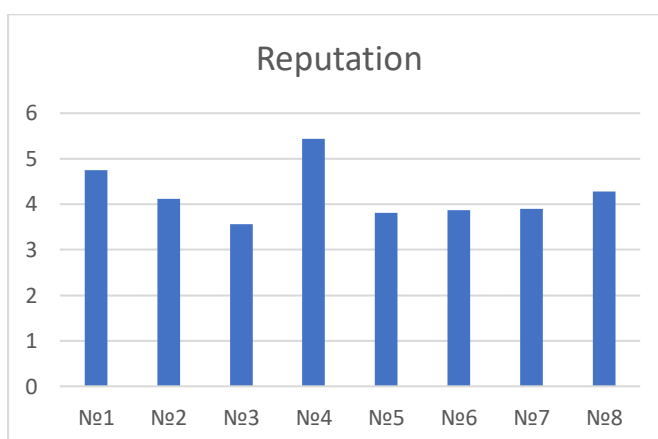


Figure 6. Reputation

Source: Compiled by the author based on raw data from the survey

Finishing the analysis of the second question, on the Figure 7 such can be seen the contradicting results as the advertisement with art has the biggest value (4.2) which means that most of the people would have wanted to buy particularly this bottle even though it did not have really high results in the previous questions. Also, as it can be seen the maximum value is only 4.5 with means that there is no higher value than 4.2 of the bottles in Appendix A. This might be explained by the fact that quite a lot of people chose really low numbers (1 2 or 3) because they do not drink alcohol and logically, they do not need to buy it. Although, this might seem quite strange that many people gave quite high evaluations to the bottle without art (№4) but they desire to buy still is not so high (only 3.9). The reason of that might be that as the price was estimated like quite expensive and high, then the willingness to buy such expensive wine is becoming lower just because most of the people prefer to buy wine of the middle-market but not the luxury ones. That is why here in this factor the attitude to the brand also may become quite low.



Figure 7. Willingness to buy

Source: Compiled by the author based on raw data from the survey

Analyzing the third question about the preferences, it was calculated and found out that wine advertisement which is presented in Appendix D (№4) on the Figure 8 was chosen and liked more times than all others (28%). As it can be seen, this advertisement did not contain any art elements in it but if trying to assume why participants chose particularly this wine, to the author's view the reason is that everyone thought that this wine is very expensive and that it automatically means high quality also because of the grapes leaves around and quite simple but rich etiquette on it. As well as people saw the name and surname of the person and maybe it associates that it is some kind of house wine which is made exclusively from natural ingredients and also it might mean a long and even old history of this wine.

In contrast can be seen that the next most preferable wine is number one which is in Appendix A (№1). The author observed and noticed that in both questions 2 and 3 participants evaluated this advertisement on quite high levels. Although, for this wine there were less people (13) who vote for it, this was a signal for the author that such advertisement which seems very unusual and which stands out from other wines, was liked by many people as well. Also, what is significant to tell is that the on the third place by the likability of the wines, wine number 3 (Appendix C) has appeared, which also contains visual art on it and which look very promising and confident (7 people chose this wine as the most attractive and unusual). Bottles that took the least number of votes were the wine advertisement in Appendix F – without art and Appendix G – with art.

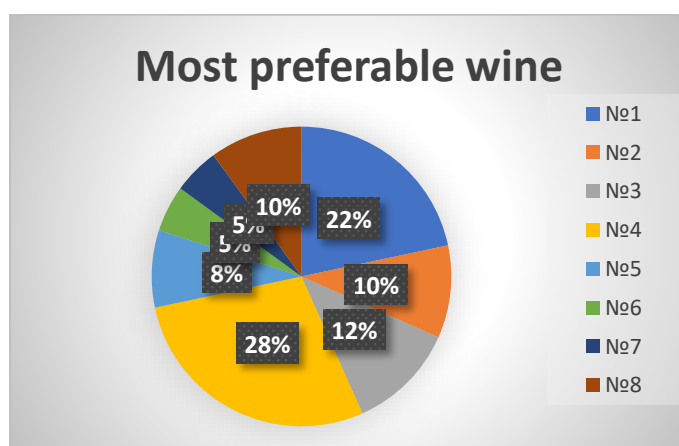


Figure 8. Most preferable wine

Source: Compiled by the author based on raw data from the survey

So, it can be seen that even if the advertisement is very simple and does not contain anything unusual in it, this anyway means that people might like this more and are willing to buy this more than any other advertisement which is very different from others.

Moving to the fourth question, on the Figure 9 it is clearly seen that larger part (65%) of participants positively evaluate the brand of the wine that they chose in the previous question. However, for the author it was quite surprising that for almost half of people brand does not matter at all even though they chose particularly this brand as the best one. Author assumes that this might be because of such product category and the last question will prove such results as appeared here. Namely most of the people choose already known wine and maybe they pay attention not on the brand but rather on type of wine, price and country of origin. Although, as it was presented in the second question, all these factors are gathered in one term which is brand perception. Also, such results might be because of already mentioned notion which is brand recognition. So, people would turn to already known or tried wine and not searching for some new ones. But for instance, if it was another type of products or category, then people would have made another choice in this question.

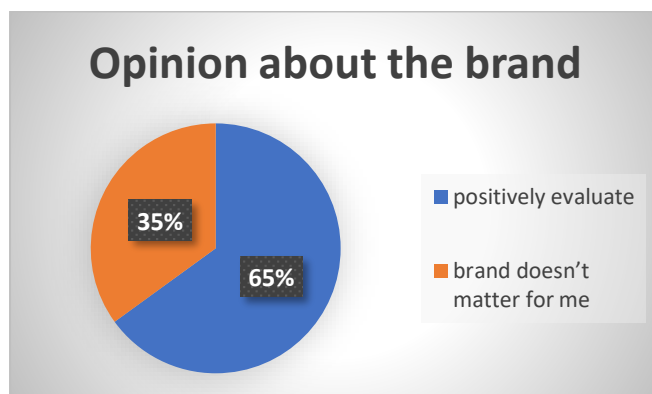


Figure 9. Opinion about the brand

Source: Compiled by the author based on raw data from the survey

Speaking about the question the fifth question, where people had to write their associations with the brand if they chose particular wine (with an art element on it). Here the author decided to generalize and to highlight some opinions (keywords) that were mentioned the biggest number of times. So, if people were choosing advertisements that are in Appendices A, C, E and G, such associations were noticed the most frequently:

- unusual, original, creative and unique design;
- long history, something traditional and family brand;
- rich and premium; high status and reputation;
- good quality and taste.

Such explanations of people's associations gave the author possibility to understand how unusual design might influence associations with the wine brand. Uniqueness and creativity of advertisements were quite expected ones for the author because such designs are not so often to see. Although, the statements about the richness and long history were quite surprising for the author because often creativity would not be associated with something traditional and rich and high status.

Speaking about the interpretations of the responses on the sixth question about the importance of the brand (with the scale from 1 to 7), the average number was calculated, and the value turned out to be 4.4. This value shows that the value that is higher than the average so generally saying while analyzing all the responses, for most participants the wine brand was more to the important side although some people sometimes highlighted the minimum value which is 1 and which means that far no for each person brand plays crucial role while choosing wine in the stores. As it was already concluded in the question №4, such results can be because of such product category and that 4.4 result might be connected with many results from the fourth question in which for quite surprising amount of people brand does not matter at all.

Moving to the final question of the survey, here statistics was also very unusual for the author to observe just because as can be seen in the Figure 10, 65% which is 39 people out of 60 do not really pay attention on the wine advertisement whereas 35% (21 people) do. To bring out possible reasons of such answers, such can be stated that probably as wine advertisement is not as popular as chocolate one, alcohol or even dairy and it is hard to find it in people's everyday lives people answered in such way and this question showed that larger part is not so interested in wine advertisement.



Figure 10. Attention on wine advertisement

Source: Compiled by the author based on raw data from the survey

As for the summary of the results' interpretation, author decided to calculate the averages by each of the brand perception factors but separately of the advertisement with art and without. Below the two Figures 11 and 12 were created for the clear visual representation of the average results of all the wine advertisement.

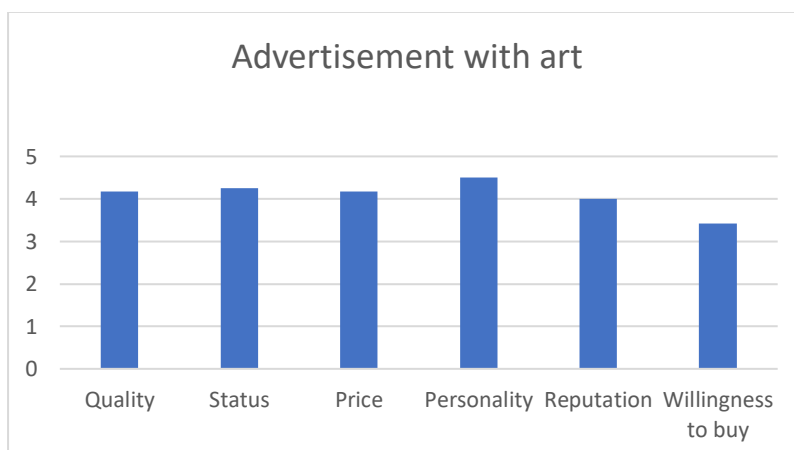


Figure 11. Averages by each factor of all the advertisement with art

Source: Compiled by the author based on raw data from the survey

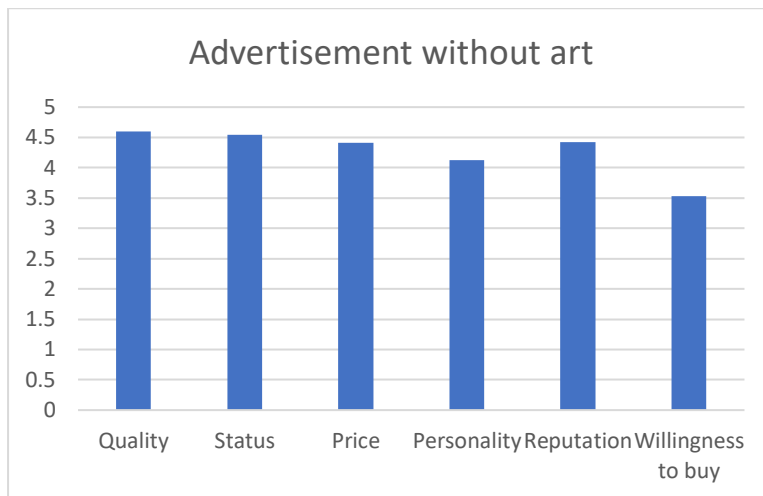


Figure 12. Averages by each factor of all the advertisement without art

Source: Compiled by the author based on raw data from the survey

After looking at this both Figures such can be concluded that the brand perception is more positively evaluated with all the factors from the advertising that is designed without any art elements and is having just a usual design. Survey's participants evaluated with the highest values those bottles that are without art on it. Although this is not related to the Personality factor because this it is much higher than the other factor in those bottles that are with art. This factor is also the highest from all the reflected in Figure 11 although all other factors are quite low. From all the factors in the Figure 12, participants predicted that according to such simple but attractive non-art designs might signify the higher quality than the bottles that are creatively designed. As well as such designs mean high status and high price as it was proven in analysis of previous questions as well.

### Conclusion

To conclude and to review all the tasks of this work that were aimed to analyze during this research work, there is a need to understand which findings were done.



Through this work there were certain aspects that were varied in theoretical as well as empirical approaches. In the theoretical part there were many factors that demonstrated the significance of the visual aspect of the product and the design of the advertisement and that it has a favorable effect on a perception of the brand. Moreover, the main elements of the brand and brand perception were revealed through analyzing claims of different authors. In empirical part it was demonstrated by the author and proved that it is sometimes not so important how the advertisement looks like (especially in the wine industry in this case) but still it might create certain pleasant but different assumptions in the people's minds (empirical part also proved this fact). Although, it can be concluded that for the marketers and brand managers it is quite important and is advantageous in terms of sales and customers' attention and demand, to really "care" about the visual representation and appearance of the products so that it contained both: clear message, objective and was acting as a promoting material (Makashev, n.d.). Additionally, in empirical part author has visibly utilized all the types of the brand perception and demonstrated how all these types can be used in practice. Furthermore, in further studies it would have been interesting and knowledgeable to test what are the other factors are influencing the brand perception.

After the author's empirical research, it can be said that inclusion of art has not so unambiguously high and significant effect on the people's bottles' rates, choices and preferences of the wine product, as well as on the prediction of the quality, status, reputation, price and willingness to buy, generally to say – brand perception and that for people inclusion of unusual artistic elements does not mean excellent quality, high status, high reputation as well as the intention to purchase is not increasing. That is why the results showed that it is not necessary at all to make creative designs around the product just because all the high values were devoted to the advertisement of wine, which is simply designed, and which does not have any extra elements on it. However, another conclusion also can be made that the usage

of art object in wine advertisement might influence positively the brand perception (especially, personality factor, although to the author's view, how customers perceive quality is more important than perception of the personality of the status) which demonstrates the efficiency and feasibility of usage of this technique with art inclusion into the visual advertisement. From another side, there were not expected results when such occurred that brand might be not so important for people who intend to buy wine although a lot of participants mentioned that they positively evaluate the brand of the wine they chose as the most attractive one. What is concerning the preferences, here the empirical research also demonstrated that creative and artistic design is not needed to include in order to attract more customers. The author would also like to mention that her results are a little bit contradicting with the ones that were made by some researchers in the empirical works described in the 1.3 subchapter which demonstrates that it is normal that the results differ from each other as there were examples of different product categories.

And moving to the results from the other works' reviewing, author can conclude that there are not enough of the researches to see many different results from the similar topic, but still it can be said, that the author was able to see how four various researchers decided to analyze the question of visual art usage in the various type of advertising and how many bright examples were presented in the works. Additionally, all the researches analyzed in 1.2 proved that formation of brand image and brand attitude will form strong brand equity and that there might be various factors of the brand perception that affect the perceived quality of the product. The theoretical assumptions presented in the beginning of this thesis reflect that marketers are looking for various ways of how visual appearance can get more attention from the customers and that it has been widely used in various brands. In theoretical part, the author provided enough examples of advertisements on which different kinds of art elements

were presented. It is also worth mentioning, that all the works were helpful for understanding and determining what the best method will be to explore the effect of art.

From the empirical research perspective, obviously there is a gap left and, in the future, there could be more studies made on revealing certain effect and a bigger and more significant influence of the art in the product advertisements from different perspectives. Additionally, for further studies another examples of products could be taken and also from the different product category in which art is being used as results might differ completely from the results of this empirical research.

### List of references

1. Aaker, D.A. (1996). Building Strong Brand. *The Free Press*.
2. *American Marketing Association*. Retrieved from <https://www.ama.org/topics/branding/>
3. Antonov, N.V. & Patosha, O.I. (2018). Peculiarities of brand perception by people with different strategies of consumer behavior. *Social psychology and society*, 9(1), 124-143.
4. Ageev, A. V., Mudrov, A. N., Meyer, V. S., Alexandrov, A.N., Pavlov, S. M., Lebedeva, I. V., & Alekseeva, M. A. (n.d.). *Print advertisement. Theory and practice of advertising*. Retrieved from <https://adindustry.ru/print-advertising>
5. Barret, J. (2019, February 6). *Why and how you should measure brand perception*. External Communications. Retrieved from <https://www.ragan.com/why-and-how-you-should-measure-brand-perception/>
6. Bovée, C.L., & William, F. A. (1992). Contemporary Advertising, 7.
7. Berger, J., Draganska, M., & Simonson, I. (2007). The Influence of Product Variety on Brand Perception and Choice. *Marketing Science*, 26(4), 460-472.
8. BusinessDictionary (n.d.). Retrieved from <http://www.businessdictionary.com/definition/brand.html>
9. *60 Brilliant Ads With Amazing Art Direction*. (n.d.). Retrieved from <https://digitalsynopsis.com/advertising/creative-art-direction-print-ads/>
10. Callerstrand, H. (2010, Spring). The Role of Art in Advertising. Stockholm School of Economics.
11. Cavalli, P. (2007). “*The Colliding of Two Worlds. Brands Turn to Art to Differentiate Themselves*”. *Revista Mercado*. Retrieved from: <http://patriciocavalli.blogspot.com.es/2007/09/el-encuentro-de-dos-mundos.html>

12. Chen, C., & Tseng, W. (2010). Exploring Customer-based Airline Brand Equity: Evidence from Taiwan. *Transportation Journal*, 49(1), 24-34, DOI: 10.2307/40904819
13. Dean, A. (2002). Service quality in call centers: implications for customer loyalty, *Journal of Service Theory and Practice*, 22(6), 414-423, DOI: 10.1108/09604520210451894
14. De Chernatony, L. (2007). From Brand Vision to Brand Evaluation: The Strategic Process of Growing and Strengthening Brands. Oxford: Butterworth Heinemann, 27-28.
15. Engel, J.F., Blackwell, R.D., & Miniard, P.W. (1995). Consumer Behavior. (8<sup>th</sup> ed.), *Forth Worth, Dryden Press*, Texas.
16. Faircloth, J., Capella, L., & Alford, B. (2001). The Effect of Brand Attitude and Brand Image on Brand Equity, *Journal of Marketing Theory and Practice*, 9(3), 61-75.
17. Feldwick, P. (1996). What Is Brand Equity Anyway, and How Do You Measure It? *Journal of the Market Research Society*, 38(2), 85-104, <https://doi.org/10.1177/147078539603800201>
18. Gillian, D. (1982). Advertising as communication. *Methuen&Co. Ltd.* 2.
19. Guttman, A. (2020, January 8). *Global Advertising Spending*. Retrieved from <https://www.statista.com/statistics/236943/global-advertising-spending/>
20. Hagtvedt, H., & Patrick, V. M. (2008). Art infusion: The influence of visual art on the perception and evaluation of consumer products. *Journal of Marketing Research*, 45(3), 379-389, <https://doi.org/10.1509/jmkr.45.3.379>
21. Haigh, D. & Knowles, J. (2004). “How to define your brand and determine its value”, *Marketing Management*, 13(3), 24-8.

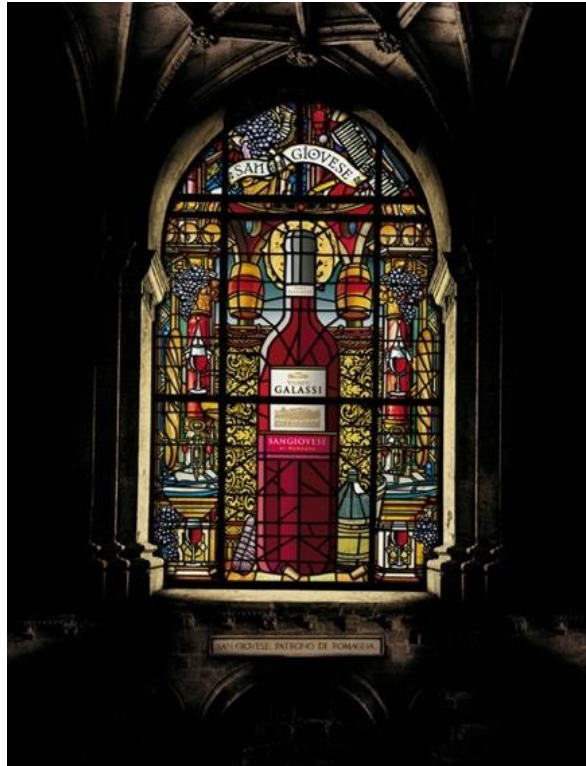
22. Heredero, O. & Chaves, M. (2016). "Art in Advertising. Types of Visual Art Usage in Commercial Communication". *Comunicación y Medios*, 25(34), 96 – 113.
23. Hetsroni, A., & Tukachinsky, R.H. (2005). "The Use of Fine Art in Advertising: A Survey of Creatives and Content Analysis of Advertisements," *Journal of Current Issues and Research in Advertising*, 27(1), 93–107,  
<https://doi.org/10.1080/10641734.2005.10505176>
24. Iyengar, S.S. & Lepper, M.R. (2000). When choice is demotivating: Can one desire too much of a good thing? *Personality Processes and Individual Differences*, 79, 995-1006.
25. Izobrazitel'noye iskusstvo v reklame [Fine art in advertisement]. (2015, June 19). Retrieved from  
[https://knowledge.allbest.ru/marketing/3c0a65625b2ad69b5d43b89421216c26\\_0.html](https://knowledge.allbest.ru/marketing/3c0a65625b2ad69b5d43b89421216c26_0.html)
26. Keller, K.L. (1993). Conceptualizing, Measuring, and Managing Customer-Based Brand Equity, *Journal of Marketing*, 57, 1-22,  
<https://doi.org/10.1177/002224299305700101>
27. Keller, K. L. (2005). *Strategic Brand Management: Building, Measuring, and Managing Brand Equity* (2nd ed.), N. Y.: Prentice Hall, 27.
28. Kokemuller, N. (n.d). *Characteristics of an Effective or Persuasive Advertisement*. Small Business. Retrieved from  
<http://smallbusiness.chron.com/characteristics-effective-persuasive-advertisement-61445.html>
29. Kotler, P. (1996). *Marketing Management Analysis Planning Implementation & Control*. Prentice Hall, New Jersey.
30. Kotler, P. (2007). *Osnovi Marketinga. Kratkiy Kurs*. [Marketing Essentials. Short Course]. Translated from English. Publishing House "Vilyame", 403-418.

31. Lamb, C. W., Hair, J. F., & McDaniel, C. (2004). *Marketing*, (11th ed), 374.
32. Liu, K.N., Hu, C., Lin, M.C., Tsai, T., & Xiao, Q. (2020) Brand knowledge and non-financial brand performance in the green restaurants: Mediating effect of brand attitude, *International Journal of Hospitality Management*, 89, <https://doi.org/10.1016/j.ijhm.2020.102566>.
33. Makashev, M.O. (n.d). *Vospriyatie kachestva brenda potrebitelem [Perception of brand quality by consumers]*. Psychologia i biznes. Retrieved from <https://psycho.ru/library/3692>
34. Palmeri, T.J., Blake, R., Marois, R.M., Flanery, M.A., & Jr, W.W. (2002). The Perceptual Reality of Synesthetic Colors. *Proceedings of the National Academy of Sciences of the United States of America*, 6(99), 4127-4131, <https://doi.org/10.1073/pnas.022049399>
35. Panwar, J.S. (2004). *Beyond Consumer Marketing: Sectoral Marketing and Emerging Trends*, New Delhi.
36. Peluso, M. A., Pino, G., Amatulli, C., & Guido, G. (2017). Luxury advertising and Recognizable artworks. New insights on the “art infusion” effect. *European Journal of Marketing*, 51(11/12), <https://doi-org.ezproxy.utlib.ut.ee/10.1108/EJM-09-2016-0496>
37. Print advertising (n.d.). Retrieved from <https://dictionary.cambridge.org/us/dictionary/english/print-advertising>
38. Romaniuk, Jenni & Sharp, Byron. (2003). Measuring brand perceptions: Testing quantity and quality. *Journal of Targeting, Measurement and Analysis for Marketing*, 11(3), 218-219, DOI:10.1057/palgrave.jt.5740079
39. Schneider, M. (2015, November 11). 24 Statistics That Show *Social Media Is the Future of Customer Service*. Retrieved from <https://www.socialmediatoday.com/social-business/24-statistics-show-social-media-future-customer-service.html>

40. Smith, B. (2019, April 11). 31 *Advertising Statistics to Know in 2018*. Retrieved from <https://www.wordstream.com/blog/ws/2018/07/19/advertising-statistics>
41. Spacey, J. (2017, July 13). *7 types of brand perception*. Retrieved from <https://simplicable.com/new/brand-perception>
42. Spillover Effect (n.d.). Retrieved from [https://en.ryte.com/wiki/Spillover\\_Effect](https://en.ryte.com/wiki/Spillover_Effect)
43. Starov S. A. (2009). Upravlenie brendami: Uchebnik. [*Brand management: Textbook*] Vysshaya shkola menedzhmenta, 747.
44. Vakratsas, D., & Ambler, T. (1999). How Advertising Works: What Do We Really Know? *Journal of Marketing*, 63(1), 26–43, <http://doi.org/10.2307/1251999>
45. Villarejo-Ramos, A. F. & M.J. Sanchez-Franco. (2005). The Impact of Marketing Communications and Price Promotion on Brand Equity. *Brand Management*, 12(6), 431- 444, <https://doi.org/10.1057/palgrave.bm.2540238>
46. Williams, D. W., John, B. & Sandra, M. (1999, December 8). Advertising: principles & practice (5th ed.), Prentice Hall, 736.



**Appendices**  
**Appendix A**



**Appendix B**



### Appendix C



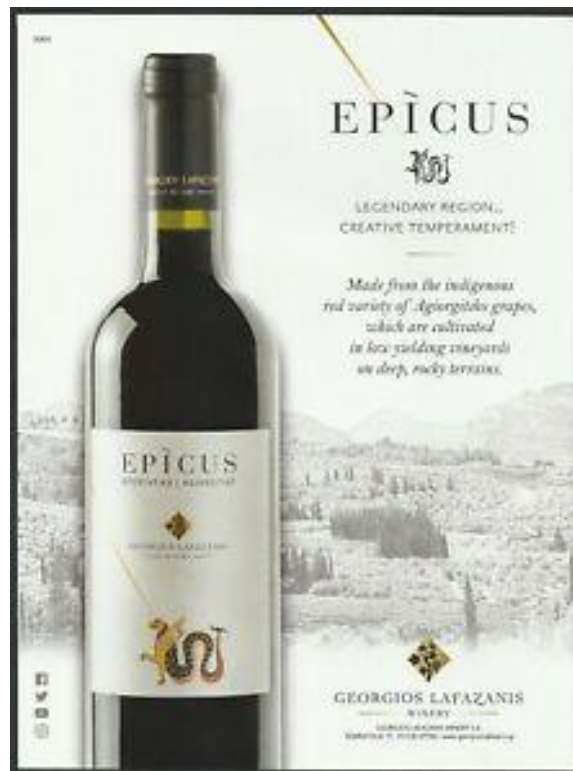
### Appendix D



Appendix E



Appendix F



### Appendix G



### Appendix H

Score: **91** Ribolla Selekcija 2013

**Wine Spectator**

"This golden-colored white is dry and linear up front, with subtle notes of almond skin, dried white cherry and blood orange peel gradually expanding on the palate. Chamois, flour de sel and smoke accents ride the finish. Distinctive. Drink now through 2023. 500 cases made."

-AV

MAJAN SINČIČ

RIBOLLA  
Création

**Non-exclusive licence to reproduce thesis and make thesis public**

I, Polina Nesterenko \_\_\_\_\_, (*author's name*)

herewith grant the University of Tartu a free permit (non-exclusive licence) to

reproduce, for the purpose of preservation, including for adding to the DSpace digital archives until the expiry of the term of copyright,

The effects of art in wine product advertisement advertising on the brand perception

(*title of thesis*)

supervised by \_\_\_\_\_ Kristian Pentus \_\_\_\_\_.

(*supervisor's name*)

2. I grant the University of Tartu a permit to make the work specified in p. 1 available to the public via the web environment of the University of Tartu, including via the DSpace digital archives, under the Creative Commons licence CC BY NC ND 3.0, which allows, by giving appropriate credit to the author, to reproduce, distribute the work and communicate it to the public, and prohibits the creation of derivative works and any commercial use of the work until the expiry of the term of copyright.

3. I am aware of the fact that the author retains the rights specified in p. 1 and 2.

4. I certify that granting the non-exclusive licence does not infringe other persons' intellectual property rights or rights arising from the personal data protection legislation.

*author's name* Polina Nesterenko

*dd/mm/yyyy* 11/08/2020