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Drinking in style? Literature review of luxury wine consumption

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Drinking in style? Literature review of luxury wine consumption

Abstract

Purpose – This paper aims to review and map the landscape of luxury wine consumption in the multidisciplinary literature. It highlights the key themes of analysis, consumer markets, and common behaviours of luxury wine consumption.

Design/methodology/approach – The paper analyses 85 articles on luxury wine consumption using Leximancer and content analysis.

Findings – Six main topics in the extant literature are identified as follows: product perception, wine price, wine information, consumption behaviour, group, and the China market. Our study revealed the shift in luxury consumption towards affordability, availability, middle-class, younger consumers, and predominately Asian markets.

Research limitations/implications – As a follow-up to this research, empirical research on luxury wine consumption is needed to establish more precise definitions of terms.

Social implications – Wine as a product is susceptible to societal changes and preferences, positioning it between old and common luxury.

Originality/value – This research offers theoretical insights into research on luxury wine, including how the literature reflects recent societal changes. It also provides a roadmap for future research in this field.

Keywords: luxury; wine; consumption; marketing; review; Leximancer

Paper type Literature review

British Food Journal

1. Introduction

Changes in society and the rapid development of technology have profoundly altered contemporary consumption styles. As a result, luxury experiences are becoming more accessible for a wider audience (Silverstein and Fiske, 2003; Thomsen *et al*., 2020): the exclusivity and individuality that were once essential characteristics of luxury consumption are becoming outdated (Silverstein *et al*., 2008; Granot *et al*., 2013) because the growing motivation to consume more luxurious goods is not restricted by cultures or borders (Shukla *et al.*, 2016).

Luxury wine consumption is essential for international theory and practice as it stands on the crossroads between luxury consumption and wine marketing. Luxury consumption has been gradually increasing within the past few decades (Kharas, 2017), finding the fuel for growth in markets that exhibit rapid economic success like China, India, and Indonesia (PWC, 2021). Wang and Li (2020) observed that the Chinese perceive wine as a luxury item because it symbolises one's social status. On the other hand, new consumer segments are emerging in luxury consumption, dominated by the middle class and millennials (Higgins and Wolf, 2016; Kharas, 2017). Hence, luxury consumption is becoming more accessible, available, and relevant to a broader audience (Bertola, 2018; Mastropetrou, 2021). Concerning wine marketing, these new consumer segments might include a higher percentage of first-time buyers who may be more involved in wine purchase (Quinton and Harridge-March, 2008). It is known that the latter will base their decisions on wine region and grape variety (Casini *et al.*, 2009; Hollebeek *et al.*, 2007; Lockshin *et al.*, 2006), while monetary values and promotions influence low involved consumers, making wine no different to other fast-moving consumer goods (Ritchie *et al.*, 2010).

In this regard, Wolf *et al*. (2016) rightfully argue that wine consumption is notably different from other products. For example, as seen above, wine is a peculiar category in that it can be a fast-moving consumer good, a luxury item, or an investment, depending on how and why the wine is being consumed (Wolf *et al*., 2016). Furthermore, wine is no longer seen as a drink only for the rich and mature. Instead, it is a complex product category whose consumers display diverse sociodemographic characteristics and levels of involvement and consume it in many situations, particularly in an environment marked by increasing democratisation of luxury (Wolf *et al*., 2016).

Consequently, a significant body of academic knowledge is emerging, focusing on defining luxury wine and uncovering its consumption characteristics (Wolf *et al.*, 2016; Baker and Nenonen, 2020). In fact, in the context of luxury consumption, luxury wine is very often interchangeably referred to as premium (Baker and Nenonen, 2020; Sung *et al.*, 2020), ultra-premium (Beverland, 2005), prestigious (Lee and Luster, 2015), fine (Galli *et al.*, 2019) or high-end (Donzé and Katsumata, 2021). As such, academics have reached no consensus on what defines luxury wine and its differences from the abovementioned nomens. More specifically, Beverland (2005) has suggested six attributes to classify ultra-premium wines: quality, brand status, traditional production method, stylistic consistency maintaining image, history, and culture. Although this classification parallels Arora's '8's' of luxury (Dhaoui, 2014), Beverland's (2005) study only defines ultra-premium wines. Similarly, for Tynan *et al.* (2010), luxury wine is high quality, expensive and non-essential, perceived as rare, exclusive, prestigious, and authentic. However, their definition fails to link the wine with the concept of "new luxury" (Kapferer and Laurent, 2016). Here, the "new luxury paradigm" has been defined as "a category of new luxury goods and services with a wide target audience" (Granot, Russell,

and Brashear-Alejandro, 2013). Wolf *et al.* (2016) attempted to reflect the new luxury aspect within the definition of luxury wine by suggesting that consumer knowledge and experience should be considered when defining the subject. However, the industry seems more confident in describing the meaning and attributes of luxury wine (Mowery, 2019; Vicard, 2019), looking at it through the prism of price, quality, scarcity, heritage, farming practices, and prestige.

Due to this increased scholarly interest in luxury wine consumption and lack of consensus on its meaning and attributes, we believe now is the optimal time to examine the characteristics of luxury wine consumption. Moreover, considering the potential positive influence of broader wine consumption, and given its scarce academic attention (Yeung and Thach, 2019), we propose that the existing literature on luxury wine consumption be examined, analysed, and evaluated to suggest future studies research interests accordingly. Therefore, the present study aims to summarise luxury wine consumption research by addressing how recent societal changes have affected luxury wine consumption. We found the literature review method most suitable to collate empirical evidence from a smaller number of studies concerning a focused research aim (Pham *et al*., 2014). We draw similarities to the research designs of Makrides *et al*. (2021) and TM *et al*. (2021). These studies relied on a smaller number of published journal articles to collate and scrutinise the evolving literature on consumer cosmopolitanism and adoption of green restaurants, respectively. By doing so, we intend to contribute to the ongoing and future academic and industry debates on luxury wine consumption by presenting and content analysing thematic clusters developed from Leximancer-assisted literature review.

Therefore, our aim to review and map the landscape of luxury wine consumption is guided by three research questions (RQs) as follows:

RQ1. What are the key themes of analysis in the studies addressing luxury wine consumption?

RQ2. What are the important consumption markets and behaviours for luxury wine found in the literature?

RQ3. What are the limitations and gaps within the extant literature, and what future research is needed on wine consumption?

We addressed the above research questions by providing a literature review on luxury wine consumption. We identified 85 papers on luxury wine or its consumption and performed a Leximancer-assisted thematic analysis. The results derived six significant wine consumption themes: product perception, wine price and information, consumption behaviour, group, and the Chinese market. We then identified research gaps in each theme and suggested six areas for future research. Thus, this study is timely and novel in consolidating luxury consumption and wine marketing research to create a framework for future luxury wine consumption studies.

The remaining of the paper is structured as follows. The following section discusses research in luxury consumption and wine marketing to help us to contextualise better the backdrop of the investigation on luxury wine consumption. This is followed by the description of the study's research method. We then present with six major themes and discuss them under three thematic clusters: (a) the effect of perception, price, and information, b) the exhibition of social status and the ideal self, and c) Chinese wine consumption practices (i.e., the so-called red dragon of luxury wine consumption). The three clusters help us discuss the existing

literature through gaps and limitations. Following this, the framework is developed and discussed, including presenting the study's implications and limitations.

2. New trends in luxury consumption and wine marketing

Global trends in luxury consumption regarding spending and volume have gradually increased within the past few decades (Kharas, 2017). Although the global pandemic has influenced many forecasts, research has shown that the luxury consumption sector continues to grow even in times of crisis (Bain and Company, 2014). The fuel for the market growth for luxury consumption is expected to come from China, India, Indonesia, and Mexico (PWC, 2021). For example, Wang and Li (2020) show that the rapid economic success of China has led to wine, a luxury good, being seen as a symbol of one's social status and sophistication. Another shift in trends is the digitalisation of the luxury consumption industry. This is partly due to the physical limitations imposed by the recent pandemic, but it can also be explained by the new segments emerging in luxury consumption. These segments are dominated by the middle class and millennials (Kharas, 2017), termed the Luxury 4.0 model (Bertola, 2018; Mastropetrou, 2021).

You (2014) categorises luxury into old, new, and common luxury based on quality, price, availability, attractiveness, and consumer segment. Old luxury is considered unique, exclusive, and high priced, whereas new luxury is more available and accessible (Silverstein and Fiske, 2003). New luxury ensures that the traditional luxury connotation is still vibrant due to the price, but the consumption is within reach of those in the middle classes and professionals with disposable income (Kefi and Maar, 2020). On the other hand, common luxury holds less favourable views of the traditional luxury image and functions on utilitarian characteristics such as price and quality (You, 2014). Similarly, Vickers and Renand (2003) describe these three luxury categories as unavailable, mid-level and available, signalling the association with status and symbolism. However, the downfalls of adapting and expanding the global luxury goods industry also exist. The demand and global expansion have created the counterfeit luxury industry. In addition, the illegal sales of replicated luxury brand products cause pressure on the consumer due to the risk of legitimacy (Khan *et al*., 2020). Regardless, luxury consumption is economically robust and continues to grow due to the high demand for the luxury lifestyle.

Consumer behaviour within the wine industry has been a topic of interest over the past two decades. As a result, the decision making on wines has been extensively researched. Involvement is found to have a strong influence on the purchasing of wine, suggesting that highly involved consumers tend to make decisions based on characteristics such as the region and grape variety (Casini *et al.*, 2009; Hollebeek *et al.*, 2007; Lockshin *et al.*, 2006). In contrast, low involved consumers base their decisions on monetary values and promotions, making wine no different to any other product in the supermarket (Ritchie *et al.*, 2010).

Research has shown that sampling highly impacts consumer decision-making by increasing same-day sales of the sampled wine by over 400% (Lockshin and Knott, 2009). However, it was not found to influence recall or memory (Lockshin and Knott, 2009). Quinton and Harridge-March (2008) suggest that purchasing wine is considered a high-risk purchase, especially for first-time buyers. Orth and Bourrain (2005) found that pleasant scent positively influenced in-store wine purchases, concluding that consumers seek environmental information to combat the high-risk nature of decision making. Studies on the packaging and labelling of wine imply that consumers prefer traditional, congruent labels and graphics over complex

designs (Sherman and Tuten, 2011; Jarvis *et al.*, 2010), but style prevalence is yet to be confirmed.

The segmentation of wine preferences is also a well-established research area, with New World-Old World juxtaposition. Consumers who prefer Old World wines are more attentive to the experience of tasting, food matching, manufacturing quality and origin (Atkin and Johnson, 2010). On the other hand, the New World wine consumers are more susceptible to brand image and grape variety (Atkin and Johnson, 2010). Moreover, the growth of sustainable/organic produce has also been heavily investigated. Studies suggest that consumers are willing to pay the premium price despite the relatively small market for organic wines (Berghoef and Dodds, 2011). However, the average consumer will not pay a premium price for organic quality (Michaelidou *et al.*, 2015).

3. Method

This study presents a literature review based on the thematic analysis method to provide a roadmap for future research on luxury wine consumption. The thematic analysis approach allowed us to immerse ourselves in the collected papers to identify and interpret common ideas/themes found in the research on luxury wine consumption (Vaismoradi *et al.*, 2013; Peterson, 2017). Web of Science (WoS) was used as the primary source of data collection based on: (a) the ability to search for articles using themes, periods, and keywords; (b) the ability to search for journals according to their citations and comparison opportunities (Vuignier, 2016); and (c) the access to mass exposure of peer-reviewed journals. We wanted to gather multidisciplinary research that goes beyond focusing on luxury wine through marketing lenses. Hence, in WoS, we wanted to avoid filtering through subjects and instead filtered research through themes. We initially used three main keywords, 'luxury', 'wine' and 'consumption', for published materials in journals listed in WoS. We started our search with the word 'luxury' in all fields, which resulted in 8787 articles published between 1970 and 2021. Adding the word 'consumption' to the existing search narrowed our search to 1990 articles, while the word 'wine' narrowed the search to 102 papers. When both terms, 'wine' and 'consumption', were used with 'luxury', a total of 41 papers were found. Therefore, we included all papers using the terms 'luxury' and 'wine' as per filtering results. If we included only those papers that resulted from using terms 'luxury' and 'wine' and 'consumption', a sample would be limited and might exclude valuable knowledge and insights from the other papers.

Additionally, we defined the inclusion criteria as follows: a) peer-reviewed articles addressing luxury wine, b) articles published between 2000 and 2021, and c) articles in English. In the second round of searching through the WoS database in January 2021, the search yielded 85 results. Therefore, these papers were taken forward for analysis.

The analysis aimed to compare, contrast and highlight the key themes in the body of literature. We used the Leximancer software to conduct a thematic analysis and present a literature review of luxury wine consumption. Leximancer can analyse large groups of text (Campbell *et al.*, 2011) and helps in conducting semantic and thematic analyses by highlighting key themes and correlations in the content (Smith, 2003). Although Leximancer entered the market primarily focusing on analysing big qualitative data, a growing number of researchers are applying the software for thematic and bibliometric literature reviews (for example, see Cheng, 2018; Stechemesser and Guenther, 2012; Smith and Humphreys, 2006). Therefore, Leximancer was particularly appropriate to this investigation due to its in-depth examination capabilities and enabling the exploratory analysis to occur.

All 85 articles were uploaded to the Leximancer software. Two precautions were taken to purify the results. First, in the text processing options, file tags were switched on to allow the analysis to treat each file as a case and make comparisons more straightforward. Secondly, the 'kill concept list' was created to remove certain words and terms from the analysis as they do not directly help explore the research field of luxury wine consumption. As a result of the exploratory analysis, Leximancer generated a list of 44 *word-like* concepts in order of declining occurrence. Some of those 44 word-like concepts were similar in meaning or were used interchangeably (i.e., 'consumer' and 'consumers'; 'brand' and 'brands'; 'wine' and 'wines'). The result of the Leximancer analysis (i.e., the concept map, see Figure 1) contained ten themes and 44 concepts.

(*Insert Figure 1 here*)

Figure 1 represents a bird's-eye view of the data, illustrating the main topics in the research of luxury wine consumption and interrelated concepts. According to Sotiriadou *et al.* (2014), themes are represented by coloured circles, lines indicate the most likely path between concepts, and the proximity of concepts indicates how often they appear in similar conceptual contexts. The visualised map shows that the themes that contribute to luxury wine consumption as per the heated map relevancies are perceptions of luxury and brands (red) and social status (orange), followed by quality, consumption, Chinese consumers, and importance (green). To further narrow the research field in search for gaps and future directions, we applied the directed content analysis on themes and concepts (Hsieh and Shannon, 2005). Figure 2 represents six major themes on luxury wine consumption. These are product perception, wine price and information, consumption behaviour, group, and the Chinese market. We discuss these in detail in the following section.

(*Insert Figure 2 here*)

4. Discussing themes of the luxury wine consumption

4.1 Observing luxury wine consumption through lenses of perception, price, and information

Product perception was highlighted as an important theme of luxury wine consumption. The dominating concepts are quality, value, and personal. For example, consumer perception of luxury wine is influenced by quality and value, strongly associated with packaging (Barber, 2010; Rocchi and Stefani, 2006). The latter adheres to either the aesthetic design of the product packaging or service marketing such as tasting or wine bar experiences. Sung *et al.* (2020) concluded that transparency and 'explanatory' packaging evoke positive attitudes and influence consumer willingness to pay for luxury wines. Moreover, the more consumers perceive wines as luxurious, the more they are willing to pay (Hennigs *et al.*, 2015; Wiedmann *et al.*, 2009). However, the literature is inconsistent in uniting under what is considered 'luxurious' (Walley and Li, 2015; Eng and Bogaert, 2010), making it a critical exploration avenue for future research. Moreover, personal product perceptions relate to one's individual preferences: positive luxury wine perceptions increase the more the characteristics relate to consumers' values and interests. The latter extends to organic wine (Lanfranchi *et al.*, 2020; Michaelidou *et al.*, 2015), regional wine (Moulard *et al.*, 2015; Hojman, 2015; Beverland,

2005); type of grape (Atkin and Johnson, 2010; Casini *et al*., 2009); and green label wine (Phau *et al*., 2015; Berghoef and Dodds, 2011).

Product perception is also closely related to brand status. Sjostrom *et al.* (2016) concluded that 'authentic/trustworthy brand' and 'good brand reputation/status' dominate product perception. Moreover, brand identity through country-of-origin enhances consumer perceived value (Balestrini and Gamble, 2006; Bowe *et al*., 2013). Although perceived value is a condition of luxury wine (Lockshin and Corsi, 2012; Sutanonpaiboon and Atkin, 2012), it is not necessarily its characteristic. This perception is mediated by the historical region of the vineyard (Moulard *et al.*, 2015), which only accounts for the Old World wines (Hojman, 2015). For the New World wines, the country-of-origin mediates the perception through regional ties (Beverland, 2005) but only in wines priced above $100.

The second key topic is price, which is an essential element in the research and perception of luxury wine. However, less than 5% of all wine sold is above $100 (Sjostrom *et al.*, 2016). Furthermore, Jarrett and Jarvis (2016) highlighted no consensus into which price category luxury wine falls. With wine marketing being diversified, the pricing structure ranges from $25-$50 (Hussain *et al.*, 2007), which would explain the small consumption of wine over $100. However, the demand for luxury wine consumption is growing (Bain & Company, 2014) despite stabilising the global luxury market (Jiao, 2017) and decreasing prices of luxury wine. The latter is attributed to developing markets (Jiao, 2017). Moreover, the consensus is that luxury wine consumption consists of premium prices (Kapferer and Laurent, 2016; Mora and Livat, 2013). However, premium prices are not fiscally characterised. For example, Hojman (2015) links high prices with high quality, while Mora and Livat (2013) use wine production characteristics to open discussions about the quality of luxury wine. Although all these variables are essential for understanding the quality of wine perceptions, they do not gauge its price. For Reyneke *et al.* (2011a), rarity and exclusivity should also be considered. Although these studies represent luxury wine, they do not account for the recent developments in luxury consumption where exclusivity and premium pricing are no longer key attributes.

Lastly, wine information, especially its visual component, is vital for consuming luxury wine. Consumers are being exposed to the luxurious lifestyle they could lead via social media (Iglesias *et al.*, 2011; Reyneke *et al*., 2011b; Leban *et al*., 2020). Kim and Ko (2012) suggest that interaction, trendiness, customisation, entertainment, and word-of-mouth positively influence consumer perceptions in the luxury market. Moreover, they suggest that using this five-dimensional social media model will encourage the consumption of luxury wine on a much larger scale due to the bandwagon effect (Kim and Ko, 2012), which is in line with the new luxury phenomenon (Kapferer and Laurent, 2016). The results also revealed that luxury wine consumption is fragmented into several segments. For example, consumers can be segmented based on their previous involvement with luxury wine, where visual label information (Lockshin *et al.*, 2006) and grape variety and region (Sung *et al.*, 2020) are the differentiating characteristics. Moreover, the research also outlines that UK consumers prefer New World wines (Amienyo *et al*., 2014), consumers from Australia prefer light-bodied whites (Ristic *et al.*, 2019), while Chinese prefer French wine (Xu *et al*., 2014).

4.2 Elevating ideal self through luxury wine consumption

Another key topic in the literature is consumption behaviour. This body of research is heavily influenced by self-concept and status theory. Driven by the notion that people consume wine to achieve their ideal selves, the literature suggests that the consumption of luxury wine is an

attempt to influence status perceptions and create the so-called prestige identity (Johnson *et al*., 2018). The latter represents "wine novices who purchase luxury wine as a status symbol to display their wealth" (Hall, 2016).

Recommendations from friends or family influence consumer perception of luxury wine (Beverland, 2004). The latter is also susceptible to third-party recommendations such as certifications or awards advertised on the bottle (Lockshin and Corsi, 2012). Similarly, label graphics were shown to influence the perception, strong preferences leaning towards simple and explicit labelling (Beverland, 2006). However, Beverland (2006) also concluded that the latter only applies to luxury wines for personal use. On the other hand, Bruwer and Li (2007) observed that people's choice to consume luxury wine was an attempt to represent themselves by their luxurious activities. In doing so, the consumer is signalling what type of lifestyle they practice, which Han *et al.* (2010) classify as *parvenu* – a consumer behaviour that consists of affluent, conspicuous consumption.

Although the concept of status is essential for the research field, Kastanakis and Balabanis (2012) say it is too complex to balance the need for self-recognition and being recognised by others. This literature stream depends on understanding how consumers make choices concerning other people. The luxury consumption literature highlights that consumers are prone to be influenced through group affiliation to enhance their self-concept (Kastanakis and Balabanis, 2012), which is especially prominent when looking at the sampling of luxury wines (Ritchie *et al*., 2010). Orth and Kahle (2008) state that wine choice is susceptible to social identity and normative influence. The latter could be shaped by the wine characteristics such as the COO, body, and grape variety. For Kastanakis and Balabanis (2012), this represents the bandwagon effect. The literature highlights that group influence in luxury wine consumption becomes particularly prominent when looking at highly collectivist societies, such as China (Walley and Li, 2014).

4.3 The red dragon of luxury wine consumption

There is a strong link between luxury wine consumption and the Chinese market. Research suggests that the luxury wine consumption 'boom' from 2009 onwards results from Chinese demand in luxury consumption and wine interest (Jiao, 2017). Hence, the Chinese have become global consumers of luxury wine and a stakeholder in its production (Camillo, 2012). Moreover, our analysis showed that 'China' and 'Chinese' had 11% relevance which refers to the importance of this market's representation in the research. The higher the percentage, the more representation the concept had in the literature. Moreover, the academic surge of interest in China and its interest in luxury wine consumption can be attributed to the lifting market restrictions that resulted in positive imagery behind wine drinking and its symbolic social status (Camillo, 2012; Balestrini, 2006). The latter is highlighted in the concepts found under the 'China market' theme, which included 'economic', 'market', 'demand', and 'group behaviour'.

Research also suggests that the interest in luxury wine consumption increases in India (Kautish *et al*., 2020; Lockshin and Corsi, 2012) and Mexico, Chile, Brazil, and Turkey (Myers and Kent, 2004). The countries are perceived as the new middle class, which emerged because of the shifting desire for a middle-class lifestyle and the new ability for the average consumer to indulge in luxury consumption (Myers and Kent, 2004). Shao *et al*. (2019) consider this global shift in luxury wine consumption as bringing greater stability within the market. However, Maguire and Lim (2015) warn that time is too early to know what form fully localised wine marketing will take, despite the growing wine consumption marketing in Asia.

5. Luxury wine consumption - gaps and future research agenda

The review of the research on luxury wine consumption resulted in six major themes, which we discussed through lenses of (1) product perception, wine price and information, (2) consumption behaviour that elevates ideal self and social identity, and (3) new developing markets of luxury wine consumption dominated by China. However, after observing and analysing all these studies, it is now clear that the answer to why consumers purchase/consume luxury wine is not straightforward. Therefore, we propose the 'framework of luxury wine consumption research' to address this gap, as shown in Figure 3. It briefly summarises six topics that need further research, positioned upon research disciplines (e.g., luxury consumption, wine marketing) and theoretical perspectives (e.g., the juxtapositions of old-common-new luxury).

(*Insert Figure 3 here*)

The framework recognises that wine as a product is susceptible to societal changes and preferences, positioning it between old and common luxury. This positioning suggests that luxury wine consumption research is not immune to academic struggles surrounding definitions. Also, more expensive wines are increasingly available and accessible to more markets and people (You, 2014; Kefi and Marr, 2020). Yet, paradoxically, the price of premium wines is also increasing. These observations sway the definitions relating to luxury wine consumption. Therefore, we argue that new research needs to address the accessibility and affordability of luxury wine simultaneously to premium wine becoming expensive to bridge the gap surrounding when the wine is perceived as luxury or not.

The new luxury concept may be influencing luxury wine consumption through the existence of the *parvenu* – the consumer behaviour first classified by Han *et al.* (2010) as a specific lifestyle practised by luxury wine consumers. The *parvenu* consists of affluent, conspicuous consumption linked to self-concept and status theory. Moreover, the same behaviour is to be noticed among new markets which have taken the luxury wine global world by storm, e.g., Asian and South American markets. One of the main characteristics of luxury wine consumption in new markets, especially in societies characterised by high collectivist behaviour (Walley and Li, 2015), accentuates the consumer self-concept, which is closely linked to social identity and normative influence. Despite these apparent connections, it is not easy to establish to what extent the behaviour consumption of luxury wine is driven by intrinsic or extrinsic status (Kastanakis and Balabanis, 2012). Moreover, little evidence was found to differentiate between the need for self-recognition and the need for being recognised. Future researchers can exploit this to design and test a new relationship between these factors and luxury wine consumption in existing and new luxury markets.

We also discussed that consumer perception of luxury wine is influenced by product information. Concerning wine marketing research, a clear connection was made between the perception of luxury and label graphics, with minimalism and simplicity prevailing among visual stimuli (Beverland, 2006; Sung *et al*., 2020). However, wine information is limited to wine as a psychical product. Therefore, we suggest future research to observe visual stimuli of how the luxurious lifestyle of wine drinking is communicated. Furthermore, the minimalism and simplicity that prevail in the styling of the visual information that is used to express the luxurious wine-drinking lifestyle (Iglesias *et al.*, 2011; Reyneke *et al*., 2011b; Leban *et al*.,

2020) may not fully resonate with new markets and different cultures. Hence, a better understanding of how wine information encourages consumption on a much larger scale is essential for redefining luxury wine consumption.

6. Implications, limitations, and conclusion

The findings of this study have both theoretical and practical implications. First, it contributes to the existing literature on luxury consumption and wine marketing by mapping the multidisciplinary literature's landscape of luxury wine consumption. Second, the six topics were identified around the research's main features and specific traits on luxury wine consumption. The current study, thus, serves as a roadmap of research gaps that need to be addressed.

In management and organisation studies, Sandberg and Alvesson (2020) argue that there are five types of 'theory': explaining, comprehending, ordering, enacting and provoking theories. Although we could not establish a theory per se, our proposed roadmap serves three purposes: explaining, comprehending, and categorising phenomena. Therefore, further empirical research on luxury wine consumption is needed to pursue 'enacting' (reproducing) and challenging phenomena and indeed currently proposed roadmap. Moreover, given the growing new luxury trend, it is vital to understand better how to distinguish luxury from related terms such as premium, fine, high-end. It remains to be explored by future research whether or not the complex nature of luxury resists narrow definitions due to the sheer variety of product types in the luxury category.

This study also has practical implications for the wine marketing industry. The recent COVID-19 pandemic accelerated and necessitated e-commerce in the wine industry. However, there is significant uncertainty about whether the consumption pattern will remain the same in post-pandemic times. In addition, consumers who have traditionally purchased wine at stores and the ever-growing new luxury trend pose challenges for wine marketers. The findings shed light on consumers' product perceptions, critical determinants of consumer motivation, and purchase behaviour.

However, this study is not without limitations. First, this review used only one database, limiting the search to English peer-reviewed academic papers published from 2000 to 2021. Although this decision was made because it allows us to search for interdisciplinary literature beyond the marketing discipline and access most peer-reviewed journals on one platform, relevant research may have been omitted. However, it is believed that the rigorous procedure in the data collection and Leximancer-assisted analysis reduced the possibility that such omitted research would contain information that would impact the presented conclusions. Also, we summarised the emerging body of research through Leximancer-assisted thematic analysis. Have we applied the systematic literature review to the existing body of research, we might have yielded more insightful results? Lastly, we narrowed our search to terms 'luxury' and 'wine'; hence, excluding all other nomens or synonyms interchangeably used when referring to luxury wine. We encourage future research to discuss luxury wine outside the (narrowing) label of 'luxury' and explore how scholars linguistically position their topics when referring to 'luxury' wine consumption.

This review summarises luxury wine consumption research, including how the literature reflects recent societal changes. Accordingly, we were guided by four research questions, for which the conclusions are provided as follow. Firstly, we sought to identify key themes of analysis in the studies addressing luxury wine consumption. In response, we

identified peer-review articles on luxury wine published in English between 2000 and 2021 and applied for Leximancer-assisted thematic analysis. Next, we identified six themes related to specific concepts and summarised and discussed findings in Sections 4.1 to 4.3. Secondly, we sought to understand how luxury wine is characterised through consumption markets and behaviour. This revealed the shift in luxury consumption towards affordability, availability, middle-class, younger consumers and predominately Asian markets. Thirdly, we focused on extracting limitations from the existing research to propose a roadmap for future research avenues. Hence, we reflected on gaps in Sections 4 and 5. Finally, we sought to inform future research on luxury wine consumption. We suggested a future research agenda in Section 5 for researchers and managers to better understand how wine as a product is susceptible to societal changes and preferences, positioning it between old and common luxury.

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Figure 1.

Leximancer mapping of concepts with themes.

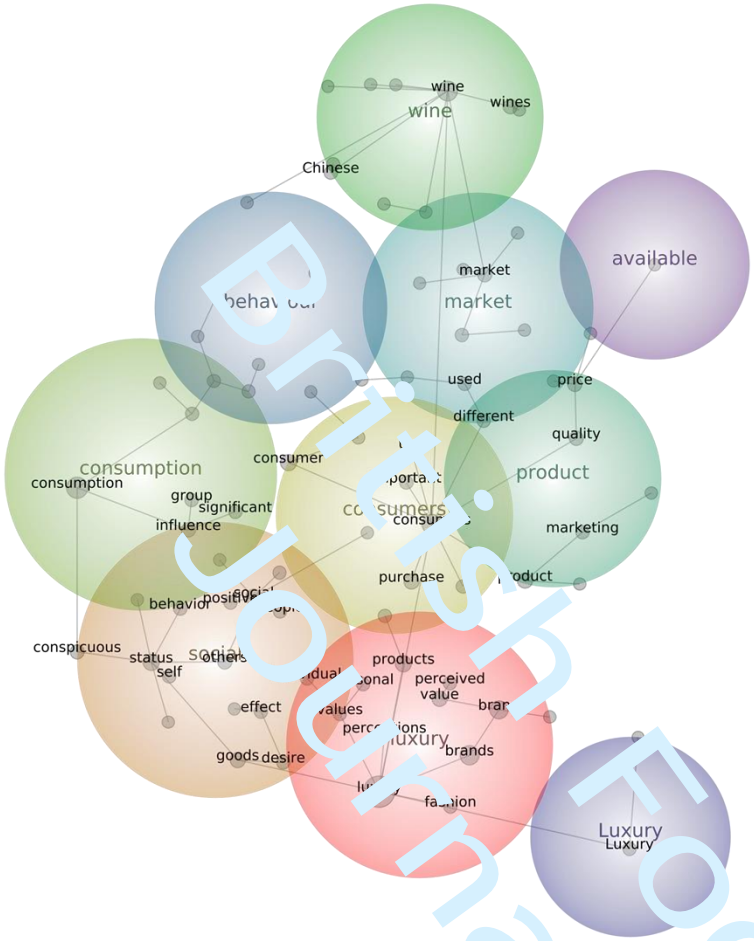

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Figure 2.

Thematic foci in luxury wine consumption.

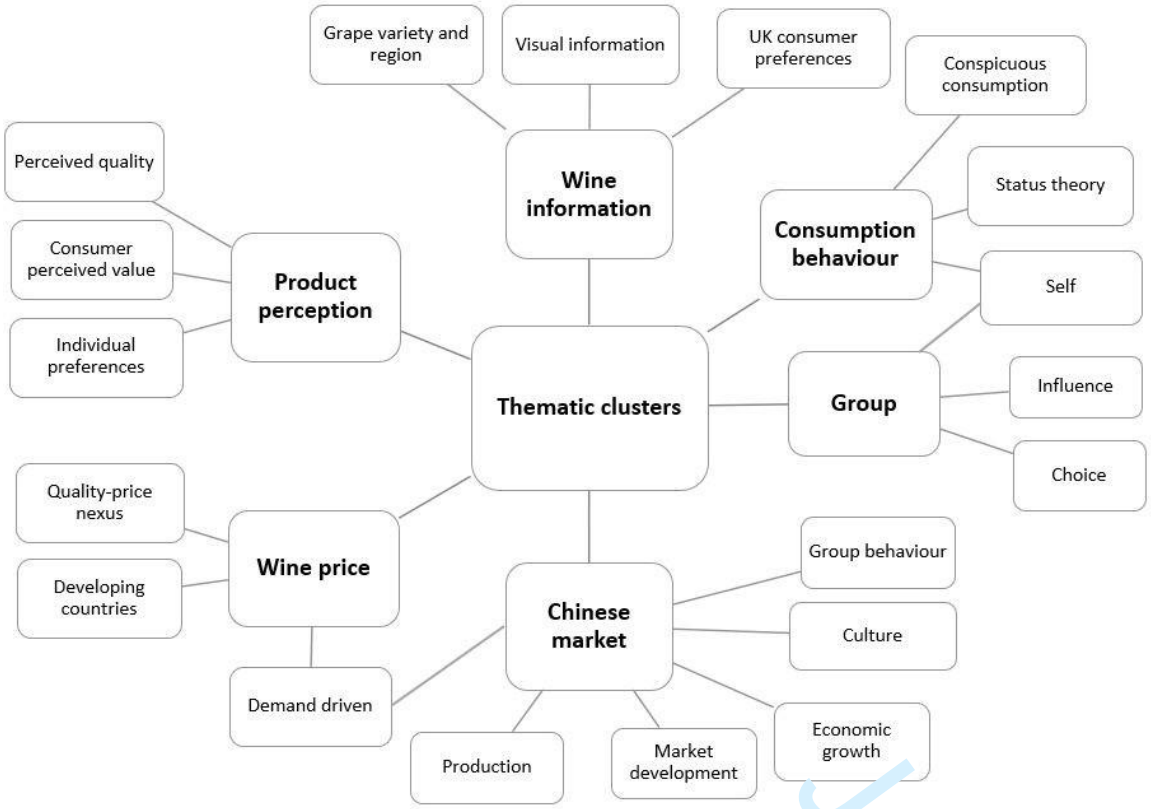

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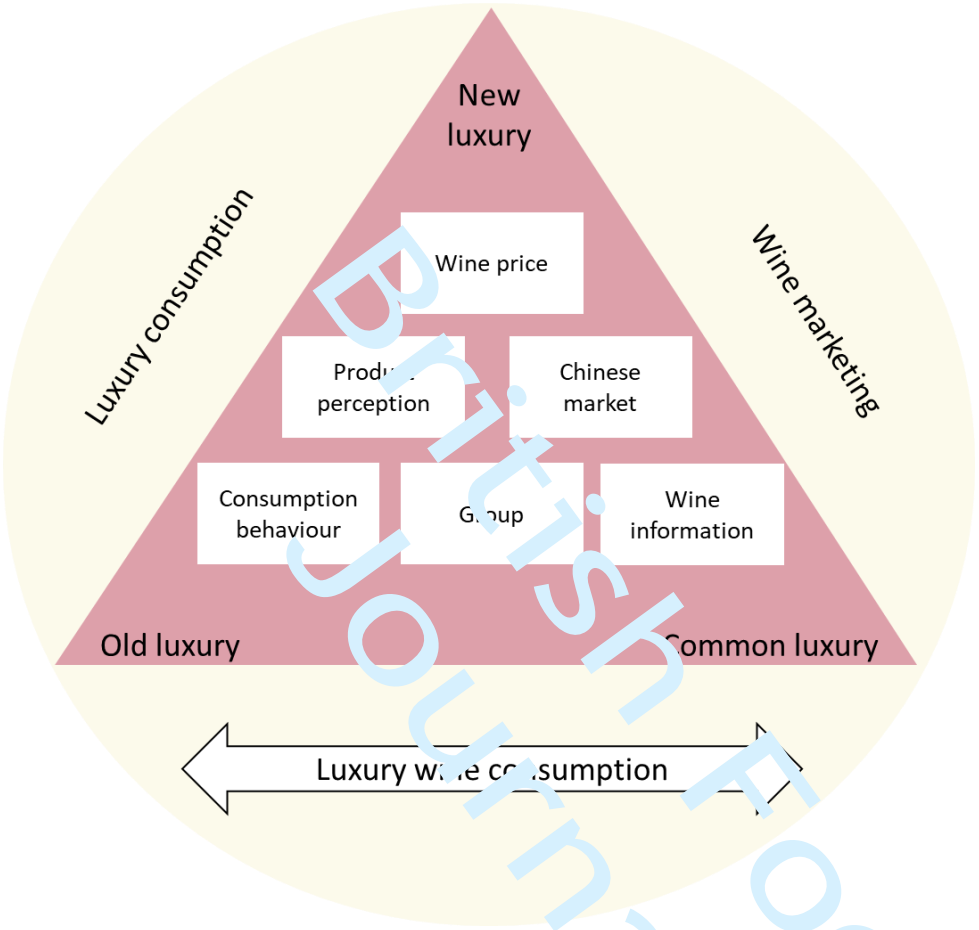
Figure 3.

Roadmap for future luxury wine consumption research.



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