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Complex field-positions and non-imitation: Pioneers, strangers, and insulars in australian fine-wine

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Abstract. This paper studies how complex field-positions, characterized by combinations of structural and cultural mechanisms, are associated with the non-imitation of dominant field-level practices. Theoretically, the notion of complex field-position complements prior institutional research on field-positions and non-imitation, which focuses primarily on structural mechanisms. Our empirical study looks at 62 Australian fine-wines, using qualitative comparative analysis (QCA) to identify combinations of structural and cultural mechanisms associated with the non-imitation of Penfolds Grange, a role model in the Australian fine-wine field. We find three distinct complex field-positions—pioneers, strangers, and insulars—which occurred at different moments in the history of this field. We build on these findings to discuss the importance of complex field-positions as sources of positional opportunities, and their role in the development and persistence of diversity in organizational fields.

Keywords: Institutional theory, non-imitation, field-position, QCA, wine industry.

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INTRODUCTION

In recent years, non-imitation has attracted wide interest among institutional researchers. Non-imitation research typically examines how organizations respond to institutional pressures by only partially adopting—or even fully rejecting—the prescriptions and practices present in an organizational field (Bromley, Hwang, & Powell, 2013). Conceptually, non-imitation has been studied from various perspectives, including non-conformity, defiance, resistance, and innovation. Non-imitation is theoretically puzzling because it runs against a large body of institutional research that argues adhering to field prescriptions is critical for visibility, legitimacy, and ultimately survival (e.g., Deephouse, 1999; DiMaggio & Powell, 1983; Zuckerman, 1999). Understanding non-imitation is necessary for explaining diversity in institutionalized fields and has practical relevance for a broad range of domains, including creative industries, entrepreneurship, and innovation.

Earlier institutional research on non-imitation emphasized the concept of "field-position," defined as an organization's location within a field (Greenwood, Raynard, Kodeih, Micelotta, & Lounsbury, 2011: 23). Conceptually, "field-position" refers to both the social embeddedness of field-actors and to their status in a field's organizational hierarchy, and relates to structural and cultural mechanisms (Dacin, Ventresca, & Bea,

1999; Granovetter, 1985). Here, we define "complex" field-positions as those combining structural and cultural embeddedness, as field members operate in a web of relations and shared understandings (Strang and Soule, 1998). Some studies linking non-imitation and field-position (e.g., Powell, 1991) highlighted both structural and cultural mechanisms, but most empirical research focused on structural dimensions alone—e.g., a large body of social-network related studies discussing central, marginal, and outside field-actors (Phillips & Zuckerman, 2001). More recently, the work on institutional logics began re-equilibrating the overly structural focus in the literature by emphasizing cultural mechanisms (Lee & Lounsbury, 2015; Marquis & Lounsbury, 2007), yet the structural and cultural mechanisms underlying field-positions still tend to be studied separately (for a notable exception, see Korff, Oberg, & Powell, 2015). However, by separating structural and cultural mechanisms, research cannot reap the full potential of the initial field-position concept, and its explanatory power remains fragile. This paper sets out to advance our understanding of field-positions by studying non-imitation in relation to the interplay of structural and cultural mechanisms, and by developing a typology of complex field-positions associated with non-imitation.

To analyze the interplay of mechanisms composing complex field-positions, we study the Australian fine-wine field, which emerged since the 1950s around an exemplary product. The historical development of Australian fine-wine as an organizational field is strongly linked to the success of Penfolds Grange, a wine widely acclaimed as an iconic product and role model in the field (Byron & Ashenfelter, 1995). Developed by Penfolds, a key Australian wine producer, Grange's exemplarity was based on its initial connection to exemplary practices imported from Bordeaux, then the world's leading quality-wine region. Grange's exemplarity was reinforced by its numerous prestigious distinctions, celebration by powerful local and international audiences, unprecedented price, and alignment with the brand logic dominant in Australian winemaking. Grange's successful practices set the standard for professional winemaking in Australia, as the fine-wine field professionalized, with literally hundreds of entrepreneurs entering the field from the 1970s onwards, shaping it as a creative industry (Croidieu, Rüling, & Boutinot, 2016). However, although Grange influenced generations of winemakers to imitate its practices (Clarke, 2004), many Australian fine-wine-producers in fact did not follow Grange's footsteps, but decided to deviate from its successful template. Actors in the fine-wine field thus faced the choice of imitating or deviating from Grange's practices. The latter choice—in the presence of an exemplary role model—makes our empirical setting attractive for studying the dynamics of non-imitation.

Our study focuses on non-imitators of Grange and explores the structural and cultural mechanisms characterizing their field-positions. For each of a sample of 62 fine-wines comparable to Grange, we documented core aspects of viticulture, winemaking, and commercialization by documenting eight wine-production practices, so assessing the degree of non-imitation. We also collected information on the relevant to capture their complex field-positions related to three structural and two cultural mechanisms highlighted in previous research. We used QCA to analyze the configurations of structural and cultural mechanisms associated with non-imitation (Ragin, 2008). Thus, we followed prior work employing QCA as a research approach for developing typologies based on the combination of mechanisms (Fiss, 2011).

Our analysis yielded three complex field-positions associated with non-imitation in the Australian fine-wine field—pioneers, strangers, and insulars—which differ in how they combine structural and cultural

mechanisms. Our study contributes to institutional literature on non-imitation by showing how non-imitators cluster around distinct field-positions combining structural and cultural mechanisms.

THEORETICAL BACKGROUND

We must first define several key concepts. In institutional theory, fields are understood to consist of "those organizations that, in the aggregate, constitute a recognized area of institutional life" and that share a "mutual awareness among participants in a set of organizations" (DiMaggio & Powell, 1983: 148). Field-members include producers, regulators, professional communities, and external audiences (e.g., the media, intermediaries, and critics) (Baum & Powell, 1995). In uncertain/ambiguous situations, the interaction among field-members shapes their perception of what is appropriate; over time, members of an organizational field come to rely on sets of institutionalized practices to conduct their operations. These practices function as "activity patterns across actors that are infused with broader meaning and provide tools for ordering social life and activity" (Lounsbury & Crumley, 2007: 995); they are stable and shared among field-members, and reflect more-general prescriptions. In this study, we examine the types of field members, whose practices deviate from prevalent norms.

FIELD-POSITIONS AND IMITATION

Imitation has been well researched and theorized. Institutional theory explains how practices become institutionalized within fields as they are imitated and diffused by field-members (DiMaggio & Powell, 1983). Imitating a practice implies adopting and replicating it by conforming to a related prescription. The overall field-level diffusion of practices occurs in two stages (Strang & Meyer, 1993; Strang & Soule, 1998): first, a new practice is introduced in a field, by an external or internal source; second, the practice prevails as structural and cultural mechanisms of institutionalization unfold. This standard account of the diffusion of practices has attracted wide scholarly attention (Lounsbury & Crumley, 2007; Smets, Morris, & Greenwood, 2012) and gained broad empirical support, primarily through quantitative diffusion studies (e.g., Greenwood & Meyer, 2008; Greenwood, Oliver, Sahlin & Suddaby, 2008; Heugens & Lander, 2009; Scott, 2008).

Diffusion relies on dominant prescriptions when a new practice is introduced. These prescriptions are pivotal in shaping the practice to be institutionalized. They are typically set by acclaimed, successful, high-status actors, who theorize, evangelize, or promote practices gaining exemplarity through positive evaluation by recognized audiences (Greenwood, Suddaby, & Hinings, 2002; Jones & Massa, 2013; Rao, Monin, & Durand, 2003; Strang & Meyer, 1993). Exemplary high-status actors serve as role models for other field-members who scrutinize and imitate their practices, particularly when uncertainty and ambiguity are high, as in emerging fields (Aldrich & Fiol, 1994; Stinchcombe, 1965).

Both structural and cultural mechanisms contribute to the prevalence of practices and their diffusion to an increasing number of field-actors.[1] Structural mechanisms involve the relational embeddedness of an organization with other organizations in a field (Dacin, et al., 1999; Strang & Soule, 1998). Structurally, diffusion occurs through proximity and

1. Our distinction between structural and builds on longstanding institutional studies of diffusion and imitation, which used these concepts to organize a dense and prolific literature (Strang & Soule, 1998). Their use in our study does not embrace the concepts of "structure" and "culture" to the full extent in which they received attention in the social sciences.

connectedness; it takes place between structurally equivalent organizations, as these tend to scrutinize each other more intensely (DiMaggio & Powell, 1983). Time since new-practice introduction constitutes an additional structural mechanism. Because the prevalence of prescriptions and practices is based on pre-existing structural ties, institutionalization pressures grow over time for actors not yet imitating them. Therefore, late entrants to a field face stronger pressure to imitate than earlier entrants (Tolbert & Zucker, 1983). Cultural mechanisms, meanwhile, refer to "the ways shared understandings and meanings come to give form to organizational activity" (Dacin, et al., 1999: 328). A first cultural mechanism involves professionalization dynamics, in which field-actors (e.g., professional associations) set cultural norms and gain control over prescribed practices (Hwang & Powell, 2009; Lounsbury, 2007). A second cultural mechanism entails collective logics that unfold when field-actors share beliefs and understandings about the appropriateness of prescriptions and practices (Thornton, Ocasio, & Lounsbury, 2012).

Taken together, structural and cultural mechanisms account for the imitation of some practices over others. Combinations of structural and cultural mechanisms produce an organization's field-position as its social location relative to other organizations within a field (Greenwood, et al., 2011: 23). Rooted in the work of Pierre Bourdieu (Bourdieu, 1985; Friedland, 2009), this line of research emphasizes structural and cultural networks of social relations in which actors are located. In institutional theory, the idea of field-position has been employed on both individual (Battilana, 2006, 2011; Battilana, Leca, & Boxenbaum, 2009; Maguire, Hardy, & Lawrence, 2004) and organizational levels (Dorado, 2005; Fligstein & McAdam, 2012). Here, we focus on field-positions at the organizational level and understand field-positions as positional opportunities and constraints shaped and bent to facilitate field-actors' initiatives (Sgourev, 2013).

FIELD-POSITIONS AND NON-IMITATION

From now on, we focus on non-imitation, our aim being to understand how various field-position types are associated with non-imitation, the study of which remains scant and fragmented. Conceptually, non-imitation can be defined as an organizational response that does not conform to prevailing field prescriptions, resulting in full or partial rejection of the associated practices. Understanding non-imitation matters—especially in settings such as creative industries, in which non-conformity and diversity can underpin performance. The question of how field-actors can appear authentic and conform to most rules of a dominant genre most of the time (Peterson, 2005), while simultaneously establishing their distinctiveness, is central in creative fields (Becker, 1982). This also matters for entrepreneurs, who regularly deviate from established norms and prescriptions as they innovate (Hwang & Powell, 2005; Ruef & Lounsbury, 2007; Schumpeter, 1934); some voices even call for broader recognition of non-conformists' role in societal development (Becker, 1963; Grant, 2016).

From an institutional-theory perspective, non-imitation within institutionalized fields constitutes a puzzle through contradicting the well-established theoretical assumptions outlined above. More generally, non-imitation raises issues of agency and of field-actors' ability to depart from prevailing prescriptions (Deephouse, 1999; Navis & Glynn, 2010), even when deviance is sanctioned (Zuckerman, 1999).

Non-imitation is not a well-established concept, but can be meaningfully connected to various other perspectives that are rooted in institutional theory and raise the same theoretical issue of understanding what combinations of structural and cultural mechanisms are associated with deviance from prevailing practices. Oliver (1991) initiated this stream of research by identifying various organizational responses to institutional pressures—ranging from acquiescence, compromise, and avoidance to defiance and active manipulation of institutions. Some studies have conceptualized non-imitation as a form of resistance to dominant institutional pressures (e.g., Jonsson, 2009; Marquis & Lounsbury, 2007), whereas others have addressed non-imitation in terms of the optimal distinctiveness of innovations promoted by institutional entrepreneurs (e.g., Alvarez, Mazza, Pedersen, & Svejenova, 2005; Maguire, et al., 2004). Other studies have focused on the diversity of institutionalized practices in fields (e.g., Ansari, Fiss, & Zajac, 2010; Fiss, Kennedy, & Davis, 2012; Fiss & Zajac, 2004; Jonsson & Regner, 2009; Kennedy & Fiss, 2009; Lounsbury, 2001; Powell, 1991), or have addressed successful and exemplary practices not broadly imitated (Colyvas & Jonsson, 2011; Croidieu & Monin, 2010; Negro, Hannan, & Rao, 2011; Washington & Ventresca, 2004).

Taken together, these prior studies of non-imitation point to central, marginal, and outsider positions as the three main field-position types associated with non-imitation. Central field-actors are "distinguished by their visibility, status, resources, usually their size, and the media attention that they receive" (Greenwood, et al., 2011: 24). The autocorrelation of power, prestige, and resources locates central actors at the top of organizational-field hierarchies (Stinchcombe, 1968); in network terms, this position is captured by the concept of centrality. As studies of exemplary chefs (Rao, et al., 2003), dominant accounting firms (Greenwood & Suddaby, 2006), and large wineries (Swaminathan, 2001) illustrate, a central position can allow field-actors to deviate from prevailing practices. Located at the periphery of fields, marginal actors are smaller, less prestigious field-members who are less scrutinized, and often sit at the lower end of the status hierarchy. Whereas central actors tend to deviate to differentiate, non-imitation by marginal actors can be more disruptive to organizational fields, as they may seek to challenge an established field order (Phillips & Zuckerman, 2001). Although marginal actors' position seems weak, they can successfully sustain non-imitation by engaging in brokerage among disconnected fields (Leblebici, Salancik, Copay, & King, 1991). Finally, outsiders—less connected to other field-actors—are also less exposed to prevailing prescriptions (Coleman, 1988). For instance, Simons and Roberts (2008) demonstrated that outsiders coming from the United States into the Israeli wine industry were more likely to deviate from prevailing practices by promoting new organizational forms and marketing deviant products.

TOWARD UNDERSTANDING COMPLEX FIELD-POSITIONS AND NON-IMITATION

As our examples suggest, extant institutional research on non-imitation focuses primarily on structural mechanisms and not on the combination of structural and cultural factors. First, as argued above, the field concept in institutional theory originally relies on both structural *and* cultural mechanisms of institutionalization. Its one-sided structural emphasis in prior research therefore ignores key insights from field theory (Powell, 1991). More specifically, the neglect of cultural dimensions results

in under-embedding organizations in fields and in an incomplete assessment of field influence on non-imitation. Addressing this shortcoming allows better capture of the intricate and complex ways in which embedded organizations are shaped by field dynamics (Greenwood, et al., 2011; Vedres & Stark, 2010). Second, due to its limited structural assumptions, the dominant focus on structural dimensions also leads to unexplained variations in predicting the (non-)imitation outcomes associated with a specific field-position. For example, studies on central actors highlight that incumbents can both discourage non-imitation and—conversely—lead change (Greenwood & Suddaby, 2006). Similarly, studies emphasize that some marginal actors can (radically) deviate, whereas most peripheral actors follow dominant prescriptions (Phillips & Zuckerman, 2001), although all tend to lack resources and are not in the best position for non-imitation (Sgourev, 2013). Finally, the established concept of the outsider position also appears to lack conceptual accuracy because it emphasizes actors' origins rather than current field-positions and embeddedness.

These problems in the assumptions and predictions of previous research on field-positions and non-imitation warrant further exploration of the interplay of structural and cultural mechanisms that define complex field-positions. This builds upon and expands recent work that associates innovation and radical change with specific, complex field-positions that have been variably characterized as interstitial positions (Furnari, 2014); positional opportunities (Johnson & Powell, 2015; Sgourev, 2013); open elites, amphibious entrepreneurs, and anchor tenants (Padgett & Powell, 2012); and cultural elites and avant-garde positions (Lena & Peterson, 2008). In his work on the creative and art worlds, Becker (1982) highlighted four distinct positions: integrated professionals, who are full field-members; mavericks, who leave a field to explore new territory beyond its traditional frontiers; folk artists, who live almost entirely outside the field; and naïve artists, who start outside a field and move in as they gain recognition by field-members. Here, we reflect these perspectives and propose general insights into the interrelation of the structural and cultural dimensions of field-positions, and their association with non-imitation.

METHODS

We study field-positions and non-imitation in the context of the Australian fine-wine field from the 1950s onwards. This field is appropriate for our inquiry because fine-wine—as a creative field encouraging both differentiation from and conformity to established genres (Beverland, 2005)—rewards imitation and non-imitation. Second, since emerging in the 1950s, Australian fine-wine has been characterized by one highly successful and exemplary product, Penfolds Grange. This wine has played a dominant role in the development of the field, and has defined norms and prescriptions by becoming highly visible and celebrated: having set a standard, Grange could be expected to have triggered imitation during our window of observation.

We collected and analyzed firm- and product-level data on producers that entered the fine-wine field at different times. Our data analysis used QCA to identify types of complex field-positions consistently associated with non-imitation. This research method is increasingly employed in organization and management studies, and is particularly suited to researching configurations of multiple factors in interaction (Fiss, 2007).

RESEARCH SETTING

Australian winemaking began in the 18th century. Until the mid-20th century, it was characterized by the mass production of cheap port-styles wines for export (Osmond & Anderson, 1998) and by the dominance of large firms favoring the development of strong brands. Since the 1940s, demand in Australia's main export markets shifted from fortified to higher-quality table wines, triggering growing emphasis on domestic consumption and wine quality. The overall transformation of the industry since the 1940s was initially spearheaded by large wine-producers in South Australia, the traditional center of Australian winemaking. This professionalization of winemaking practices was supported by academic institutions (e.g., Roseworthy Agricultural College, the most prestigious professional Australian higher-education institution in winemaking, which began full-time scientific education of enologists in 1936—Allen, 2012) and by the creation of strong professional organizations (e.g. the Australian Wine Research Institute in 1955; Australian Wine Board in 1965; and Australian Society of Viticulture and Oenology in 1980). Since the 1970s, the transformation of the Australian wine industry was also marked by a strong founding wave of new wineries, predominantly small "boutique" firms; this trend accelerated in the 1980s. Between 1970 and 1990, almost 560 new wineries were created in Australia: an almost-tenfold increase on the previous two decades (1950–1970), when only 60 new wineries emerged (Major, 2015).

Central to this overall development, Grange came to symbolize the new high-quality focus and prestige achieved by Australian wines. It was the first to gain exceptional national and international acclaim for its Bordeaux-inspired focus on high quality (Croidieu, et al., 2016). Grange was created in 1951 by Penfolds winemaker Max Schubert. After several weeks in Bordeaux learning about winemaking practices, Schubert convinced his managers to invest in producing an Australian wine of comparable quality and aging potential (Hooke, 1994). Initially criticized by managers because of its unusual taste, Grange rapidly rose to fame after winning a gold medal at a national wine-show in 1962—followed by 28 trophies and 144 medals (26 gold, 76 silver, and 42 bronze) in its first two decades (Hooke, 1994: 84). Schubert received the 1988 "Man of the Year" award in the U.K.'s *Decanter* magazine, and Grange obtained international distinctions—including "Red Wine of the Year 1995" in the U.S.'s *Wine Spectator* magazine—and was acclaimed as one of the "Top 12 wines of the 20th century" (Suckling, 1999). Grange's auction prices remain unmatched by any other Australian wine, with 1951 vintage selling at up to AUD50,000 per bottle. As first and most internationally successful Australian fine-wine (e.g., Byron & Ashenfelter, 1995; Robinson, 2006), Grange has been hailed by critics and wine writers as the uncontested leader of the Australian "fine-wine revolution" (Johnson, 2000) and "an Australian icon," created by a "national hero" (Hooke, 1994) who "inspired generations of Australians with the belief that they can equal the world's finest" (Clarke, 2004: 22).

Adopting the Bordeaux practice of selecting the best grapes from multiple vineyards for producing highest-quality wine, Schubert decided to source the best-quality Shiraz grapes—then the most distinctive high-quality grape variety cultivated in Australia—from vineyards spread over several regions in the country. In terms of winemaking practices, he developed aerobic fermentation and used new, Bordeaux-style *barrique*-shaped oak barrels and prolonged barrel maturation to produce a unique, extremely concentrated, and slow-aging wine, which required several years of bottle maturation before being sold.

SAMPLE AND DATA COLLECTION

We built a sample of Australian fine-wines that were the closest possible to Grange in recognition and prestige, and hence both at risk and capable. We used three established sources that rank Australian fine-wines: Langton's wine classification, compiled by the leading Australian wine auction house; wine ratings published by James Halliday, the most prominent Australian wine critic; and scores by the influential U.S. critic Robert Parker. We used three sources in order to include a wide range of wines and to avoid biases related to the idiosyncratic preferences of a single source.

Our initial sample was based on all five Langton's classifications published since 1990; it included all wines evaluated by Halliday since 2000, and Australian wines rated by Parker since 1994. From this initial pool, we selected red wines mentioned in the respective top categories ("exceptional" or "outstanding") of at least two of the three classifications. This yielded 92 wines, from which we then excluded Grange and all other Penfolds wines. For wineries with multiple wines in this selection, we retained only the wine created first, in order to avoid biases related to diversification and within-organization differentiation; this yielded a final sample of 62 wines (Table A1 in the Appendix).

We collected detailed and organization-level data for all 62 wines in the sample. The *product-level* dataset covered wine-production practices characteristic of Grange. We used these data to assess to what degree a given wine represented an instance of non-imitation of Grange. The data on production practices were collected in 2013 for the most recent commercially available vintage of each wine, using winery websites, reports from wine critics, review and auction websites, and (in some instances) email exchange with producers. The *firm-level* dataset enabled us to assess characteristics of the field-positions held by the wineries represented in the sample. We collected firm-level data from various sources, including winery websites and brochures, books about Australian wine, winemaker biographies, and reviews of Australian wine-producers published by Langton's (www.langtons.com.au).

RESEARCH APPROACH

Following our research aim to develop a typology of field-positions associated with non-imitation, we used QCA, a method that facilitates study of how an outcome relates to *configurations* of multiple conditions (Fiss, 2007; Schneider & Wagemann, 2012), and that is particularly appropriate for identifying and theorizing "configurations of attributes resembling overall types" (Fiss, 2011: 402). From its origin in comparative political science (Ragin, 2000; 2008), QCA recently gained considerable traction in organization and management research (e.g., Bell, Filatotchev, & Aguilera, 2014; Bromley, et al., 2013; Crilly, Zollo, & Hansen, 2012; Crowley, 2012; Grandori & Furnari, 2008; Misangyi & Acharya, 2014). However, as QCA is still developing, we first introduce some of the basic principles underlying this approach.

QCA is a qualitative, case-based method (Ragin, 2008), which differs from other forms of comparative-case-study research (e.g., Eisenhardt, 1991; Eisenhardt & Graebner, 2007) in that it relies on a set-theoretic approach to systematically compare combinations of case characteristics with the aim of producing a limited number of logically non-redundant combinations of conditions associated with an outcome (Schneider & Wagemann, 2012). These resulting combinations can be

interpreted as causal recipes (Ragin, 2008) or types (Fiss, 2011). Moreover, the formalization afforded by the method's set-theoretic underpinnings enhances the transparency and reproducibility of analyses (Schneider & Wagemann, 2010), and facilitates robustness checks.

QCA differs from more-quantitative research approaches in several important ways. Compared to deductive, theory-testing designs, QCA relies upon an iterative research process, requiring both prior theoretical and in-depth empirical knowledge of cases and their setting, allowing back-and-forth movement between ideas and evidence (Ragin, 1987; Rihoux & Lobe, 2009). Also, in contrast to correlational methods that focus on the "net effects" of single variables, QCA assumes that most social phenomena are caused not by single factors, but by (complex) combinations of conditions (Ragin, 2008). Finally, QCA differs from statistical correlational methods focusing on the co-variation of variables by understanding conditions as sets, and by conceptualizing association in terms of logical sufficiency or necessity of set relations.

Looking at case characteristics and outcomes as sets reflects the idea that many social and organizational phenomena involve thresholds and are better captured in terms of set membership than by continuous variables (Ragin, 2008). In our study, this reflects assumptions in the field-position and (non-)imitation literature reviewed above: Concepts such as holding a central position or subscribing to an institutional logic suggest not so much continuous, interval-scale measures, but imply the existence of boundaries/thresholds that mark "differences in kind" and that distinguish members from non-members in these conditions (Schneider & Wagemann, 2012)—e.g., between organizations within a shared meaning system and those outside it.

Data analysis with QCA comprises: (a) the calibration of sets; and (b) the construction and logical minimization of a "truth table." First, calibration entails the conceptualization of conditions as sets and defines set-membership rules using both substantive theoretical knowledge and the researcher's understanding of the empirical reality to be captured (Ragin, 2008). This requires the definition of rules for giving cases set-membership scores (ranging from 0 to 1). For the so-called "fuzzy sets" used in our study, calibration requires defining qualitative thresholds for full membership (value=1.0) and full non-membership (0.0)—and a "crossover point" (0.5), which denotes the point of maximum ambiguity between membership and non-membership (Ragin, 2008). Intermediate scores are interpreted as indicators of a case being "more out than in" (e.g. 0.33) or "more in than out" (e.g. 0.67) of a given set (Ragin, 2008: 31).

Second, a truth table is constructed; this represents all logically possible combinations of conditions and of their association with the outcome. Each truth-table row represents a unique, ideal-typical combination of conditions (Schneider & Wagemann, 2012). For each row, a so-called "consistency" measure allows assessment of whether the specific combination of conditions represented is sufficient for the presence of the outcome. Truth-table rows that are considered sufficient for the outcome are then included in a logical-minimization process in order to produce an overall solution term (Schneider & Wagemann, 2012).

CALIBRATION OF THE OUTCOME: NON-IMITATION

In order to operationalize non-imitation, we compared wine-production practices—viticulture, winemaking, and commercialization—for the wines in our sample with those used by Penfolds Grange. We used eight practices that were emphasized in the wine literature as most typical

for Grange as a baseline to establish non-imitation (Table 1): for viticulture, grape sourcing from multiple vineyards and quasi-exclusive use of Shiraz; for winemaking, use of new American oak barrels and prolonged barrel maturation; and for commercialization, high release price, long time before release, and long aging potential. We consulted publications on the historical development of Grange (Caillard, 2013; Hooke, 1994) and analyzed Grange bottle labels since the mid-1950s to confirm the stability of these practices over time.

Categories and practices	Penfolds Grange (2007)	Criteria for non-imitation
Viticulture	Multiple vineyards	Single vineyard
Grape sourcing	97% Shiraz	<95% Shiraz
Grape variety		
Winemaking	100% American oak	<90% American oak
Type of wood	100% new barrels	<90% new barrels
Age of barrels	21 months	<18 or >22 months
Duration of barrel maturation		
Commercialization	AUD650	<AUD300
Price	5 years	<3 years
Time before commercialization	35 years	<20 years
Indication of aging potential		

Table 1 : Grange practices and criteria for non-imitation

To code non-imitation for each practice, we used the most recent commercially available vintage of Grange at the time of data collection as a reference, and defined a threshold to decide whether or not a wine from our sample imitated Grange in this specific practice (Table 1). We deliberately chose a broad definition of non-imitation in order to capture multiple forms and instances of deviation from practices associated with Grange.

We first coded all eight practices for the 62 wines in our sample by assigning 0 to practices that imitated Grange, and 1 to those that did not. We then aggregated the scores obtained by a wine in each of the three categories (viticulture, winemaking, and commercialization) and transformed the sum of non-imitating practices in each category into fuzzy-set scores by using the calibration rules indicated in Table 2. Finally, we aggregated non-imitation scores for each category into an overall measure of non-imitation for each wine. We considered a wine an overall non-imitator when it failed to imitate Grange in at least two of the three categories. This reflected our choice of capturing various types of non-imitation in our outcome measure. From this calibration process, 43 of the 62 wines in our sample were deemed.

Categories	Number of non-imitating practices	Non-imitation membership score	Frequency (n=62)
Viticulture (A)	2	1.00	16
	1	0.67	30
	0	0.00	16
Winemaking (B)	3	1.00	15
	2	0.67	27
	1	0.33	15
	0	0.00	5
Commercialization (C)	3	1.00	9
	2	0.67	26
	1	0.33	22
	0	0.00	5
Overall measure of non-imitation	n/a	1.00	6
	n/a	0.67	37
	n/a	0.33	18
	n/a	0.00	1

Table 2 : Calibration and frequency distribution of non-imitation measures

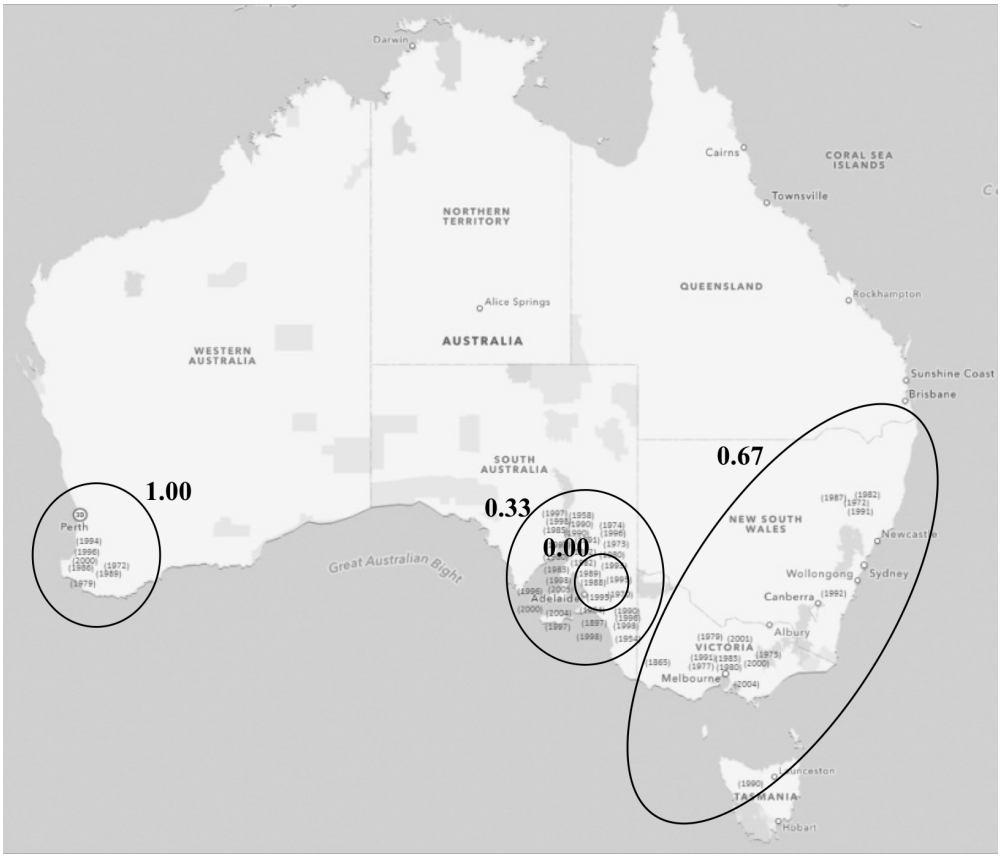
CALIBRATION OF STRUCTURAL AND CULTURAL CONDITIONS

Based on our review of previous institutional research on field-positions and (non-)imitation, we focused our empirical study on five mechanisms to capture the complexity of organizations' field-positions. Given the dominant network-oriented study of diffusion, our structural mechanisms included actors' centrality and structural equivalence. We also included time of field entrance as a third structural mechanism reflecting the argument that institutionalization pressures grow over time. Regarding cultural mechanisms, we included the two dominant mechanisms discussed in previous research: partaking in a collective logic, and degree of professionalization. Table 3 presents these five structural and cultural mechanisms, their operationalization as conditions, and the measures and calibration rules used to assign membership scores to the 62 cases in our sample.

Mechanism	Operationalization (condition)	Measure	Membership scores (frequency; n=62)
Centrality	Geographically distant winery	District and region of wine producer's headquarter	0.00=Magill, Adelaide, Barossa Valley, McLaren Vale, Adelaide Hills districts (South Australia) (32) 0.33=other districts in South Australia (5) 0.67=Victoria, New South Wales, Queensland, Tasmania (17) 1.00=Western Australia (8)
Structural equivalence	Small firm size	Production volume or vineyard surface when wine created	0.00=>200,000 cases OR >360ha (7) 0.33=40,000–200,000 cases OR 70–360ha (12) 0.67=8,000–40,000 cases OR 15–70ha (22) 1.00=<8,000 cases OR <15ha (21)
Time of field entrance	Early creation of wine	Year of first wine vintage	0.00=1995 and later (20) 0.33=1985–1994 (19) 0.67=1975–1984 (11) 1.00=1974 and earlier (12)
Partaking in collective logic	Terroir logic	References to terroir versus brand logic on producer's website	0.00=Solely brand logic (13) 0.33=Brand logic dominant (22) 0.67=Terroir logic dominant (16) 1.00=Solely terroir logic (11)
Professionalization	Non-professional winemaker	Training of chief winemaker when wine created	0.00=Enology degree (31) 0.33=No enology degree; substantial training and experience in wine industry (7) 0.67=No enology degree, no prior experience in wine industry; science background (11) 1.00=No enology or science degree; no prior experience in wine industry (13)

Table 3 : Operationalization of structural and cultural mechanisms for non-imitation

We operationalized the structural mechanisms of *centrality* by geographical distance from Adelaide, the center of Australian fine-wine, based on the argument that greater distance would decrease exposure to Grange-associated practices. To measure distance, we collected information on the location of wine-producers' headquarters and coded all wineries located outside South Australia as members of the set of *geographically distant wineries*, including a further distinction between wineries in Western Australia (set membership of 1.0) and in regions closer to South Australia (0.67). Figure 1 shows the geographical location of all cases in the sample, and the calibration rules used.



Note: Numbers in parentheses on the map represent the places and years of creation of wines in the sample.

Figure 1 : Cases in the sample, years of wine creation, and calibration of geographical distance

In line with previous research, we included *structural equivalence* as another structural mechanism for (non-)imitation. In the wine industry in general—and particularly in Australia, marked by the contrast between long-established large firms and newly created boutique wineries holding different sets of ties and positions within the firm size (measured by either annual production volume or vineyard surface) can be used to operationalize structural equivalence. Given our focus on non-imitation, we operationalized the mechanism of structural equivalence as *small firm size*, expecting that firms not matching Penfolds in size could more easily engage in non-imitation because they did not have the same type of ties with other field-actors, such as regulators, distributors, critics, competitors, and professional associations. We measured firm size by wineries' production volume or vineyard surface on creation of the wine included in our sample, and we coded membership using producer-size classifications established in prior studies of Australian wine production (Ling & Lockshin, 2003).

To operationalize the third structural mechanism, *time of field entrance,* we focused on the year when a winery first produced a wine included in our sample. Building on the general theoretical idea that late field entrants face stronger pressures to imitate dominant practices, and

aiming to study non-imitation, we operationalized this mechanism as the *early creation* of a wine. To calibrate set membership of this condition, we relied on prior research on the development of the Australian wine industry (Anderson & Nelgen, 2011; Osmond & Anderson, 1998), and on our own understanding of the institutionalization and consecration of Penfolds Grange. We decided to set 1985 as when the Australian fine-wine field was fully institutionalized, and when Grange had achieved a nationally uncontested status of consecration. For earlier entrants, we differentiated between wines created before 1975 (i.e., before the wave of new-winery creation) and those created in 1975–1985.

Our first cultural mechanism, *partaking in collective logic*, was operationalized by a condition identifying to what extent a winery adhered to *terroir logic*, a basic collective-belief system in the wine industry (Croidieu & Monin, 2010; Negro, et al., 2011), as opposed to the brand logic that characterized Penfolds and constitutes the historically dominant logic in Australian wine. Terroir logic encapsulates the collective belief that the physical and meteorological conditions in a particular vineyard in a given year play a predominant role in winemaking ("letting nature express itself"). Conversely, brand logic is based on a shared belief in the merits of a science-driven approach to winemaking, optimizing the combination of resources (including technology and grape material) to produce a recognizable and constant wine style, designed by the winemaker. We identified and coded both logics by content-analyzing wineries' websites. For wineries coded as members of the condition, we further differentiated between those displaying exclusively terroir logic and those displaying both logics, with terroir logic dominating.

The second cultural mechanism, *exposure to professional norms*, was operationalized by the training/professional background of the chief winemaker responsible for creating a wine in our sample. Given our interest in non-imitation, we coded our data to capture the presence of a *non-professional winemaker*. We collected this information from winery websites and other internet sources, and consulted a list of enology graduates of Roseworthy Agricultural College. We assumed that self-taught winemakers were less exposed to professional norms.

DATA ANALYSIS

We conducted our study according to standards of good QCA research practice outlined in previous literature (e.g., Fiss, 2007, 2011; Ragin, 2000, 2008; Schneider & Wagemann, 2010, 2012) and used version 2.0 of the QCA(GUI) software package in R (Duşa, 2007) for truth-table analysis and minimization.

A preliminary step before building and analyzing a truth table is to test whether any of the conditions alone constitutes a necessary condition for the outcome (Schneider & Wagemann, 2012). Here, this test indicated that none of the conditions alone was logically necessary for the outcome.

Our truth table included 32 rows representing all possible combinations of the presence/absence of the five conditions (Table 4); the number of cases associated with each truth-table row (i.e., cases with a fuzzy membership score >0.5 in a given row); and a consistency measure for each row. In QCA, the consistency measure is the main indicator allowing the researcher to whether a given truth-table row is associated with the outcome. Technically speaking, the consistency score corresponds to the percentage of cases for which membership in the combination of conditions represented by a truth-table row is lower than the same cases' membership in the outcome—i.e., for which the statement that the

combination of conditions is sufficient for the outcome is true (Ragin, 2008: 45–53; Schneider & Wagemann, 2012: 324). In more simple terms, consistency scores between 0 and 1 indicate the proportion of empirical cases that do not contradict the postulated association of a truth-table row with the outcome. For example, a consistency score of 0.9 for a given truth-table row signifies that 90% of all cases in the sample are consistent with the assumption that the combination of conditions represented by this specific row is logically sufficient for the occurrence of the outcome.

Geographically distant winery	Small firm size	Early creation of wine	Terroir logic	Non-professional winemaker	Number of cases associated	Consistency
0	1	0	0	0	9	0.938069
1	1	0	1	1	5	0.932000
0	0	1	0	0	4	0.796687
0	1	0	1	0	4	0.927802
0	1	0	1	1	4	0.951220
1	1	1	1	1	4	1.000000
0	0	0	0	0	3	0.871698
0	1	0	0	1	3	1.000000
0	1	1	0	0	3	0.939716
1	0	0	0	0	3	1.000000
0	0	0	1	0	2	0.880995
0	1	1	1	0	2	0.879218
1	0	0	0	1	2	1.000000
1	1	1	1	0	2	1.000000
0	0	1	0	1	1	0.897281
0	1	1	0	1	1	1.000000
0	1	1	1	1	1	0.945860
1	0	0	1	0	1	1.000000
1	0	1	0	0	1	1.000000
1	0	1	0	1	1	0.853448
1	0	1	1	0	1	1.000000
1	1	0	0	0	1	1.000000
1	1	0	0	1	1	1.000000
1	1	0	1	0	1	1.000000
1	1	1	0	0	1	1.000000
1	1	1	0	1	1	0.920930
0	0	0	0	1	0	
0	0	0	1	1	0	
0	0	1	1	0	0	
0	0	1	1	1	0	
1	0	0	1	1	0	
1	0	1	1	1	0	

Note: Truth-table rows are ordered by frequency of cases associated with rows; rows above the frequency threshold (n=2) and the consistency threshold (0.95) are highlighted in light gray.

Table 4 : Truth-table and consistency measures for non-imitation

Our truth-table analysis followed the QCA literature (Ragin, 2008; Schneider & Wagemann, 2012) by first defining a “frequency threshold” to exclude rows with limited empirical support (Ragin, 2008). Following recommendations in the literature, we set a frequency threshold of 2 to

exclude rows containing only one empirical case. Second, we set a "consistency threshold" to define the consistency measure above which we considered a truth-table row to be a sufficient condition for the outcome (Schneider & Wagemann, 2012). When defining the consistency threshold, researchers face a trade-off between consistency and "coverage" of the solution: the higher the consistency requirement, the lower the proportion of cases covered by the solutions produced. To meet our research aim of identifying clearly defined and theoretically meaningful field-positions, we prioritized high consistency (by setting a consistency threshold of 0.95) at the price of accepting lower (albeit acceptable) coverage. The resulting overall solution coverage was 0.5, which means that the complex field-positions we identified covered 50% of all instances of non-imitation. As the literature notes, lower coverage does not affect the theoretical or substantive importance of the identified solutions (Schneider & Wagemann, 2012: 137–138). However, it begs for a discussion of alternative explanations for the cases not covered by our solutions.

Our overall solution (Table 5) comprises three mutually exclusive configurations of conditions (i.e., types of complex field-positions). The overall consistency of the final solution is high (0.98), meaning our sample contains virtually no deviant cases for sufficiency.

Conditions	Solutions		
	1 – Pioneers	2 – Strangers	3 – Insulars
Structural mechanisms			
Geographically distant	●	⊗	●
Small firm size	•	•	⊗
Early creation	●	⊗	⊗
Cultural mechanisms			
Terroir logic	•		⊗
Non-professional winemaker		●	
Consistency	1.00	0.96	1.00
Raw coverage	0.24	0.24	0.14
Unique coverage	0.15	0.15	0.09
Overall solution consistency		0.98	
Overall solution coverage		0.50	

Note: Frequency threshold=2; consistency threshold=0.95; truth-table minimization using the enhanced Quine–McCluskey algorithm implemented in the QCA(GUI) 2.0 package for R (Duşa, 2007); directional assumptions – terroir logic =1, non-professional winemaker =1;

●/• =presence of a core/peripheral condition;

⊗ =absence of a condition; blank="don't care" conditions.

Table 5 : Field-positions associated with non-imitation

ROBUSTNESS CHECKS

QCA solutions—like those yielded by any other research approach—are influenced by researchers' choices and require additional work to be seen as robust. Throughout analysis, we enhanced the robustness of our findings: (a) on the data level; (b) regarding the parameters of data analysis; and (c) in interpreting our solutions.

On the level of data collection and coding, we shared observations and engaged frequently in cross-checks among researchers to ensure proper interpretation of information collected from websites, reports, etc. This proved particularly important for identifying wine-production practices, and for information related to the two cultural conditions. In addition, calibration rules for the outcome and the five conditions were discussed and adapted several times, based on both our theoretical ideas and our growing understanding of the empirical field and its development over time. An important aim in QCA is to use subsequent rounds of analysis to identify calibration rules and model parameters. This iterative refinement—highlighted in the methods literature as a fundamental characteristic of QCA as a case-based, qualitative, interpretative method (Ragin, 2008)—guided us, e.g., in improving the calibration of professionalization (where we moved from a binary to a more differentiated measure) and of the time of wine creation (which evolved as we better understood key moments in the development of the Australian fine-wine field). As a general rule, we implemented changes in calibration rules when they: (a) were consistent with the underlying theoretical mechanism; (b) matched the properties of the empirical setting; and (c) allowed the consistency and parsimony of our solutions to be improved.

We carried out a second level of robustness checks by varying frequency and consistency thresholds, the two key parameters in truth-table construction and minimization. Here, our checks involved using lower (n=1) and higher (n=3 and n=4) frequency thresholds, and more restrictive (1.0) and more inclusive (0.9, 0.85) consistency thresholds. Increasing the frequency threshold (i.e., adopting a more restrictive requirement for including truth-table rows in the analysis) yielded a more restrictive solution, but with little gain in solution consistency and an important drop in empirical relevance (as measured by solution coverage). Meanwhile, lowering the frequency threshold produced a larger number of solutions, accompanied with a clear drop in overall solution consistency. Using a higher consistency threshold yielded an identical solution, whereas using a more relaxed threshold produced a more inclusive solution term with higher coverage, representing a super-set of the solution we finally retained. This more inclusive solution did not contradict our final solution, but suffered from substantially lower overall solution consistency, which violated our overall goal of proposing highly consistent field-position types related to non-imitation.

Following recommendations for good QCA practice (Ragin, 2008; Schneider & Wagemann, 2012), we also analyzed our data for the absence of the outcome—in other words, for field-positions associated with the *imitation* of Grange. This additional analysis is important for establishing the robustness of QCA findings, because solutions are sometimes associated with an outcome and with its absence, especially when a large number of cases are close to 0.5 calibration anchors. That analysis yielded one single solution comprising solely structural conditions (Table A2 in the Appendix), according to which imitation is consistently associated with centrality, structural equivalence to Penfolds, and late field entrance. We considered the fact that this finding was logically incompatible with our

three solutions for non-imitation, together with the observation that it perfectly corresponds to the previous literature on structural field-positions and imitation as strong for the robustness of our research design, data, and findings.

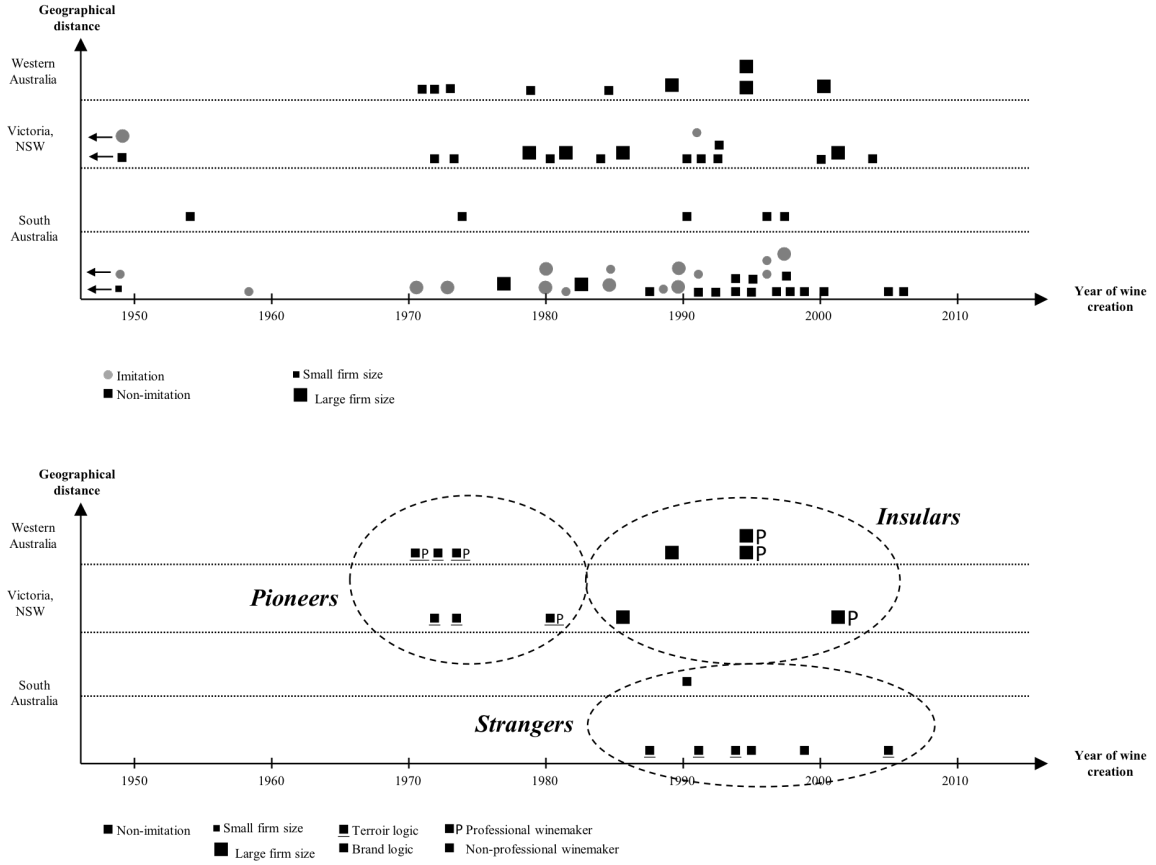
Finally, we enhanced the theoretical interpretation of our solutions by adopting a recently developed approach of identifying most-typical cases associated with each solution (Schneider & Rohlfing, 2013). To do this, we relied on graphical representations of case membership of the overall solution and of the outcome, and also identified and analyzed cases not covered by our solutions. This further helped us develop our understanding of possible alternative explanations.

FINDINGS

Our data analysis yielded three complex field-positions associated with the non-imitation of Grange: pioneers, strangers, and insulars. Figure 2 shows how these field-positions relate to our sample as a whole, with the upper part representing the entire sample based on our operationalization of the three structural mechanisms of centrality (measured by geographical distance), structural equivalence (measured by firm size), and time of field entrance (measured by year of wine creation). This part shows that non-imitators (square shapes) include both small and large firms, scattered across geographic regions and time periods. In other words, structural mechanisms alone do not allow us to discriminate among different types of non-imitators.

The lower part of Figure 2 includes all producers in our sample who are members of the three solutions, and adds the two cultural mechanisms —collective logic (measured by the presence of terroir logic) and professionalization (measured by the training of the chief winemaker)—to the three structural mechanisms. This part suggests that combining structural and cultural mechanisms enhances understanding of field-positions associated with non-imitation. Each of the three field-positions in the lower part of Figure 2—pioneers, strangers, and insulars—represents a unique combination of structural and cultural conditions occurring at distinct points in time, thus reflecting the overall development of the Australian fine-wine field.

The earliest non-imitators in our sample act as pioneers—small wineries located at the margin of the field whose support of the terroir logic places them in opposition to the dominant brand logic. The other two field-positions arise later in the institutionalization of the fine-wine field, when Grange and its practices are fully established. Strangers are small wineries with non-professional winemakers close to the geographical center of the fine-wine field; they contrast with insulars—the other field-position associated with late entrance—which comprise large firms in distant regions that subscribe to a brand logic. We describe these three types in the following subsections, building on our results and illustrating each complex field-position with qualitative and historical accounts from our data.



Note: The upper part of the figure shows imitation and non-imitation in the entire sample, representing only structural conditions. The lower part represents the full members of the three field-positions associated with non-imitation, representing both structural and cultural conditions.

Figure 2 : Imitation and non-imitation in the sample

PIONEERS: SMALL AND DISTANT EARLY ENTRANTS EMBRACING TERROIR LOGIC

Pioneers are early entrants in the Australian fine-wine field with wines dating back to before the mid-1980s. Most of the pioneers' wines in our sample were created in the early 1970s, when Grange had already achieved success in Australia and was about to gain international acclaim. Table 6 below summarizes pioneers' field-position, illustrated by the cases. Producers sharing this position differ from other early entrants to the fine-wine field in terms of their small size, their geographical location outside South Australia (i.e., the historical center of the field), and the fact they all strongly support terroir logic (contrary to the dominant brand logic in Australian winemaking). For pioneers, structural and cultural mechanisms together created a field-position outside the main tenets of the emerging Australian fine-wine field. Geographical distance and small size isolated pioneers from the norms and prescriptions that began to dominate the field, and their support of a collective identity opposed to Grange's (and other established winemakers') enabled them to deviate from the dominant practices associated with Grange.

Conditions	Characteristics	Examples from data
Structural mechanisms		
Geographically distant	Condition present: winery located outside South Australia	Sunbury, Victoria (Craiglee); Hunter Valley, New South Wales (Lake's Folly); Wilyabrup, Western Australia (Vasse Felix)
Small firm size	Condition present: firm size smaller than 40,000 cases/ year or 70ha of vineyard	About 6ha (Craiglee); 12ha (Yarra Yerring); 25ha (Lake's Folly)
Early creation of wine	Condition present: creation of wine before 1985	1972 (Lake's Folly); 1973 (Yarra Yering); 1980 (Craiglee)
Cultural mechanisms		
Terroir logic	Condition present: dominance of terroir logic	"All grapes grown in their own vineyard ... wines reflect unique site" (Craiglee); "The wines have no additions of yeast, acid or malolactic culture, and are in this sense natural wines which express the place and land on which they are grown, the vintage and the people" (Cullen); "In the vineyard, quality is derived primarily from the terroir" (Lake's Folly)

Table 6

The typical pioneer position is illustrated by Lake's Folly, a family-owned winery established in 1963 and located in the Hunter Valley district (New South Wales). Its founder, Max Lake, was a trained surgeon who decided in 1970 to dedicate himself to winemaking. The wine included in our sample was launched in 1972. The winery is small (producing about 4,500 cases per year); it fully endorses terroir logic by presenting itself as the "first boutique winery" in Australia, and by highlighting the simplicity of its traditional winemaking practices:

> "Today, more than fifty years on, the tradition continues, with the first boutique winery in Australia ... using all estate-grown fruit ... The most important aspect is great fruit and attention to detail from the vineyard to bottle ... The winemaking aspect is very simple. Hand picking, gentle crushing and traditional open fermentation … Judicious use of French oak, small barrel maturation ... hand bottling and that's it. No more, no less."
>
> (http://www.lakesfolly.com.au)

The practices for producing Lake's Folly Cabernet Sauvignon deviate from Grange's in all three dimensions of viticulture, winemaking, and commercialization. The wine is produced using mainly Cabernet Sauvignon grapes from a single vineyard, and matures for 15 months in French oak using mostly old barrels. Although it yields a high price, it is less expensive than Grange (under AUD100 per bottle), commercialized more rapidly, and produced for shorter aging (10 to 15 years).

Whereas the adoption of terroir logic is a cultural mechanism present for all pioneers, firms holding this position comprise both professionally trained and non-professional winemakers. This suggests that partaking in a strong collective identity combined with a structurally marginal or niche position enables actors to deviate even if they have been exposed to professional norms. This could be related to the fact that professionalization played a less important role in the earlier stages of field development, especially in comparison to the pioneers' adoption of terroir logic, which marked a clear departure from the field's dominant brand logic.

STRANGERS: SMALL AND NON-PROFESSIONAL LATE ENTRANTS AT THE CENTER OF THE FIELD

Our notion of strangers is inspired by Simmel's (1950) description of a particular kind of outsider coming from a different field and taking up a position at the center of a new field. Strangers find their place within local communities and live by their rules, but at the same time tend to deviate as they are relatively free from dominant norms.

In contrast to pioneers, strangers entered the field after the mid-1980s, at the height of Grange's consecration. They are all located in South Australia (the center of the Australian fine-wine field), near Penfolds. All strangers are small, and their wines are always created by non-professional winemakers. The combination of small size and lack of exposure to professional norms facilitates non-imitation, despite the structural conditions of proximity and late entrance. Table 7 illustrates this field-position, with examples from the data.

Conditions	Characteristics	Examples from data
Structural mechanisms		
Geographically distant	Condition absent: winery located in South Australia	Barossa, South Australia (Greenock Creek); McLaren Vale, South Australia (Clarendon Hills); Coonawarra, South Australia (Parker Coonawarra Estate)
Small firm size	Condition present: firm size smaller than 40,000 cases/ year or 70ha of vineyard	17ha of vineyard (Charles Melton); 32ha (Fox Creek); 60ha (Hentley Farm)
Early creation of wine	Condition absent: creation of wine after 1985	1988 (Charles Melton); 1995 (Greenock Creek); 2005 (Hentley Farm)
Cultural mechanisms		
Non-professional winemaker	Condition present: no enology degree, no prior experience in the wine industry	Andrew Quin, horticulturalist (Hentley Farm); Michael Waugh, builder and stonemason (Greenock Creek); Sparky Marquis, professional photographer (Fox Creek)

Table 7

A winery holding a typical stranger position is Greenock Creek, founded in 1975 in the Barossa Valley (South Australia). Its founder, Michael Waugh, originally worked as a builder and stonemason, and self-trained as a winemaker. He and his wife bought a small property with almond and apricot orchards, and a small patch of old Shiraz vines. They planted new Chardonnay vines, but soon realized this grape variety was unsuited to the local climate. In 1988, after several years of supplying other wineries with their grapes, the Waughs started to produce their own wine, first releasing Greenock Creek Cabernet Sauvignon Roennfeldt Road in 1995 when the winery still measured only three hectares. A recent review illustrates the winery's position as a stranger:

> "Waugh is totally self-trained and hasn't much time for techno-crap ... The whole Greenock Creek experience is one of great charm. Here is an example where intuitive and creative winemaking, together with a smattering of technical inexperience and confident enthusiasm, has combined to bring something unique to the Barossa." (http://www.langtons.com.au)

The Waughs deviated from Grange by using a different grape variety (Cabernet Sauvignon instead of Shiraz) and single-vineyard sourcing. Their wine matures for three years in new French oak barrels—i.e., for significantly *longer* than Grange (at 21 months). Regarding commercialization, the wine is sold in a price range closer to Grange (more than AUD300 per bottle) and undergoes long bottle maturation before being sold. This suggests that non-imitation by strangers may differ from that by pioneers. Whereas Lake Folly deviates in all three dimensions (viticulture, winemaking, and commercialization), Greenock Creek deviates in viticulture and winemaking, while adopting Grange's commercialization practices.

Another typical stranger, Fox Creek winery, was established in 1984 when "a small group of doctors and their wives decided to pursue a lifelong passion—creating wine from bare earth and sunshine" (http://www.foxcreekwines.com). An anecdote shared on its website illustrates strangers' disregard of field-level prescriptions:

> "When Jim and Helen Watts bought the 32 hectare Fox Creek property ... they were advised against planting vines in the black clay soils that had previously been used for growing barley. Undeterred by the sceptics, they nurtured the young vines which bore fruit—exceptionally high quality fruit—and lovingly converted it into supreme quality wine!" (http://www.foxcreekwines.com)

Fox Creek Shiraz uses Shiraz grapes (like Grange), but clearly deviates in winemaking (using French instead of American oak, and a combination of old and new barrels) and commercialization practices (with a lower price range and shorter aging potential than Grange).

Together, these two examples illustrate the relative freedom enjoyed by strangers entering the already highly institutionalized fine-wine field. They selectively drew on practices to which they had access by being structurally situated at the core of Australian fine-winemaking, but from which they could at the same time deviate because of their "foreignness" to the dominant professional norms.

The difference between brand and terroir logics seemed not to play a decisive role for strangers. The two logics coexist among wineries in

stranger positions—of the seven firms fully associated with this position, four exhibit terroir logic, and the other three brand logic, suggesting that strangers did not need an alternative collective logic to engage legitimately in non-imitation. Except for the pioneers described above, for this type of field-position emerging at a later stage in the overall institutionalization of Australian fine-wine, the lack of exposure to professional norms seems a critical cultural feature.

INSULARS: LARGE, DISTANT LATE ENTRANTS EXTENDING THEIR BRAND LOGIC

Our notion of insulars draws on Granovetter's (1985) ideas on embeddedness; it emphasizes non-imitation by large, resourceful actors who occupy market niches and behave opportunistically while at the same time subscribing to dominant logics. Like strangers, insulars invested in the fine-wine field after the mid-1980s. However, they occupy a distinct position combining geographical distance with large firm size and dominance of brand logic. Table 8 illustrates the stranger position with examples from the data.

Conditions	Characteristics	Examples from data
Structural mechanisms		
Geographically distant	Condition present: winery located outside South Australia	Swan Valley, Western Australia (Houghton); Hunter Valley, McLaren Vale (McWilliam's); Yarra Glen, Victoria (Yering Station)
Small firm size	Condition absent: firm size larger than 40,000 cases/ year or 70ha of vineyard	About 85 ha of vineyard (Xanadu); about 90 ha (McWilliam's); more than 140 ha (Houghton)
Early creation of wine	Condition absent: creation of wine after 1985	1989 (Xanadu Margaret River); 1994 (Houghton Jack Mann); 2001 (Yering Station)
Cultural mechanisms		
Terroir logic	Condition absent: dominance of brand logic	"Houghton maintains and sources grapes from vineyards throughout Western Australia; this diversity provides a rich resource to produce an array of fine wines" (Houghton Jack Mann); "The Rathbones are working on a complete revitalisation of vineyard and winemaking practice including lowering yields, tannin management and optimising regional nuance" (Xanadu Margaret River)

Table 8

Of the four mechanisms defining this position, only geographical distance was theoretically expected to drive non-imitation; in particular, the presence of brand logic as a collective-belief system supporting practices associated with Grange seems initially surprising. Insulars include both long-established and more recently founded firms using professional and non-professional winemakers. An example of a long-established firm is

Houghton, founded in the mid-19th century in Swan Valley (Western Australia). Clearly embracing brand logic, Houghton developed into "the tenth-largest red and white bottle brand in Australia," sourcing grapes "from every major premium grape-growing region in Western Australia" (http://www.houghton-wines.com.au). It entered the fine-wine field in 1994 with the creation of Houghton Jack Mann Cabernet Sauvignon, to honor Jack Mann, its historical winemaker who joined in 1922 and oversaw more than 50 vintages. The viticulture and winemaking practices for producing this wine diverged from Grange's "recipe" by using Cabernet Sauvignon grapes from a single vineyard, and a combination of new and old oak barrels for maturation. However, the wine is relatively close to Grange in commercialization practices (price range and time to market).

Xanadu winery in the Margaret River district (Western Australia) is a more recently established insular. Founded by two Irish doctors who purchased land in the early 1970s and planted vines in 1977, it owns a medium-to-large vineyard and produces about 70,000 cases of wine per year. Xanadu Margaret River Cabernet Sauvignon was first produced in 1989, primarily as an extension of Xanadu's already-relatively-large product range, which today encompasses about 20 different wines made of 12 grape varieties and marketed under three different brands (http://www.xanaduwines.com/). Xanadu Margaret River Cabernet Sauvignon differed from Grange in all three dimensions of viticulture, winemaking, and commercialization. While some practices resembled Grange's, such as grape sourcing and long barrel maturation, others strongly differed—especially price range (at less than AUD50 per bottle).

These two examples suggest two factors enabling non-imitation among insulars. In the first case, the wine was deliberately created by a long-established firm as a prestigious fine-wine to commemorate an important individual in the history of the firm. The same applies to another insular, McWilliam's winery (headquartered in New South Wales) and its creation in 1987 of McWilliam's Mount Pleasant Maurice O'Shea Shiraz to celebrate one of its historical winemakers and an important figure in the history of Australian wine. Conversely, more recently created (or acquired) wineries such as Xanadu, Voyager Estate, and Yering Station created their fine-wines as a form of product-range extension. Finally, most insulars today also emphasize a well-developed range of touristic and visitor activities to complement their wine product range—including wine education (McWilliam's); "stunning gardens ... and [an] award winning restaurant" and "world-renowned beaches and surf" (Voyager Estate); and "a visual feast ... for lovers of architecture" (Yering Station).

When they entered the fine-wine field, insulars were already well established and firmly anchored in the dominant collective brand logic. Their non-imitation of the practices associated with Grange was facilitated by: (a) an emphasis on their own winemaking traditions or historical winemaking personalities; or (b) their already-wide product range, with additional features such as natural or architectural heritage, providing alternative sources for claims to authenticity as fine-wine-producers.

ALTERNATIVE EXPLANATIONS

QCA has the advantage of being intrinsically qualitative while systematically comparing a large number of cases across combinations of conditions. However, like all theory-driven research designs, it can never include all potential explanations of a given outcome. Several alternative explanations are pertinent to our study.

First, imitation and non-imitation could reside more on the level of discourse than of practice. Our research design is based on the assumption that non-imitation can be meaningfully captured by looking at eight product-level practices. However, one could argue that field-actors' practices and discourses may be decoupled. If actual practices were less scrutinized, institutional pressure to conform to the practices associated with Grange would be lower, which could in turn explain the relatively large share of non-imitators in our sample (e.g., Bromley, et al., 2013). However, even if decoupling between discourse and practices occurred, its effect would be limited in fine-wine fields, because wine-production practices are normally at the core of public exposure and discussion. Moreover, our data-collection process included information provided by wine-producers, and by wine critics and auction houses, which together represent a major part of the public discourse about a given wine. During our study, we noticed no clear evidence of decoupling, or even of loose coupling between reported practices and the surrounding discourses.

A second set of alternative explanations builds on the idea of strategic differentiation. Both mainstream strategy literature (e.g., Barney, 1991; Porter, 1996) and agency/signaling theory (Lampel & Shamsie, 2000) highlight that differentiation can lead to socio-economic gains; we think this should be especially true in creative and entrepreneurial settings. However, we also observed in our study a high level of uncertainty and ambiguity at field level, together with clear evidence of highly successful imitators of Grange, which contradicts the strategic-differentiation explanation.

Third, since the wine industry more generally has both regional and global aspects, practices other than those associated with Grange might equally function as sources of legitimation, be imitated by wine-producers, and so explain the non-imitation of Grange. We did in fact observe some references to other regional templates, such as Burgundy or Rhône-valley styles, especially among pioneers. However, on investigating the instances of potential alternative templates in detail, we found that these alternative references were also clearly related to terroir logic, one cultural mechanism included in our analysis.

A last alternative explanation relates to whether all non-imitating actors actually had the ability, competencies, information, and resources necessary to imitate Grange. The detailed wine-production practices devised by Max Schubert and used by Penfolds were made public through articles and professional presentations since the early 1960s; we can assume this knowledge was available to all fine-wine actors. Moreover, only three of the eight practices we used to capture non-imitation—time before commercialization, origin of wood, and age of barrels—are clearly associated with financial or technical barriers. We therefore argue that—for the wineries in our sample—knowledge and resource levels had only limited bearing on non-imitation. We would expect this influence to be stronger for pioneers, having to focus on their local terroir. Meanwhile, strangers entering the fine-wine field later positioned themselves in the heart of the field and seemed not to face resource issues. Field-actors' agency is also relevant here: We believe that our more general proposition concerning the specific positional opportunities associated with complex field-positions applies whether non-imitation is agentic, constrained, or mimetic.

DISCUSSION

In this study, we aimed to build a typology of complex field-positions associated with non-imitation. Our analysis yielded three complex field-positions: pioneers, strangers, and insulars.

NON-IMITATION AND POSITIONAL OPPORTUNITIES

Our findings first contribute to institutional literature on (non-)imitation and heterogeneity in fields (Powell, 1991; Thornton, et al., 2012). Institutional theory is usually associated with an emphasis on structural and cultural isomorphic mechanisms to explain imitation and homogeneity in organizational fields. As outlined above, a more recent stream within institutional research examined how institutional arrangements can lead to heterogeneity and diversity of practices in fields —important to explaining innovation, creativity, and entrepreneurship within institutionalized fields (e.g., Thornton et al., 2012; Walls and Hoffman, 2013). However, the institutional literature on non-imitation remains fragmented and relies on multiple concepts—such as resistance, innovation, and manipulation—which we propose to regroup under the more general concept of non-imitation. By conceptualizing deviance from established practices as non-imitation, our study contributes to research on field heterogeneity by offering a more general framework encompassing a range of phenomena that have previously been addressed separately. We do not claim that the phenomena described in prior research are all the same, but suggest considering them as multiple empirical instantiations of the same larger issue.

Our empirical findings contribute to understanding how diversity and innovation—characteristic for creative and entrepreneurial fields—can occur in the presence of strong field-level isomorphic pressures. Ultimately, all the organizations we studied played a role in the development of the Australian fine-wine field and contributed to promoting an overall distinctly Australian fine-wine style. Non-imitators participated in—and benefited from—the development of the Australian fine-wine field, simultaneously developing creatively divergent ways to express themselves. Our findings suggest that non-imitating actors cluster consistently around distinct combinations of structural and cultural mechanisms, which we interpret as complex field-positions. In line with recent studies of marginal and central actors (Johnson & Powell, 2015; Sgourev, 2013), our findings extend these recent studies suggesting that the institutionalization of fields creates positional opportunities that enable the development of alternatives to dominant practices. If Johnson and Powell (2015) showed how time matters to explain the institutional poisedness of non-imitation and Sgourev (2013) highlighted the relational conditions necessary for such deviance to be successful, we add to their study the role of place and cultural mechanisms. Taken together, these positional opportunities facilitate the success of deviant actors, thus contributing to maintaining field-level diversity.

COMPLEX FIELD-POSITIONS

Our second contribution concerns the idea of field-positions as complex combinations of structural and cultural mechanisms. As argued above, the concept of field-position has previously been studied mainly from a structural perspective, yet needs also to embrace institutional complexity in terms of both structural (or relational) embeddedness and

cultural immersion. Our findings suggest that structural mechanisms are important conditions for non-imitation. Taken alone, however, they are not sufficient for non-imitation, and their relation with non-imitation is inconsistent across the three types of field-positions identified: Pioneers deviate early on, are small, and are located far from the center of the field; insulars are also located far from the center of the field, but are large and deviate later; and strangers are close to the center, small, and late non-imitators. Our findings suggest an important role in non-imitation played by *combinations* of cultural and structural mechanisms: All our pioneers partake in terroir logic; all our insulars support brand logic; and all our strangers lack exposure to professional norms because of their origins outside the fine-wine field. On our sample, the Barossa Valley wine-producers Greenock Creek and Hewitson, for example, share the same structural position as small producers and late entrants geographically located at the center of the field. It is only by taking into account the cultural mechanisms distinguishing their respective complex field-positions that we can explain why the former (established by a non-professional) engaged in non-imitation, while the latter (founded by a professionally trained winemaker) imitated Grange. The idea of complex field-positions thus sheds light on non-imitating actors and enriches the established field-position concept (Greenwood, et al., 2011; Korff, et al., 2015).

TOWARD A TYPOLOGY OF COMPLEX FIELD-POSITIONS

The empirical findings of our study on non-imitation and complex field-positions yield a third contribution. We found three highly consistent and distinctive complex positions associated with non-imitation in Australian fine-wine. Although these types do not account for all cases of non-imitation observed, they provide a highly consistent and theoretically meaningful explanation covering half of all cases of non-imitation in the sample; in other words, more than 50 percent of our outcome are explained by the three positions identified in our analysis—a proportion that, in terms of "variance explained", would be considered highly satisfactory in correlational research. Our findings suggest a more general typology of distinctive positions associated with non-imitation, which enriches recent discussions of field-positions and non-imitation.

Pioneers are field-actors who explore new territories and find themselves ahead or on the side of the mainstream. Pioneers resemble structural positions previously described in the literature, such as avant-garde, maverick, isolate, or peripheral actors (Becker, 1982; Lena & Peterson, 2008; Phillips, 2011). However, the pioneer position differs by emphasizing the pioneers' specific mindset. For example, all pioneers in our study embraced terroir logic, noting that their wines reflected a "unique site" (Craiglee Winery) and were genuine expressions of "the place and land on which they [were] grown, the vintage and the people" (Cullen Wines). In light of the historical dominance of brand logic in Australian wine, the adoption of terroir logic could mean that the lack of institutional support for wine production in geographical locations far from the prestigious center of Australian fine-wine actually provided these actors with an opportunity to innovate by positively valorizing unique terroir as their main resource at hand. As Figure 2 highlights, half of the pioneers in our study were professional winemakers. Their professional education and prior exposure to the dominant professional norms should have made it easy for them to revert to brand logic and to adhere to the Grange template. However, they all opted for an alternative solution emphasizing their specific geographic location, just as a maverick or a jazz musician

would innovate by incorporating influences from local artistic scenes. By combining a particular geographic location with a unique mindset, pioneers benefited from a positional opportunity available during early institutionalization of the Australian fine-wine field.

Strangers resemble earlier accounts of external actors, naïve/foreign artists, and amphibious entrepreneurs who structurally bridge multiple fields, so enabling them to deviate from the established practices in a field (Becker, 1982; Powell & Sandholtz, 2012; Sgourev, 2013; Simons & Roberts, 2008). Looking at resourceful actors (e.g., successful U.S. wine-producers investing in the nascent Israeli wine industry, or star scientists moving into early biotechs) and under-resourced actors (e.g., Picasso, on first moving to Paris), this literature highlights the importance of structural difference in relation to the field in which these actors engage. Our findings suggest that strangers' non-imitation behavior depends on a combination of external position and non-professional mindset. As strangers are geographically located in the most prestigious areas in the center of South Australia, one could have expected terroir logic as the common cultural mechanism. However, the common cultural feature shared by all strangers, allowing them to deviate from prevalent prescriptions on joining the fine-wine field, is the non-professionalism of their winemakers. In other words, whereas pioneers (both professionals and non-professionals) made the best of local influences in their geographically distant locations, strangers clustered at the center of the field but deviated by disregarding (professional) norms and standards.

Finally, our insulars resemble positions described in prior research on central actors, integrated professionals, cultural elites, and niche actors deviating from established practices (Becker, 1982; Greenwood & Suddaby, 2006; Kim, Croidieu, & Lippmann, 2016; Lena, 2012; Rao, Monin, & Durand, 2003). However, whereas most studies emphasize the role of alternative cultural logics as a basis of deviation by central actors, our insulars combine a non-central structural position (geographical distance from the center of the fine-wine field) with the dominant (brand) logic. Taken together, these two routes toward non-imitation suggest that insulars innovate on the basis of a partial shift in their complex field-position, maintaining either their traditional logic or their structural relations, while exploring new ways of acting. From an institutional perspective, this field-position type reflects a rather cautious move, suggesting these actors might have the most to lose by deviating from prevalent prescriptions.

The insights gained from our typology also matter for institutional theory more generally. First, our findings connect with earlier efforts to unpack the "pipe and prism" nature of relational embeddedness (Podolny, 2001) and with the multiple dimensions of field immersion (Washington & Ventresca, 2004). We add to this conversation a set of empirically grounded types that embrace these issues. Second, our results also link to the broader issue of agency in the face of institutional prescriptions. Pioneers in our study are small and entered the field early, operating at its margins; one could wonder to what extent their non-imitating practices reflect a lack of resources or opportunities to follow Grange. Our discussion of insulars, on the other hand, suggests more-intentional strategic moves to operate a partial shift in complex field-position. Our strangers too seem fairly agentic by investing in structural locations at the center of the Australian fine-wine field. These observations challenge established views within institutional analysis, which predict that late adopters are more likely to engage in imitation because practices become taken-for-granted over time. In other words, our findings suggest that the different forms of non-imitation captured by our three types of field-

positions are associated with different kinds of agency. This reinforces our proposition that complex field-positions—characterized by the interaction of structural and cultural mechanisms—provide a fruitful perspective on positional opportunities.

BOUNDARY CONDITIONS

The Australian fine-wine field reveals the dynamics we sought to explore, but also has characteristics that influence the generalizability of our findings. The Australian fine-wine field is—compared to that in, say, France or Germany—relatively recent and should be seen in the context of the overall Australian wine and beverage industry, including overlapping ownership structures, distribution channels, and consumers. By definition, the field-positions available in an organizational field depend on its overall structure, which can be more or less centralized, fragmented, etc. The young age and particular structure of the Australian fine-wine field influence field-positions and non-imitation. Just as the exact meaning of "central," "marginal," and "external" depend on the overall field structure, the concrete shape and effects of pioneer, stranger, and insular positions depend on the structural and cultural characteristics of the overall field. Finally, the Australian fine-wine setting lacks strong regulation, can be considered more entrepreneurial and creative than in longer-established wine regions, and reflects broader societal discourses celebrating "renegade" identities; we would expect these factors also to affect the likelihood of non-imitation.

LIMITATIONS AND FUTURE RESEARCH

Our study addressed a single field, used a retrospective design, and focused on successful cases—common limitations in (non-)imitation studies. Our approach to structural and cultural mechanisms is relatively extensive; we look at how five mechanisms interact, but our empirical operationalization naturally does not exhaust all possible ways of capturing these. Our study clearly lacks more-specific network measures, although we collected information on professional affiliations and provided an operationalization of structural equivalence, which we believe to be meaningful in the fine-wine context. Finally, our qualitative-research approach did not allow us to study whether non-imitation is contagious, or to identify how it unfolds concretely over time. Such analysis would help gain a better historical and theoretical understanding of whether and when dominant field norms might have shifted from imitation to non-imitation; this could indicate when fine-wine was first considered a creative field in Australia.

FINAL WORDS

Our paper proposes a typology of field-positions accounting for the institutional complexity that shapes non-imitation. It provides an opportunity to reflect on how diversity gradually develops and persists within organizational fields, instead of being the consequence of radically radical changes consciously brought about by central, peripheral, or external actors. These more mundane forms of non-imitation and the less heroic field-positions with which they are associated point to field dynamics that challenge dominant prescriptions without entering open conflict or contestation. Complex field-positions allow actors to deviate structurally and culturally, giving them opportunities for innovation.

APPENDIX TABLE A1 : SAMPLE COMPOSITION AND SOURCES

Wine	Vintage	Region	Langton's	Halliday	Parker
Balnaves of Coonawarra The Tally Reserve Cabernet Sauvignon	2009	South Australia	x	x	x x
Best's Bin 0 Shiraz	2010	Victoria	x	x	x
Brokenwood Graveyard Vineyard Shiraz	2009	New South Wales	x	x	x
Charles Melton Nine Popes	2010	South Australia	x		x
Chris Ringland (formerly Three Rivers) Shiraz	2010	South Australia	x		x
Clarendon Hills Astralis (Shiraz)	2010	South Australia	x		x
Clonakilla Canberra District Shiraz Viognier	2011	New SouthWales	x	x	x
Craiglee Shiraz	2009	Victoria	x		x
Cullen Diana Madeline Cabernet Merlot	2010	Western Australia	x	x	x
Dalwhinnie Moonambel Shiraz	2010	Victoria	x	x	x
D'Arenberg The Coppermine Road Cabernet Sauvignon	2009	South Australia	x		
Elderton Command Shiraz	2009	South Australia	x		x
Fox Creek Shiraz Reserve	2010	South Australia	x		x
Freycinet Pinot Noir	2011	Tasmania	x	x	x
Glaetzer Shiraz The Bishop	2010	South Australia		x	x
Grant Burge Shiraz Meshach	2008	South Australia	x		
Greenock Creek Cabernet Sauvignon Roennfeldt Road	2005	South Australia	x		x
Haan Wilhelmus Estate Proprietary Red Wine	2010	South Australia		x	x
Hardys Eileen Hardy Shiraz	2005	South Australia	x	x	x
Henschke Hill of Grace Shiraz	2008	South Australia	x	x	
Hentley Farm Shiraz	2011	South Australia		x	
Hewitson Shiraz The Mad Hatter	2010	South Australia		x	x
Houghton Jack Mann	2007	Western Australia	x	x	x
Howard Park Cabernet Sauvignon Merlot	2009	Western Australia	x	x	x
Jasper Hill Shiraz Georgia's Paddock	2010	Victoria	x		x
John Duval Entity Shiraz	2011	South Australia		x	x
Jim Barry Shiraz The Armagh	2008	South Australia	x		x
Kaesler Shiraz Old Bastard	2009	South Australia	x		x
Kay Brothers Shiraz Block 6	2010	South Australia	x		
Lake's Folly Cabernet	2011	New South Wales	x		x
Leeuwin Estate Cabernet Sauvignon Art Series	2008	Western Australia	x		x
Lindemans Limestone Ridge Vineyard Shiraz Cabernet	2010	New South Wales	x	x	x
Kilikanoon Oracle Shiraz	2009	South Australia	x	x	
Majella Maleea Cabernet Sauvignon/Shiraz	2009	South Australia	x	x	
Noon Cabernet Sauvignon Reserve	2009	South Australia	x		
McWilliam's Mount Pleasant Maurice O'Shea Shiraz	2007	New South Wales	x	x	x
Paringa Estate Reserve Special Barrel Selection Mornington Peninsula Shiraz	2010	Victoria	x	x	
Parker Coonawarra Estate Terra Rossa First Growth	2009	South Australia	x		
Orlando St Hugo Coonawarra Cabernet Sauvignon	2006	South Australia	x	x	
Peter Lehmann Stonewell Shiraz	2009	South Australia	x	x	x
Plantagenet Mount Barker Shiraz	2007	South Australia	x	x	x
Rockford Shiraz Basket Press	2010	South Australia	x		
Saltram Shiraz Number One	2006	South Australia		x	x
Seppelt Great Western Shiraz	2007	Western Australia	x	x	
Shaw & Smith Shiraz	2010	South Australia		x	x
St Hallett Old Block Shiraz	2009	South Australia	x	x	x
Tahbilk Vines Shiraz	2009	Victoria	x	x	x
Tim Adams The Aberfeldy (Shiraz)	2009	South Australia	x		
Torbreck Run Rig	2007	South Australia	x		x
Vasse Felix Cabernet Sauvignon	2010	Western Australia	x		x
Voyager Estate Cabernet Merlot	2008	Western Australia	x	x	
Wild Duck Creek Shiraz Springflat	2010	Victoria	x		
Veritas (Rolf Binder) Winery Shiraz Hanisch	2009	South Australia	x		
Wirra Wirra RSW Shiraz	2010	South Australia	x	x	
Woodlands Colin Cabernet Sauvignon	2010	Western Australia	x	x	
Wynns Coonawarra Estate Cabernet Sauvignon	2010	South Australia	x	x	
Wolf Blass Black Label Shiraz Cabernet Malbec	2008	South Australia	x	x	x
Xanadu Margaret River Cabernet Sauvignon	2010	Western Australia	x	x	x
Yarra Yarra The Yarra Yarra	2005	Victoria	x	x	x
Yarra Yering Dry Red No 1 (Bordeaux Blend)	2009	Victoria	x		
Yalumba The Octavius (Shiraz Old Vine)	2006	South Australia	x		
Yering Station Shiraz/Viognier	2010	Victoria		x	

APPENDIX TABLE A2 : FIELD-POSITION ASSOCIATED WITH IMITATION

	Solution
Configuration	**1**
Structural factors	
Geographically distant	⊗
Small firm size	⊗
Early creation	⊗
Cultural factors	
Terroir logic	
Non-professional winemaker	
Consistency	0.93
Raw coverage	0.41
Unique coverage	0.41

Note: Frequency threshold=2; consistency threshold=0.90; truth-table minimization using the enhanced Quine–McCluskey algorithm implemented in the QCA(GUI) 2.0 package for R (Duşa, 2007); ●/●=presence of a core/peripheral condition; ⊗=absence of a condition; blank spaces="don't care" conditions.

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