

# Types of Content and Creating of Meaning in Instagram-Based Communication: Wine Regions of Champagne and Franciacorta

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## Abstract

In the rapidly evolving digital landscape, the use of social media has become crucial for business marketing strategies. Taking into consideration the overall metrics, among the platforms of social media, Instagram still stands out as the most powerful tool for creating, maintaining and developing brand presence. The article studies and analyzes the communication strategies employed by the wine companies, focusing on those from two distinctive regions: Franciacorta and Champagne. As well the former so the latter region is an umbrella place of the whole set of large, medium and small scale companies and brands. Despite a number of works concerning the various aspects of social media marketing in the wine business, there remains a noticeable gap regarding the assessment of communication strategies specific to particular regions and a comparative analysis of different regions within this dimension. Based on descriptive statistics and multimodal analysis of Instagram posts (in total 360 units) combining text plus image, the article studies the specific manifestations of brand self-representation via social media, allowing comprehensive examination of communication types. The findings are outcome of detailed discussion of the divergences and convergences in communication strategies between the two regions, namely – insights to the realms of social media research, content marketing, and wine marketing on social media platforms.

## Keywords

Digital Communication, Marketing, Creation of Meaning, Wine Industry, Types of Intention

## 1. Introduction

Instagram was initially launched in October 2010 as a photo-sharing app with the

primary intention of providing a platform for users to share their photos with friends and family in a visually appealing way. The app's simple interface and easy-to-use filters quickly gained popularity, attracting millions of users within its first year. As Instagram grew in popularity, businesses and marketers recognized its potential as a marketing platform. The emphasis on visual content made it an ideal platform for brands to showcase their products and services in a more engaging and authentic manner. Influencers also played a significant role in popularizing Instagram as a marketing tool, as they leveraged their large followings to promote products and services to their audiences. Over time, Instagram introduced various features to cater to businesses and marketers, such as business profiles, analytics tools, advertising options and shopping features. These developments transformed Instagram from a simple photo-sharing app into a powerful marketing platform, allowing businesses of all sizes to reach and engage with their target audiences in a visually immersive way.

Today, Instagram is one of the most popular social media platforms for marketing, with millions of businesses leveraging its visual-oriented nature to connect with consumers and drive sales. Instagram is a social media platform that has more than 1 billion users (Caliandro & Graham, 2020). It is a valuable platform for bloggers to work on, in addition to being a tool for friend social networking with a variety of maps and videos. In the meanwhile, it serves as a means for multinational corporations to draw in web traffic and communicate with customers. Instagram's social media platform success in differentiating itself from the intense competition is primarily due to its distinct benefits over other social media platforms and its well-defined product positioning (Yang, 2021). Instagram offers a cost-effective alternative to traditional advertising methods, such as television commercials, and boasts the capacity to reach a significantly larger and more diverse audience than print media advertisements or conventional promotional campaigns could do. The dynamic interaction empowers consumers to engage in direct dialogues with the brands, allowing them to comment, share, or communicate via direct messages.

This relationship holds crucial significance for a diverse array of businesses, in our case, within the wine industry. Wine, as a product, exhibits a complex nature characterized by its numerous intrinsic and extrinsic attributes. Via Instagram, companies engaged in the wine industry endeavor to craft and communicate their brand personality, thereby creating and disseminating diverse content that resonates (in accordance) with various target audiences. These companies may span the spectrum from small, medium, to large-scale businesses, each endowed with distinct resources, operating across diverse countries and regions.

A substantial body of the articles is dedicated to the multifaceted dimensions of social media marketing communication strategies. Notable studies, including those conducted by Yang (2021), Khan (2022), and Chan et al. (2023), have highlighted various aspects of social media marketing. Chan et al. (2023) underscore the significance of visual signification within the realm of social media marketing,

while Khan (2022) explores the activities associated with social media marketing and their tangible impact on shaping brand experiences, brand attitudes, and augmenting purchase intentions. Within the context of Instagram, an evolving research landscape has witnessed the employment of diverse research strategies such as case studies and/or comparative analyses. Scholars, particularly in the domain of wine business marketing, have investigated topics such as the analysis of wineries' social media pages and their accompanying tools (Costopoulou et al., 2019), selling orientations, and customer preferences (Dolan & Goodman, 2017), as well as the strategies adopted by representative companies from specific wine regions concerning social media (Galati et al., 2017). It is noteworthy that these studies are predominantly conducted within the framework of the Facebook platform. Furthermore, certain authors have produced articles that offer practical suggestions and guidelines to winery representatives regarding their social media marketing strategies (Viana, 2016).

Notwithstanding the extant literature pertaining to the intersection of the wine business and social media marketing, there remains a notable gap in research concerning the assessment of social media content strategies specific to particular regions and the comparative analysis of different regions within this dimension.

However, the current academic sources lack an examination of communication types on social media, their appropriating strategies, and a comparative analysis of two distinct sparkling wine producers, namely Franciacorta and Champagne. The Champagne wine region has meticulously crafted a robust brand image over the decades, mainly associating its wines with notions of luxury, quality, celebration and rarity. This region boasts globally recognized brands such as Dom Perignon, Moët and Chandon, Veuve Clicquot, Bollinger, Taittinger, among others, each with its unique approach to Instagram communication strategies, albeit with shared elements of strategy. In contrast, Italy has witnessed the emergence of a 'rising star' within the traditional method sparkling wine domain—Franciacorta. This region's popularity has seen a steady ascent year after year. Unlike the old and established traditions of Champagne, Franciacorta's PDO designation was established in the 1950s and has distinct roots. Therefore, the study explores how these disparities and communalities are represented in terms of social media communication. Despite different backgrounds, these two wine regions can be regarded as potential competitors in certain market contexts, making this comparative analysis all the more intriguing.

## **2. Review of Literature**

### **2.1. Communication Traditions and Practice**

Promotion-oriented communication via social media despite its specific focus digital format and business paradigm, still relies on the fundamentals of communication theory, because communication is a whole metamodel and meta-discourse (Craig, 1999: p. 129). Therefore, it is reasonable to start a review of relevant literature and sources with significant aspects of communication theory that

are closely linked to all the characteristic features of digital business-oriented communication. Those are two perspectives of the study of communication, namely, *transmission of message* and *production and exchange of meaning*, understanding of purpose of communication, the typology of communication processes depending on the number of variables as are: amount of participants in the process, intention for communication, nature of planned effects, etc.

Fiske (2011: p. 2) was one of first scholars who distinguished two main schools of study of communication. He formulated the characteristic features of each of them, having indicated, that transmission of message concerned “with how senders and receivers encode and decode [...], how transmitters use channels and media of communication”. As for production and exchange meaning, Fiske wrote, that it was concerned “with how messages, or texts, interact with people in order to produce meaning [...], with the role of texts in our culture”.

In our case the traditions of both dimensions—as the process, so constructing of meaning—are very important, since we are interested not only in the *act* of communication, but also in words, images that make the communication process *work* in a certain direction.

The most important message that semiotic tradition has created about text is that text is actualized potential of meaning. If this postulates an understanding of text, it means—meaning is a function of signs decoded by a receiver.

As Cobley (1996, p. 6) noted, semiotic tradition makes us aware of “how much of a message’s meaning is determined from within and how much is determined from without”?

Taking into consideration that our research interest is linked with the integration of verbal text with image (iconic sign), the most relevant, even classic, works of Roland Barthes’ must be recalled. Barthes’ essay “Photographic Message” (1996 by Cobley (ed.)) was a key work in his exploration of semiotics and the interpretation of images. In this essay, Barthes (1996) delves into the concept of the photographic message and how it differs from linguistic messages. He was interested in how language and visual images interact, complement, or sometimes contradict each other in various forms of media and communication. Barthes introduced the concepts of “anchorage” and “relay” in the context of the relationship between text and image. “Anchorage” refers to the practice of using text to guide and limit the interpretations of an image. Text can provide context, and explanations, and direct viewers/readers toward a specific understanding of the image. “Relay,” on the other hand, involves using images to enhance or illustrate the meaning of a text. Images can function as supplements to the text, providing additional layers of meaning or emotional impact. Barthes explored how text and image rely on different semiotic codes. Text primarily relies on linguistic codes, while images use visual codes. These codes can intersect and interact in complex ways, shaping the overall meaning and interpretation of a message. The Author observed that text and image can either complement each other or create tension and ambiguity. When they complement each other, they work together to convey

a clear message. However, when there is tension between the two, it can lead to multiple interpretations and layers of meaning. In his insights about photographic messages, Barthes examined how captions or accompanying text could influence the interpretation of a photograph. He argued that text could either reinforce the message of a photograph or introduce new layers of meaning. Barthes often analyzed advertisements and media images to explore how text and image work together to convey messages, sell products, or shape cultural narratives.

## **2.2. The Wine Market and the Role of Digital Communication for Wineries and Wine Consumers**

Marketing wine through traditional media channels has had the long history full of creative ideas and performance practice. Number of academic sources presents unique aspects of wine marketing including: (a) storytelling and heritage, the special story behind the brand, the vineyard, and the winemaking process; (b) print advertising in niche wine publications, magazines and newspapers dedicated to wine culture—as a rule, wineries could target this niche audience through print advertisements in publications like *Wine Spectator*, *Wine Enthusiast*, and *Decanter*, reaching consumers who are actively interested in wine; (c) wine Reviews and critic ratings that wield significant influence in the industry, and their reviews and ratings are often featured in traditional media outlets; and at least, partnerships with food and lifestyle media, that has been closely associated with hospitality.

The main finding of the above-mentioned Dolan and Goodman's (2017) work highlights how consumer decisions, especially those related to event participation are impacted by a brand image that is shaped by customer orientation and brand performance that is communicated through selling-oriented messaging. In the constantly changing field of wine marketing through social media, consumer perceptions emphasize the need to investigate how these orientations impact attitudes, purchasing intentions, and behaviors (Dolan & Goodman, 2017).

Wine purchasers now have more access to information because of digital communication (Galati et al., 2017). Numerous websites, blogs, forums, and apps provide a wealth of information regarding wine regions, grape varieties, taste notes, and food pairings. Customers are better able to choose wines that fit their tastes and make wise selections with this knowledge. In addition, from a business perspective, there may be a relationship between the scale of the winery, how they communicate on social media and managerial characteristics (Galati et al., 2017).

Galati et al. (2017) used a model developed by Chung et al. (2014) and used by Vlachvei and Notta (2015) to evaluate businesses' social media efforts, especially on the Facebook platform.

Three key elements of businesses' participation in SM are pointed out by the model (Galati et al., 2017):

The first key element is intensity. This dimension quantitatively measures Facebook activity by calculating the ratio of the number of posts and comments on a firm's Facebook page to the number of page fans. A higher intensity indicates

more activity, potentially increasing user awareness, engagement, and even impacting the firm's market value.

The second dimension—richness—qualitatively assesses the content of firms' SM activities. It's determined by the ratio of posts containing videos, photos, or links to the total number of posts. Different types of media (text, pictures, videos) have varying abilities to convey information, with visuals often being more effective in engaging and informing users.

The third dimension—responsiveness—evaluates the level of interaction between firms and consumers. It's calculated by dividing the number of comments made by firms by the total number of comments, including those from businesses and users. Higher responsiveness signifies deeper information exchange, which is essential for a firm's survival and the development of social capital on social media platforms.

This study by Galati et al. (2017) examined the Facebook activity of Sicilian wineries and its relationship to different corporate and entrepreneurial characteristics using the model developed by Chung et al. (2014). The results showed that there was not much activity on Sicilian wineries' social media accounts, especially on Facebook.

Wineries should cover themes such as viticulture, winemaking, culinary aspects, food pairings, hospitality, and design when it comes to content types. Depth is added by sharing personal tales, historical information, family histories, and food pairings with the wines (Viana, 2016). Improving the consumer experience and simplifying wine selection promotes the adoption of responsive web designs to ensure winery websites are aesthetically pleasing and accessible on all platforms. The text highlights the effectiveness of high-definition videos in telling a winery's story, as well as partnerships with digital magazines, influencers on social media, and professional bloggers. These influencers, who serve as brand ambassadors and provide interesting, relatable material, have a considerable impact on consumer behavior. They have a greater influence over purchasing decisions than traditional critics because of their sincerity and extensive reach. To reach a larger audience and improve public perception, many wine firms collaborate with bloggers by inviting them to participate in events and product testing (ibid).

### 3. Objectives of Study and Method of Analysis

This research aims to observe communication types from the companies from two different wine regions, with two different backgrounds. This would give us a picture of what is communicated from the wine region, which has a long history, great popularity, and recognition in the world, Champagne, and the other wine region, which has been gaining popularity in the near past—Franciacorta. Both the Champagne region in France and the Franciacorta region in Italy are renowned for their production of sparkling wines, the first has been world-wide known for its *méthode champenoise*, while the second has followed the *méthode traditionnelle*, both involving secondary fermentation in the bottle to create bubbles.

Both regions have stringent quality standards and regulations in place to ensure the authenticity and quality of their sparkling wines. These regulations govern factors such as grape varieties, vineyard practices, winemaking techniques, aging requirements, and labeling. Champagne and Franciacorta wines enjoy international recognition and prestige. They are often associated with celebrations and luxury, commanding premium prices in markets worldwide.

In this paper, we would like to point out what are the differences, on one hand, and similarities, on another, between these two regions in terms of communication types via Instagram.

Therefore, to find out the answers, we pose the following research questions:

*RQ1: What valency-oriented type of content is offered on Instagram by the companies from the wine regions: Franciacorta and Champagne?*

*RQ2: What are the differences/similarities between the communication types via Instagram from the companies Franciacorta and Champagne?*

### **3.1. Method and Material**

Two prestigious sparkling wines, Franciacorta and Champagne, come from different areas and have unique characteristics. These wines differ from one another in several important ways.

The primary difference is the origin. Within the boundaries of Franciacorta itself, the Lombardy area of Italy is the source of Franciacorta. Champagne, on the other hand, is produced in the Champagne area, in the northeastern parts of France. The unique characteristics of each wine are shaped by the geographic diversity and unique terroirs of different places. These sparkling wines are distinctive due to the grapes utilized in their production. Chardonnay, Pinot Noir, and Pinot Meunier are the three grape varieties most commonly used to make Champagne. These same grape varieties are accepted in Franciacorta, but there is a clear emphasis on Chardonnay and Pinot Noir. Notably, Franciacorta allows a modest amount of Pinot Bianco grapes to be used, whereas Champagne forbids this. The terroir and environment play a crucial role in differentiating a product. Champagne's wines are known for their strong acidity and freshness due to the region's cool temperature and chalky soil. As a result of its blend of morainic and alluvial soils and a slightly warmer climate, Franciacorta offers a wide range of flavors and features.

Besides differences as a product, some other key factors should be considered. There are significant differences between the wine-producing regions of Franciacorta and Champagne in terms of production volume, brand awareness, market positioning, export markets, and industry structure. Their distinctive identities within the wine industry are a result of these characteristics.

Production volume is the first area of divergence. Compared to Franciacorta, Champagne has a substantially higher production volume. Millions of bottles are produced in the Champagne area each year, in stark contrast to Franciacorta, whose production is far less. The size of their different territories and the develop-

ment of their wine businesses historically both have an impact on this variation in output.

A further noteworthy divergence is represented by market positioning. Champagne has made a name for itself as a celebrated sparkling wine area that is associated with festivals, elegance, and special occasions. Franciacorta, on the other hand, tries to offer an artisanal and terroir-driven alternative at a relatively more affordable price point while marketing itself as a high-quality sparkling wine. While Franciacorta stresses its Italian heritage and unique approach, Champagne's market positioning reflects its established reputation and higher price tier.

It is crucial to stress that these differences in business metrics do not necessarily signify better quality or flavor. Outstanding sparkling wines are produced by both Champagne and Franciacorta, each of which has its distinct qualities and advantages.

### 3.2. Data Collection and Analysis

This work involves examining the correlation between two variables at each stage: 1) companies with diverse backgrounds and the frequency of posts across various content dimensions; and 2) regions and taxonomies identified following a certain order. The study is focused on tracing and analyzing the process of meaning construction, moving from specific details to more generalized signification.

In terms of our chosen research strategy, we have opted for a semiotic approach. This strategy involves examining and elucidating the connections between the semiotic construct of “text plus image” and the broader social, cultural, and business contexts associated with our unit of analysis (Kruk et al., 2019).

Operationally, our research orientation is usage of two quantitative techniques: quantitative content-analysis of the functions of posts and multimodal analysis.

The notion of “Function of post” is borrowed from Dolan & Goodman (2017), and spectrum of taxonomies are modeled by the analogy of Kruk et al. (2019). We are interested to find out the crossroads between these two conceptions.

For this reason, we have selected Instagram pages of the above-mentioned companies and took 20 posts—in these 20 posts there were only images, because videos need a more complex approach, and it is more complex to analyze its function and taxonomy—in general we obtained 360 posts from 18 wineries (9 wineries from each region). If there was a post with multiple pictures/videos, we took the first image as an analysis unit. Concerning multinomial analysis, each post was classified in each category's subcategories. For example, one post can be Promotive (by authorial intent), Close (By contextual relationship) and Parallel (by semiotic relationship).

#### 3.2.1. Function of Post

With regard to the Analysis of Functions of Posts, we have grouped posts in four categories according to Dolan and Goodman (2017):

- 1) Informative (post which aims to inform the user with any kind of information);

2) Entertaining (post which entertains the user by memes, photos of just beautiful landscapes);

3) Remunerative (post which aims to give the user economical profit, for example competitions, discounts);

4) Relational/Social (post which aims to call users for some mission, movement, to celebrate/join some events).

Besides that, we have gathered numbers of likes and comments for the regions in general and for each company, in order to observe which type of function received most of the engagement, on average.

### 3.2.2. Multimodal Analysis

Multimodal analysis points out taxonomies that are present in each Instagram post: the authorial intent behind the image-caption pair, the contextual relationship between the literal meanings of the image and caption, and the semiotic relationship between the signified meanings of the image and caption (Kruk et al., 2019). This method lets us observe what is the relationship between caption and image and what is the intention of each post, because with only caption or only image, it is harder to obtain meaning from them, they combine—via what has been called meaning multiplication Bateman (2014)—to create a new meaning that has a more complex relation to the literal meanings of text and image (Kruk et al., 2019). With this approach, we can make assumptions about companies' communication aims, intentions and strategies via Instagram.

Identifying author intent from text and image material involves a more complex form of meaning composition known as meaning multiplication (Bateman, 2014): adding new meaning by combining text and images. Simple meaning intersection or concatenation is a form of meaning multiplication. However, it also incorporates more complex compositional techniques, such as irony or indirection, where the combination of text and image necessitates an assumption that yields a new interpretation (Kruk et al., 2019).

The computational study of advertising, the detection and study of propaganda, as well as our deeper understanding of many other types of persuasive text, could all benefit from computational models that recognize complex relationships between text and image and how they cue author intent (Kruk et al., 2019).

### 3.2.3. Taxonomies of the Multimodal Analysis

In this paper, taxonomies created by Kruk et al. (2019), related to the relationship between text and image and their combination/multiplication in Instagram posts, are used to better understand author intent given such meaning multiplication. These taxonomies were created by modifying other preexisting taxonomies (Bateman, 2014; Marsh & White, 2003) from semiotics, rhetoric, and media studies. According to Kruk et al. (2019), these taxonomies evaluate the authorial intent of the image-caption pair as well as two different text-image relations: the semiotic relationship between the signified meanings of the image and caption and the contextual relationship between the literal meanings of the image and caption.

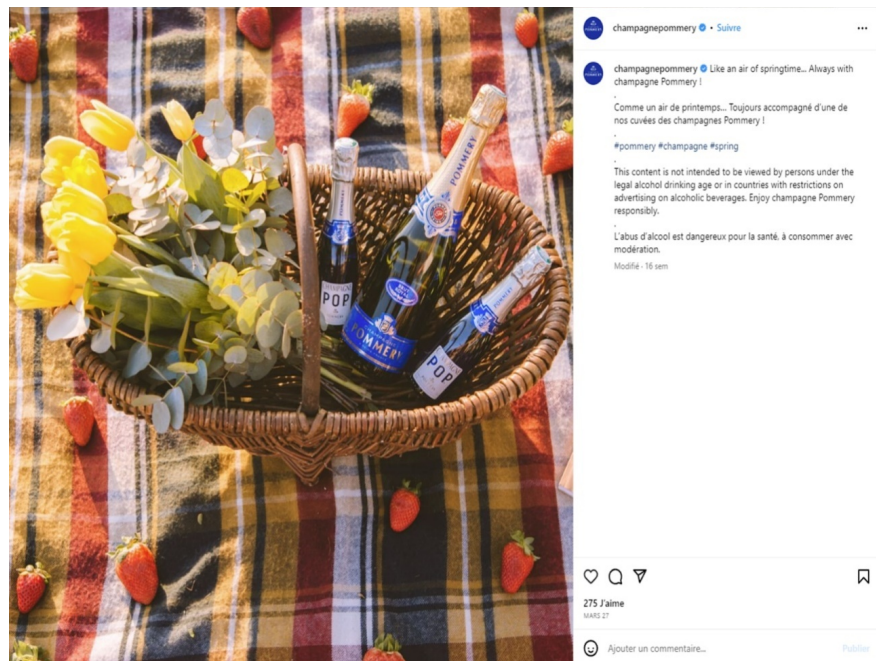
### *Intent Taxonomy*

Intent taxonomy is proposed by Kruk et al. (2019), which focuses on multi-modal social networks like Instagram and generalizes and elaborates on current rhetorical categories relevant to illocution. Informed by earlier studies of intent in Instagram postings, Kruk et al. (2019) created a set of eight illocutionary intents from their analysis and grouping of a substantial body of representative Instagram content.

Here are the following eight labels (categories) (Kruk et al., 2019):

- 1) advocative: advocate for a figure, idea, movement.
- 2) promotive: promote events, products, organizations.
- 3) exhibitionist: create a self-image reflecting the person, state, etc. for the user using selfies, pictures of belongings (e.g. pets, clothes).
- 4) expressive: express emotion, attachment, or admiration at an external entity or group.
- 5) informative: relay information regarding a subject or event using factual language.
- 6) entertainment: entertain using art, humor, memes.
- 7) provocative/discrimination: directly attack an individual or group.
- 8) provocative/controversial: be shocking.

For example, post presented in Figure 1, can be classified as exhibitionist in terms of *authorial intent*, because here can be seen the bottles of the brand, some flowers, fruits and picnic basket to create self-image by beautiful composition.



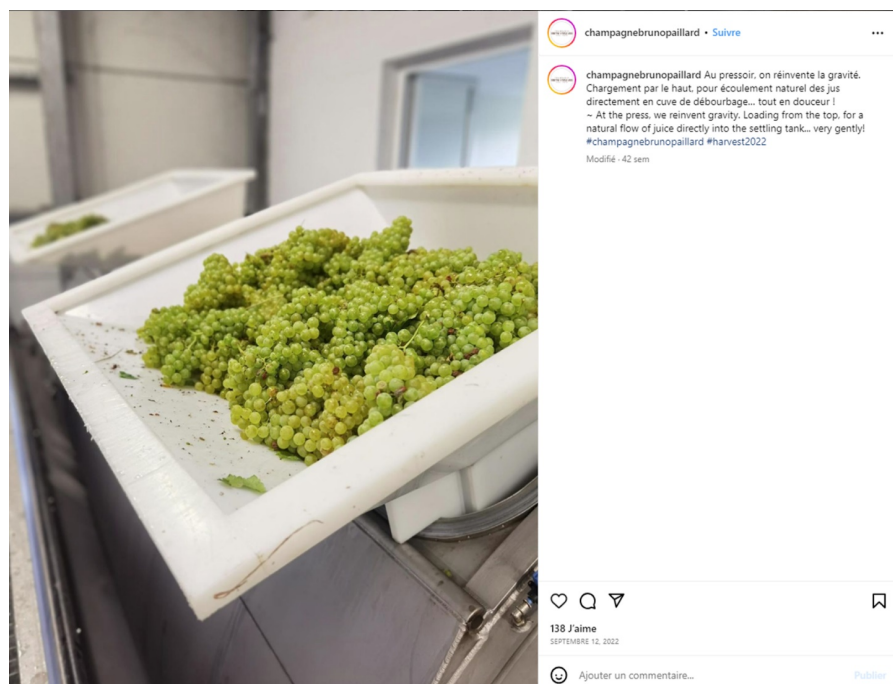
**Figure 1.** Example of exhibitionist post in terms of authorial intent.

### *The Contextual Taxonomy*

The relationship between the literal meanings of the image and text is expressed by the contextual relationship taxonomy. Kruk et al. (2019) based on the three

top-level categories of the taxonomy developed by Marsh and Domas White (2003), discriminated between images that are minimally related to the text, strongly related to the text, and related but going beyond it. These three classes simply frame the image as a supplement to the text, indicating Marsh et al.'s primary interest in illustration. In order to make the three top-level categories taxonomy of Marsh and Domas White (2003) symmetric for the Instagram domain, Kruk et al. (2019) more generalizes it:

- Minimal relationship: The literal meanings of the caption and image overlap very little. For example, post where there are the wine bottle and the vineyard in the background with the caption “wine”. While this concise caption imparts some information, it lacks the substantial content typically found in longer Instagram captions, which might include scene descriptions, location details, or product descriptions.
- Close relationship: The literal meanings of the caption and the image overlap considerably. For example, the wine bottle and vineyard as a background with the caption “bottle of Champagne and vineyard near Reims”. In **Figure 2**, we can see the example of this type of post presented in our research. In this instance, the caption substantially mirrors what the image portrays, resulting in a strong connection between the two.
- Transcendent relationship: The literal meaning of one modality picks up and expands on the literal meaning of the other. For example, the wine bottle and vineyard as a background with the caption “bottle of Champagne and vineyard near Reims. This Champagne bottle is produced by traditional sparkling wine



**Figure 2.** Example of Close post in terms of *contextual relationshi.p0*.

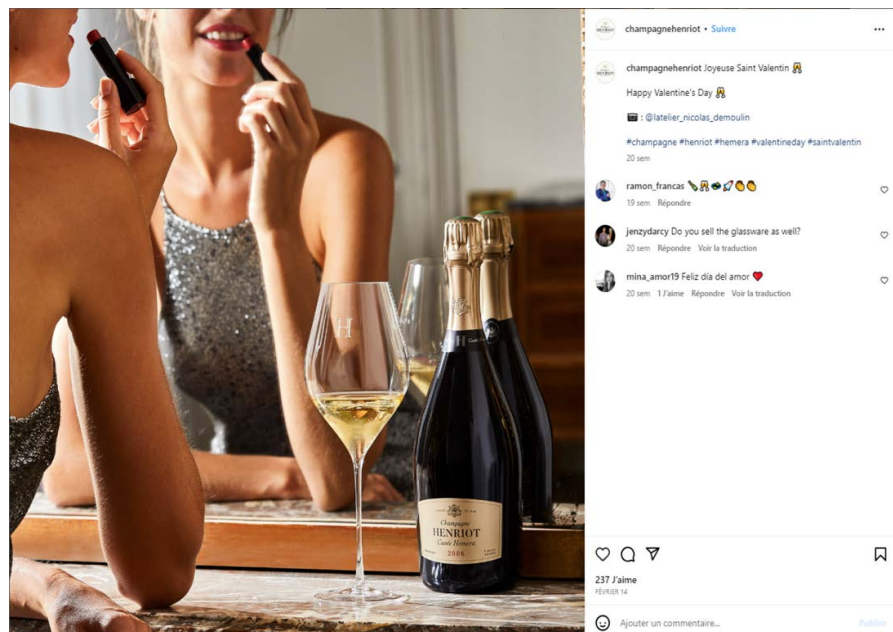
method and aged on the lees for 3 years. This vineyard is located 5 km far from Reims”. However, the word “transcendent” denotes an expansion of the meaning that cannot be represented by such a continuous scale, but the terms “minimal” and “close” could be regarded of as lying on a continuous scale suggesting semantic overlap.

### *The Semiotic Taxonomy*

The third taxonomy, suggested by Kruk et al. (2019) and used in our paper, thereby reflects the link between what the various modalities signify, or their semiotics. Kruk et al. (2019) use the two-way (parallel vs. non-parallel) distinction of Zhang et al. (2018) and the older three-way classification of Kloepfer (1977) to categorize the semiotic relationship of image/text pairs as divergent, parallel, and additive.

It is defined in the following way by Kruk et al. (2019):

- A divergent relationship occurs when the image and text semiotics pull in opposite directions, creating a gap between the meanings suggested by the image and text. Post presented in **Figure 3** can be classified as Divergent in terms of Semiotic relationship. We see the woman with lipstick in front of the mirror. There are glass and bottle of wine but the caption says “Happy Valentine’s Day” which is not directly related to the image.
- A parallel relationship occurs when the image and text independently contribute to the same meaning. For example, the post presented on **Figure 4** can be classified as parallel, because caption and image independently contribute to the same meaning—we see mountains and girl with wine and the caption describes almost the same.



**Figure 3.** Example of divergent post in terms of *semiotic relationship*.

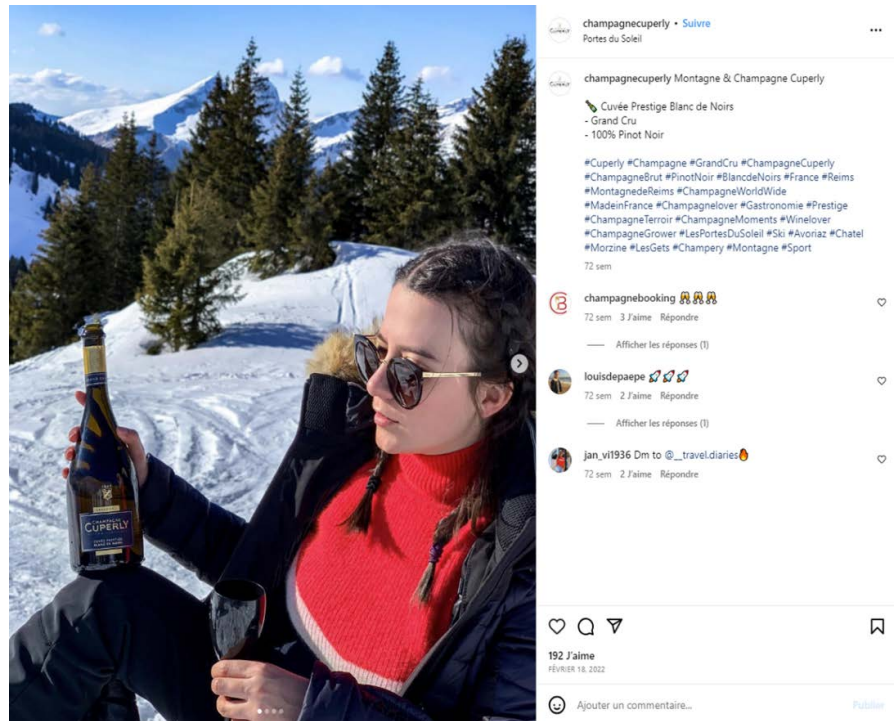


Figure 4. Example of parallel post in terms of *semiotic relationship*.

- An additive relationship occurs when the image and text semiotics amplify or modify each other. For example, the post presented in Figure 5, can be classified as additive, because on the image we can see the back label of the wine and in the caption, one has broader information about organic wine labeling and logo, which can be seen on the image as well.



Figure 5. Example of additive post in terms of *semiotic relationship*.

## 4. Results

### 4.1. Franciacorta and Champagne. Comparison of Results with Regard to Function of Post Analysis

With regard to the Functions of posts (Informative, Remunerative, Entertaining, Relational/Social) we identified similarities and differences between examined companies and, therefore, between these two regions. The overall distribution of the posts according to the above-mentioned subcategories was in the following way (Table 1 and Table 2).

In terms of the Informative category, we can see that it took the highest percentage among the examined posts from both regions: Champagne—63.9%/115 posts; Franciacorta—57.8%/104 posts (Table 1 and Table 2). In this category, difference in the numbers involves 11 posts. If we consider the scale of the companies,

**Table 1.** Results of analysis of function of posts in numbers.

Regions and companies	Count of Types of Functions of Posts and responses						Like AVG	Comments AVG
	Informative	Remunerative	Entertaining	Relational/Social	Grand Total			
Champagne	115	0	60	5	180	1963.21	19.71	
Pommery	9	0	11	0	20	444.60	3.30	
Veuve Clicquot	14	0	6	0	20	13,372.35	121.50	
Taittinger	2	0	18	0	20	2626.65	37.15	
Gosset	16	0	4	0	20	311.43	4.70	
Bruno Pillard	9	0	10	1	20	262.10	2.55	
Henriot	16	0	3	1	20	466.20	2.90	
Cuperly	17	0	2	1	20	94.20	2.45	
Soutiran	20	0	0	0	20	50.80	1.50	
Veuve Cheurlin	12	0	6	2	20	40.50	1.35	
<b>Franciacorta</b>	104	1	67	8	180	204.84	2.61	
Bellavista	6	0	14	0	20	190.90	1.35	
Berlucchi	13	0	7	0	20	247.20	2.30	
Ca'del Bosco	17	0	3	0	20	591.90	3.20	
Villa Franciacorta	10	0	4	0	20	247.00	0.95	
Barone Pizzini	19	0	1	0	20	240.60	1.30	
Lantieri	15	1	4	0	20	85.95	1.95	
Franciacorta 1701	5	0	12	3	20	121.15	6.60	
Tenuta Martinelli	6	0	9	5	20	39.25	1.10	
Corte Fusia	7	0	13	0	20	139.65	4.70	
Grand Total	219	1	127	13	360	1084.03	11.16	

**Table 2.** Results of analysis of function of posts in percent.

Regions and companies	Count of Types of Functions of Posts and responses						
	Informative	Remunerative	Entertaining	Relational/ Social	Grand Total	Like AVG	Comments AVG
Champagne	63.89%	0.00%	33.33%	2.78%	100.00%	1963.21	19.71
Pommery	45.00%	0.00%	55.00%	0.00%	100.00%	444.60	3.30
Veuve Clicquot	70.00%	0.00%	30.00%	0.00%	100.00%	13372.35	121.50
Taittinger	10.00%	0.00%	90.00%	0.00%	100.00%	2626.65	37.15
Gosset	80.00%	0.00%	20.00%	0.00%	100.00%	311.43	4.70
Bruno Pillard	45.00%	0.00%	50.00%	5.00%	100.00%	262.10	2.55
Henriot	80.00%	0.00%	15.00%	5.00%	100.00%	466.20	2.90
Cuperly	85.00%	0.00%	10.00%	5.00%	100.00%	94.20	2.45
Soutiran	100.00%	0.00%	0.00%	0.00%	100.00%	50.80	1.50
Veuve Cheurlin	60.00%	0.00%	30.00%	10.00%	100.00%	40.50	1.35
<b>Franciacorta</b>	57.78%	0.56%	37.22%	4.44%	100.00%	204.84	2.61
Bellavista	30.00%	0.00%	70.00%	0.00%	100.00%	190.90	1.35
Berlucchi	65.00%	0.00%	35.00%	0.00%	100.00%	247.20	2.30
Ca' del Bosco	85.00%	0.00%	15.00%	0.00%	100.00%	591.90	3.20
Villa Franciacorta	80.00%	0.00%	20.00%	0.00%	100.00%	247.00	0.95
Barone Pizzini	95.00%	0.00%	5.00%	0.00%	100.00%	240.60	1.30
Lantieri	75.00%	5.00%	20.00%	0.00%	100.00%	85.95	1.95
Franciacorta 1701	25.00%	0.00%	60.00%	15.00%	100.00%	121.15	6.60
Tenuta Martinelli	30.00%	0.00%	45.00%	25.00%	100.00%	39.25	1.10
Corte Fusia	35.00%	0.00%	65.00%	0.00%	100.00%	139.65	4.70
Grand Total	60.83%	10.28%	35.28%	3.61%	100.00%	1084.03	11.16

we can see the distribution of this kind of posts in **Table 3**. In the case of Champagne, 42.6% of Informative posts are published by small companies, 35.7% by medium ones, and 21.7% by large companies. There is a different distribution of these kinds of posts in the case of Franciacorta. Here, among the examined companies, medium producers have posted 48.08% of Informative posts, 34.62% of large ones, and only 17.31% are posted by small companies. Here we are tracing the trend according to which, in the case of Champagne companies, small producers are trying to give information about their practices in vineyard and winery, terroir, and their savoir-faire, to gain attention among other prestigious producers from the region, therefore the highest percentage of informative posts are published by them—a very clear example of this approach is Soutiran whose all the observed posts were classified as Informative. In the case of Franciacorta, here medium-scale producers are leaders in this category by amount of posts. This

could be the result of the fact that Villa Franciacorta and Lantieri trying to give their audience information about their location/winery/site as they are not only producers but also offering other types of services (hosting of events, hotel service, etc.). Barone Pizzini, as mentioned above was trying to give a considerable amount of information about organic practices and sustainability in general, flowing their positioning. We can see in **Table 3** that in general, Champagne took way more likes and comments for almost all types of posts (except Remunerative), and for Informative posts as well: Champagne—1004.17 likes and 17.84 comments on average; Franciacorta—228.65 likes and 2.68 comments on average.

**Table 3.** Distribution of functions of posts by wineries' scales and regions.

Regions and Scales of Companies	Types of functions			
	Informative	Remunerative	Entertaining	Relational/Social
Large (CH)	21.74%	0.00%	58.33%	0.00%
Medium (CH)	35.65%	0.00%	28.33%	40.00%
Small (CH)	42.61%	0.00%	13.33%	60.00%
Large (F)	34.62%	0.00%	35.82%	0.00%
Medium (F)	48.08%	100.00%	13.43%	0.00%
Small (F)	17.31%	0.00%	50.75%	100.00%

As the Remunerative subcategory, from all the examined posts, only 1 was identified. This post was published by Lantieri, from Franciacorta and it took 0.56% from all Franciacorta posts and 0.28% from all the posts examined. This post took 81 likes and 2 comments. As mentioned above, Lantieri has a tendency in their posts to underline and promote their services, related to their site. In the case of Champagne, in our research format, we can assume that their content strategy is that they don't need to publish Remunerative posts to gain attention because Champagne is already a product that does not require any remunerative approaches. Possibly, the same can be assumed in terms of Franciacorta companies, but Champagne has this approach on the regional level.

With regard to Entertaining posts, the difference between examined publications from Franciacorta (67 posts/37.2%) and Champagne (60 posts/33.3%) was 7 posts. If we look at the scale of the companies and their contributions in this category, we see that from the Champagne, producer examined companies, the majority of this type of posts were published by large-scale companies (58.3%). The remaining posts were distributed in the following way: 28.33% medium and 13.33% small companies. This indicator was different in the companies examined from Franciacorta. Half of these types of posts were published by small companies (50.8%), 35.8% by large ones, and 13.4% by medium companies. If we look in depth at these posts, here we can see how they are different, in the frame of this category. We can assume that small producers from Franciacorta, who are posting the most under this category, aim to get closer to their audience by posting memes,

team pictures with friendly captions, funny images of team members, etc. In the case of Champagne, Entertaining content is created to entertain the users with satisfying images, images of celebrities (case of Veuve Clicquot), quotes about wine, stories, or a series of different themes (case of Taittinger). Concerning likes and comments received for this category, Champagne was dominant here as well: 3942.48 likes and 24.27 comments on average, whereas companies from Franciacorta took 189.09 likes and 2.60 comments on average for the Entertaining subcategory. From both of the regions, the Entertaining category received the highest engagement among the others.

Concerning the Relational/Social subcategory, from the examined publications, 5 (2.9% of all examined posts from Champagne) posts were from Champagne and 8 (4.4% of all examined posts from Franciacorta) posts were from Franciacorta. If we look at the contribution of companies by their scale to this subcategory, we can see that in the case of Champagne, 40.0% are from medium-scale companies, and the remaining 60.0% are from small ones. In the case of Champagne, these posts were mostly about congratulations, while in the case of Franciacorta, these types of posts were congratulations, calls on events/exhibitions, and calls on social movement/charity. In the latter case, all these posts were published by small producers. We can assume that these posts aim to get closer to their audience, express their commitments/attitudes to some movements (posts of 1701 Franciacorta and Tenuta Martinelli), and calls about exhibitions serve to increase awareness toward their winery and entire region, which is more crucially important in their case, as Champagne has more worldwide popularity. In the case of Franciacorta, all 8 posts are published by small companies, under this category. Concerning likes and comments received, Champagne companies received for this category 263.60 likes and 8 comments on average, whereas Franciacorta companies received 42.75 likes and 1.75 comments on average.

**Table 4** exhibits the results of counting average likes and comments received. This is not a surprising result if we take into consideration the difference in popularity of large-scale companies (not only) and regions themselves, as well as the numbers of followers, because, for example, Veuve Clicquot has one of the highest numbers of followers among wines and spirits producer companies from all around the world on Instagram. In terms of average likes and comments received, examined companies from Champagne took 1963.21 likes and 19.71 comments on the average for the indicated posts, whereas Franciacorta took 204.84 likes and 2.61 comments on the average. The highest index of average likes and comments in the case of Champagne has Entertaining category, while in Franciacorta – Informative one. Possibly, in this result, fact that Veuve Clicquot received that high numbers of likes and comments plays a important role. Nevertheless, we can see what categories are more engagement receiving compared to others.

## 4.2. Multinomial Analysis of Posts

In this section we will discuss the results of the multinomial analysis conducted

**Table 4.** Average likes and comments per regions and functions of posts.

Regions and Functions	Responses and reactions	
	Average of likes	Average of Comments
Champagne	1963.21	19.71
Informative	1004.17	17.84
Remunerative	0.00	0.00
Entertaining	3942.98	24.27
Relational/Social	263.60	8.00
Franciacorta	204.84	2.61
Informative	228.65	2.68
Remunerative	81.00	2.00
Entertaining	189.09	2.60
Relational/Social	42.75	1.75
Grand Total	1084.03	11.16

for each winery in both regions. This analysis will offer a more in-depth understanding of the specific strategies and content approaches employed by each company.

Then, we will compare the wineries in Champagne and Franciacorta, highlighting both their similarities and differences in their social media content strategies. This will help us identify overarching trends in the industry.

Finally, we will then zoom in on the multinomial analysis, delving into the specific findings and implications of this analysis. This will shed light on the unique characteristics of each winery's approach within their respective regions.

The application of the analysis of Reach and Frequency, Cross tabulation, Chi-square tests and Factor Analysis gives us valid statistical correlations between the variables and the value of each variable to others.

#### **Franciacorta and Champagne—Multinomial Analysis Comparison**

In terms of posts analyzed by multinomial analysis, there were some differences and similarities between the examined publications from both regions.

##### *Authorial Intent*

Results, with regard to Authorial Intent, can be found in the following tables (**Table 5** and **Table 6**).

The largest subcategory for both regions, in the frame of our research, was Exhibitionist one: 66.1% of publications observed from Champagne and 70.6% of publications observed from Franciacorta. This subcategory was the major one (half or more than a half) for all the companies presented from Franciacorta. In the case of Champagne, only Taittinger had 30.0% of Exhibitionist posts from its content. Veuve Clicquot did not have more than a half but the main subcategory was the Exhibitionist (45.0%). These types of posts in Champagne were distributed almost equally but mainly it was published by medium and small enterprises.

**Table 5.** Results of analysis of Authorial Intent in numbers.

Regions and Companies	Types of Authorial Intents								Grand Total
	Advocative	Promotive	Exhibitionist	Expressive	Informative	Entertainment	Provocative/ Discrimination	Provocative/ Controversial	
Champagne	0	19	119	11	19	12	0	0	180
Pommery	0	3	15	1	0	1	0	0	20
Veuve Clicquot	0	8	9	1	2	0	0	0	20
Taittinger	0	0	6	3	1	10	0	0	20
Gosset	0	3	13	0	4	0	0	0	20
Bruno Pillard	0	0	14	2	3	1	0	0	20
Henriot	0	2	17	1	0	0	0	0	20
Cuperly	0	3	15	0	2	0	0	0	20
Soutiran	0	0	17	1	2	0	0	0	20
Veuve Cheurlin	0	0	13	2	5	0	0	0	20
Franciacorta	2	26	127	15	9	1	0	0	180
Bellavista	0	3	13	4	0	0	0	0	20
Berlucchi	0	2	16	1	1	0	0	0	20
Ca'del Bosco	0	0	16	0	4	0	0	0	20
Villa Franciacorta	0	3	16	1	0	0	0	0	20
Barone Pizzini	0	2	15	1	2	0	0	0	20
Lantieri	0	8	12	0	0	0	0	0	20
Franciacorta 1701	1	2	12	4	0	1	0	0	20
Tenuta Martinelli	1	2	11	4	2	0	0	0	20
Corte Fusia	0	4	16	0	0	0	0	0	20
Grand Total	2	45	246	26	28	13	0	0	

Possibly, this is because large-scale ones already have worldwide popularity and are concentrated on other types of content. In Franciacorta, the majority was published by large companies, but still, the posts were distributed almost equally here. Of all the posts examined in this paper, the majority, 68.33% were classified as Exhibitionist. In general, as all of these companies are businesses and are oriented to sell their products, it is not surprising that they want to show what are their products, advantages, history, approaches, belongings and therefore Exhibitionist subcategory has a high percentage among their posts. The difference is not very high but, we can assume that Franciacorta companies, presented in our paper, are trying a little bit more to exhibit their products, wineries, or any other belongings, approaches, or advantages. Possibly, it is because they are not as popular as their competitors from Champagne and Franciacorta does not have worldwide popularity as them—therefore they need more content like this to increase brand visibility and awareness.

**Table 6.** Results of analysis of Authorial Intent in percentages.

Regions and Companies	Types of Authorial Intents								Grand Total
	Advocative	Promotive	Exhibitionist	Expressive	Informative	Entertainment	Provocative/ Discrimination	Provocative/ Controversial	
Champagne	0.00%	10.56%	66.11%	6.11%	10.56%	6.67%	0.00%	0.00%	100.00%
Pommery	0.00%	15.00%	75.00%	5.00%	0.00%	5.00%	0.00%	0.00%	100.00%
Veuve Clicquot	0.00%	40.00%	45.00%	5.00%	10.00%	0.00%	0.00%	0.00%	100.00%
Taittinger	0.00%	0.00%	30.00%	15.00%	5.00%	50.00%	0.00%	0.00%	100.00%
Gosset	0.00%	15.00%	65.00%	0.00%	20.00%	0.00%	0.00%	0.00%	100.00%
Bruno Pillard	0.00%	0.00%	70.00%	10.00%	15.00%	5.00%	0.00%	0.00%	100.00%
Henriot	0.00%	10.00%	85.00%	5.00%	0.00%	0.00%	0.00%	0.00%	100.00%
Cuperly	0.00%	15.00%	75.00%	0.00%	10.00%	0.00%	0.00%	0.00%	100.00%
Soutiran	0.00%	0.00%	85.00%	5.00%	10.00%	0.00%	0.00%	0.00%	100.00%
Veuve Cheurlin	0.00%	0.00%	65.00%	10.00%	25.00%	0.00%	0.00%	0.00%	100.00%
Franciacorta	1.11%	14.44%	70.56%	8.33%	5.00%	0.56%	0.00%	0.00%	100.00%
Bellavista	0.00%	15.00%	65.00%	20.00%	0.00%	0.00%	0.00%	0.00%	100.00%
Berlucchi	0.00%	10.00%	80.00%	5.00%	5.00%	0.00%	0.00%	0.00%	100.00%
Ca'del Bosco	0.00%	0.00%	80.00%	0.00%	20.00%	0.00%	0.00%	0.00%	100.00%
Villa Franciacorta	0.00%	15.00%	80.00%	5.00%	0.00%	0.00%	0.00%	0.00%	100.00%
Barone Pizzini	0.00%	10.00%	75.00%	5.00%	10.00%	0.00%	0.00%	0.00%	100.00%
Lantieri	0.00%	40.00%	60.00%	0.00%	0.00%	0.00%	0.00%	0.00%	100.00%
Franciacorta 1701	5.00%	10.00%	60.00%	20.00%	0	5.00%	0.00%	0.00%	100.00%
Tenuta Martinelli	5.00%	10.00%	55.00%	20.00%	10.00%	0.00%	0.00%	0.00%	100.00%
Corte Fusia	0.00%	20.00%	80.00%	0.00%	0.00%	0.00%	0.00%	0.00%	100.00%
Grand Total	0.56%	412.50%	68.33%	7.22%	27.78%	3.61%	0.00%	0.00%	100.00%

Concerning the Promotive subcategory, 10.6% were identified as Promotive from the publications observed from Champagne producers, more than half of them were published by large producers. From the posts examined from Franciacorta, 14.4% were classified as Promotive. Half of them were published by medium-scale companies, as some of them are not only wineries but also have hotel or event services on their territory and they want to have sales in this direction as well. From the all posts observed, Promotive type publications were 12.5%. By this index, Promotive posts were the second largest subcategory for both regions. As mentioned above, all of these are commercial companies, and therefore in their “portfolio,” the Promotive subcategory is one of the largest. In the case of Champagne, large-scale companies had fewer Exhibitionist posts but possibly, they

compensate this approach with a relatively high percentage of Promotive posts – as they are conventional, selling-oriented companies that would like to catch the attention of vast audiences.

In terms of the Advocative subcategory, we have not identified any publications from the examined Champagne producer companies, whereas 2 posts were classified in this subcategory from the examined companies of Franciacorta: 1701 Franciacorta and Tenuta Martinelli, one post from each, both of them are small scale ones. This is 1.1% of posts examined from Franciacorta and 0.6% of the publications from both regions. By this index, this subcategory was the second scantest for Franciacorta and the scantest for Champagne. If we look at the content posted by small-scale producers from Franciacorta, maybe some individuals will have the impression that they are freer in their publications and have more funny, frank, and friendly communication than their competitors from Champagne, presented in this paper. As a result, possibly, they are also more courageous to promote and support any charity/social movement or organization than the other companies from highly regulated Champagne.

A share of 6.1% of publications, posted by Champagne companies observed in our research, was classified as Expressive, whereas the same indicator in the case of Franciacorta was 8.3%. In terms of distribution by scale, it was almost equal for the Champagne companies presented in this paper, while for Franciacorta, these types of posts were mostly published by small companies. Overall, this subcategory took 7.2% of all the posts observed from both regions. As mentioned above, we can assume that in some sense, small companies' content strategy was to create a self-image of honest, frank, friendly, and sincere brands, therefore they were trying to position themselves like that and establish their communication on emotions, and expressions, as a result, they had a relatively high percentage of Expressive posts.

A share of 10.6% of the posts published by companies from Champagne, presented in our research, were classified as Informative. The same indicator, in the case of Franciacorta, was less than half—5.0%. In the case of Champagne, 9 posts were published by small companies in this subcategory, while in Franciacorta, these types of posts were mostly posted by large ones (5 posts). Along with the Promotive subcategory, for the Champagne, it was the second largest subcategory after Exhibitionist one, while for Franciacorta, it was the third smallest. Overall, this subcategory took 7.78% of all posts observed. As wine is a complex product, it needs additional information to be more appreciated, therefore companies are providing it for this reason. Additionally, they publish these types of posts to increase awareness of their brand and history. Companies also publish some information about winemaking/viticulture in general, possibly, to make feel user that they are professionals and also share their knowledge (for example Veuve Chaurin, Ca'del Bosco, Gosset). As results show from our paper, companies observed from Champagne use more these types of posts than Franciacorta. This were information about wine and food pairing, winemaking and vineyard practices and

house histories. Possibly, Champagne companies try more to position as the professionals and knowledge providers.

With regard to Entertainment subcategory, the results were distributed in the following way: 6.7% of the posts observed from the Champagne companies were identified as Entertainment subcategory, while the same indicator in the case of Franciacorta was 0.6%. In the case of Champagne, 10 posts were published by large scale company Taittinger (50% of their posts were identified as Entertainment in terms of Authorial Intent), 1 by Pommery (large) and 1 by Bruno Paillard (medium). In the case of Franciacorta, we identified only 1 post, which was published by small scale company 1701 Franciacorta. Overall 3.61% were identified as Entertainment from all the posts observed. In this result, main contribution had Taittinger, which has a clear content strategy that concentrates on entertaining posts.

We could not identify any posts as Provocative/Discrimination or Provocative/Controversial, from all the posts observed in this paper. As we have already mentioned, these are commercial companies who try to sell their product and possibly don't want to engage with topics which may need these types of posts.

#### *Contextual Relationship*

In terms of contextual relationship, we can see the distribution of posts published by wineries from different regions in the following tables (**Table 7** and **Table 8**).

**Table 7.** Results of analysis of Contextual Relationship in numbers.

Regions and Companies	Count of Contextual Relationship		
	Minimal	Close	Transcendent
Champagne	32	101	47
Pommery	7	11	2
Veuve Clicquot	4	3	13
Taittinger	1	11	8
Gosset	2	15	3
Bruno Pillard	6	9	5
Henriot	6	10	4
Cuperly	3	14	3
Soutiran	0	12	8
Veuve Cheurlin	3	16	1
Franciacorta	27	104	49
Bellavista	9	3	8
Berlucchi	1	16	3
Ca' del Bosco	0	17	3
Villa Franciacorta	0	13	7

**Continued**

Barone Pizzini	0	8	12
Lantieri	3	13	4
Franciacorta 1701	4	11	5
Tenuta Martinelli	4	13	3
Corte Fusia	6	10	4
Grand Total	59	205	96

**Table 8.** Results of analysis of contextual relationship in percentages.

Regions and Companies	Count of Contextual Relationship		
	Minimal	Close	Transcendent
Champagne	17.78%	56.11%	26.11%
Pommery	35.00%	55.00%	10.00%
Veuve Clicquot	20.00%	15.00%	65.00%
Taittinger	5.00%	55.00%	40.00%
Gosset	10.00%	75.00%	15.00%
Bruno Pillard	30.00%	45.00%	25.00%
Henriot	30.00%	50.00%	20.00%
Cuperly	15.00%	70.00%	15.00%
Soutiran	0.00%	60.00%	40.00%
Veuve Cheurlin	15.00%	80.00%	5.00%
Franciacorta	15.00%	57.78%	27.22%
Bellavista	45.00%	15.00%	40.00%
Berlucchi	5.00%	80.00%	15.00%
Ca' del Bosco	0.00%	85.00%	15.00%
Villa Franciacorta	0.00%	65.00%	35.00%
Barone Pizzini	0.00%	40.00%	60.00%
Lantieri	15.00%	65.00%	20.00%
Franciacorta 1701	20.00%	55.00%	25.00%
Tenuta Martinelli	20.00%	65.00%	15.00%
Corte Fusia	30.00%	50.00%	20.00%
Grand Total	16.39%	56.94%	26.67%

The majority of posts observed in this paper from all the companies, with regard to Contextual Relationship, were considered Close (56.9%). In the case of each region, the difference was very low. From the posts of Champagne companies, this indicator was 56.1% and from Franciacorta 57.78%. Mainly, in Champagne, these

types of posts were published by small companies, while in Franciacorta these types of posts were distributed almost equally. Possibly, in Franciacorta, all types of companies are trying to have posts where the literal meanings of the caption and the image overlap considerably—these were publications mainly with wine, winery/vineyard images with descriptions. This was the strategy of the small producers from Champagne who were trying to give accurate and close descriptions of their posted images—maybe because they didn't want to “lose the chance” to increase the awareness and trust of their winery with this approach as their aim in most cases is to give information.

A share of 26.1% of the posts published by Champagne companies and observed in our research, were identified as Transcendent by Contextual Relationship. The same indicator for Franciacorta was 27.2%, therefore the difference was very low. Mainly, in the case of Champagne, these types of posts were published by large companies, while in Franciacorta—medium-scale ones. Small-scale ones published 12 posts as Transcendent in each region. Overall, 26.7% were identified as Transcendent from all the companies observed, with regard to Contextual Relationship. This was the second largest subcategory from both regions because in some posts all the companies wanted to enlarge information and description of their images—this was the case in terms of wine characteristics, company stories, team members, and approaches. All companies want in some sense to increase awareness and therefore these types of posts are essential—in our paper, this was mainly the case for medium-scale companies from Franciacorta and large-scale ones from Champagne.

With regard to Minimal Contextual Relationship, the distribution was in the following way: 17.8% was identified as Minimal from the posts examined in this research from Champagne, whereas the same indicator from Franciacorta was 15.0%. In the case of Champagne, these types of posts were mostly published by medium and large-scale wineries, while in Franciacorta by small-scale ones. In total, 16.9% were identified as Minimal from all the posts observed. Possibly, this was the result because small-scale companies in Franciacorta used many posts as entertaining ones, with very short captions, while this was the case in Champagne—by the large-scale ones.

#### *Semiotic Relationship*

With regard to the Semiotic Relationship, from **Table 9** and **Table 10**, we can see that from the posts published by Champagne companies and observed in this paper, 43.9% were identified as Additive and Parallel each. The remaining 12.2% were classified as Divergent. In the case of Franciacorta, 47.8% of their posts were grouped as Additive and 42.8% as Parallel. The remaining 9.4% were classified as Divergent. From Champagne companies, in the Divergent subcategory, posts were published by medium-scale companies, while in Franciacorta by large-scale ones. With regard to the Additive subcategory, posts were published mainly by large-scale companies in Champagne and in Franciacorta medium, whereas in the Parallel subcategory, most of the posts were published by small-scale companies.

**Table 9.** Results of analysis of Semiotic Relationship in numbers.

Regions and Companies	Count of Semiotic Relationship		
	Divergent	Additive	Parallel
Champagne	22	79	79
Pommery	2	8	10
Veuve Clicquot	4	14	2
Taittinger	1	10	9
Gosset	2	13	5
Bruno Pillard	7	5	8
Henriot	4	8	8
Cuperly	0	3	17
Soutiran	0	13	7
Veuve Cheurlin	2	5	13
Franciacorta	17	86	77
Bellavista	8	12	0
Berlucchi	1	12	7
Ca'del Bosco	0	5	15
Villa Franciacorta	0	12	8
Barone Pizzini	0	15	5
Lantieri	2	8	10
Franciacorta 1701	2	8	10
Tenuta Martinelli	2	4	14
Corte Fusia	2	10	8
Grand Total	39	165	156

Basically, companies from both regions were trying to add value to their products and brands, therefore they had a high amount of posts grouped as Additive. Mostly, this was the aim in the case of large-scale companies from Champagne and medium-scale companies from Franciacorta, where we can assume that they were the most selling-oriented in their content strategy, in these types of posts.

In terms of Parallel posts, from both of the regions, these types of publications were posted by small-scale companies—these were mostly the posts for describing production/event processes—examples of simple communication.

Distribution of Divergent posts was equal among small-scale companies from Franciacorta. These were funny and entertaining posts, a result of their communication style. The highest percentage of Divergent posts had Bellavista, who had a pronounced strategy in this case—posting some satisfying images with non-directly related quotes or phrases (as assumed above, to catch the attention of the vast audience with those images and quotes).

**Table 10.** Results of analysis of Semiotic Relationship in percentages.

Regions and Companies	Count of Semiotic Relationship		
	Divergent	Additive	Parallel
Champagne	12.22%	43.89%	43.89%
Pommery	10.00%	40.00%	50.00%
Veuve Clicquot	20.00%	70.00%	10.00%
Taittinger	5.00%	50.00%	45.00%
Gosset	10.00%	65.00%	25.00%
Bruno Pillard	35.00%	25.00%	40.00%
Henriot	20.00%	40.00%	40.00%
Cuperly	0.00%	15.00%	85.00%
Soutiran	0.00%	65.00 %	35.00%
Veuve Cheurlin	10.00%	25.00%	65.00%
Franciacorta	9.44%	47.78%	42.78%
Bellavista	40.00%	60.00%	0.00%
Berlucchi	5.00%	60.00%	35.00%
Ca'del Bosco	0.00%	25.00%	75.00%
Villa Franciacorta	0.00%	60,00%	40.00%
Barone Pizzini	0.00%	75.00%	25.00%
Lantieri	10.00%	40.00%	50.00%
Franciacorta 1701	10.00%	40.00%	50.00%
Tenuta Martinelli	10.00%	30.00%	70.00%
Corte Fusia	10.00%	50.00%	40.00%
Grand Total	10.83%	45.83%	43.33%

Overall, from both regions and all the observed posts, the distribution of publications was in the following way: 10.8% Divergent; 45.8% Additive; 43.3% Parallel.

## 5. Conclusion

With regard to the functional attributes of posts, our findings suggest that there are no substantial disparities and differences between the two regions. Furthermore, the distribution of posts in both regions drops into a similar pattern, categorizing them into the following order, from most prevalent to least: Informative, Entertaining, Relational/Social, and Remunerative. Notably, variations in the functions of posts become more pronounced when we consider the posting patterns of individual companies, a matter we will delve into in subsequent sections. Additionally, we have compiled data on the number of likes and comments received for each type of post, a topic we will expound upon in the following para-

graphs.

The predominant category across both regions is the 'Informative' type of posts, with the majority of content falling within this category. This suggests that the content strategies of both regions are primarily centered on imparting information to their audience, encompassing details about their products, approaches, team, brand, and terroir. The overarching goal appears to be the enhancement of awareness and trust in their respective companies. However, a notable distinction emerges in the distribution of posts when examined through the lens of company scale. In the case of Champagne, Informative posts were primarily published by small companies, followed by medium and large companies, respectively. Conversely, in Franciacorta, these types of posts were predominantly published by medium-scale companies, followed by large and small ones, respectively. This variation can be attributed to differing approaches and strategies adopted by wineries in these regions. In Champagne, small companies seem to focus on conveying information to their customers about the uniqueness of their terroir, team, approaches, philosophy, and winemaking/vineyard practices. Their intent may be to position themselves as artisan winemakers, emphasizing the quality of each bottle and setting themselves apart from large-scale, highly renowned producers. They also aim to demonstrate their professionalism and foster trust and awareness in their brands. In contrast, in Franciacorta, medium-scale companies are the primary publishers of Informative posts. Some of these companies are not exclusively wine producers; they also offer event hosting or hotel services. Their posts often contain information about their estate, products, and services. To some users, these details might appear sales-oriented. Large-scale companies in Franciacorta provide extensive information about their company, events, winemaking practices, and products. This approach suggests that these companies aspire to demonstrate their professionalism and the high quality of their products, akin to their colossal competitors in Champagne. Unlike Champagne, where large-scale companies already enjoy global visibility and trust, large-scale producers in Franciacorta seem to strive to establish themselves in the market. As for small-scale producers in Franciacorta, it appears they place less emphasis on Informative posts and instead utilize Entertaining posts, featuring friendly images and captions. Their aim is likely to forge a closer connection with their audience, cultivate a sense of community, and portray themselves as honest, artisanal, small-scale producers.

The second most prominent category pertaining to the Functions of posts in both regions is 'Entertaining.' Given that Instagram is a platform primarily sought out for visually satisfying and entertaining content, companies aim to provide such posts to capture the attention of users. Notably, certain companies, like Taittinger, adopt a clearly defined content strategy, predominantly focusing on Entertaining posts. Their objective is to attract engagement from a broader audience, extending beyond just wine enthusiasts and connoisseurs, with the aim of increasing brand awareness, trust, and visibility in a wide-ranging demographic.

This approach is particularly prominent among large-scale companies, mainly hailing from Champagne, that operate on a global scale. There is a variance in the distribution of Entertaining posts based on company scale in the two regions. In Champagne, Entertaining posts are primarily published by large-scale companies, followed by medium and small companies, respectively. Large-scale companies in Champagne regard Instagram as a platform where visual aesthetics hold paramount importance. They strive to entertain users through captivating imagery of their estates, wines, events, and assets, resulting in high levels of user engagement.

Conversely, the scenario in Franciacorta differs. Despite Bellavista's emphasis on Entertaining content, small-scale companies in Franciacorta predominantly publish these types of posts. The nature of Entertaining content in Franciacorta differs from that in Champagne, encompassing posts about team members, memes, and events. This suggests that the intent behind Entertaining posts varies between small-scale producers in Franciacorta and large-scale companies in Champagne. It is plausible that small-scale Franciacorta producers employ this content to entertain their users and foster a closer connection with their audience, creating the perception that they personally know each consumer of their wines.

Medium-scale producers in Franciacorta publish fewer Entertaining posts, as previously mentioned, their content is structured differently and has a sales-oriented focus. In the case of Champagne, small-scale companies primarily concentrate on providing information, sharing knowledge, and cultivating a professional brand image.

Regarding 'Relational/Social' posts, this category ranks third in size in both regions. These posts are predominantly shared by small-scale companies in both Franciacorta and Champagne. In Franciacorta, such content includes posts related to the promotion or support of charitable and social movements, alongside letters of congratulations. In Champagne, these posts primarily comprise letters of congratulations on specific holidays and festivities.

It is conceivable that Franciacorta producers, especially those in the small-scale category, have more flexibility in their content strategies and exhibit a more open and unrestrained vision. This potentially allows them to engage in the promotion or support of various movements or events. Conversely, the Champagne region may have more regulated activities in this regard. Furthermore, as mentioned earlier, small-scale Franciacorta wineries tend to employ a more friendly, honest, and candid communication style with their target audience, which may account for the increased prevalence of Relational/Social content in their posts.

With regard to the Remunerative category, we obtained only one post and it was published by a medium-scale Franciacorta producer. In general, we can assume that both these region representatives are considered quality producers whose products are intended to be consumed on special occasions. We can also assume that Champagne producers consider that they do not need remunerative posts, they produce products that have value in itself and do not need to be "pushed" in this way—the user should "seek" to get their products—this could be

the positioning strategy of some producers. This can be the case in the majority of Franciacorta producers as well but to a lesser extent, as in communication of medium-scale producers of Franciacorta, presented in our research, we could read selling oriented pathos—emphasizing their services and products in this way.

The analysis of the number of followers for companies in Champagne and Franciacorta reveals a significant difference, with Champagne producers, especially Veuve Clicquot, boasting a larger number of followers in comparison to their Franciacorta counterparts. Consequently, Champagne as a region garners a higher average number of likes for each category of Function of posts. Notably, Champagne stands out with a higher number of likes and comments for Entertaining posts, while Franciacorta excels in the Informative category.

In the aggregate, combining the results from both regions, it becomes evident that the highest level of engagement (measured by the average number of likes and comments) is achieved for the Entertaining category. This suggests that Entertaining posts tend to receive the most likes and comments, potentially explaining why some companies choose to orient their content strategy toward such posts on Instagram. This approach aligns well with the inherent nature of Instagram, primarily considered a platform for entertainment and visual satisfaction, which may render this strategy more successful on this platform compared to others. It is worth mentioning that in the case of Franciacorta, Informative posts received relatively high index of average likes and comments compared to Entertaining one (Table 10). This can have several reasons, as they provide information with different manner from Champagne and this approach receives more likes or their followers prefer these types of content, or these informative posts contained also entertaining elements.

However, it is essential to consider the specific dynamics at play within Instagram. While Entertaining posts receive high levels of engagement on average, the presence of standout performers, like Veuve Clicquot, which garners exceptionally high numbers of likes and comments, can significantly impact the overall results. In certain cases, companies may receive more engagement in the category that they post most frequently, while others may garner more engagement in a different category. This variance in outcomes could be influenced by factors such as the quality of imagery, the timeliness of content, and brand visibility.

### Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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