

MANAGEMENT *and* MARKETING *of* WINE TOURISM BUSINESS

Theory, Practice, and Cases

Edited by MARIANNA SIGALA
and RICHARD N. S. ROBINSON



Management and Marketing of Wine Tourism Business

Marianna Sigala · Richard N. S. Robinson
Editors

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1

Introduction: The Evolution of Wine Tourism Business Management

Marianna Sigala and Richard N. S. Robinson

Introduction

Over recent years, wine tourism has been increasing in volume and importance all over the globe. The growth of wine tourism is driven by reinforcing powers between a demand pull and a supply push. Wine tourism has evolved into a popular lifestyle leisure and tourism activity attracting and appealing to a great variety of market segments. Indeed, a transformed and diversified wine tourism demand reveals that wine tourism is no longer an activity strictly reserved for wine lovers wishing to enjoy wine tasting. Nor is wine tourism a pursuit of the elite and wine connoisseur alone. Instead, wine tourists of all manner go to wineries to also visit and immerse themselves into the winescape (the wine

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tourism terroir) for experiencing and learning about the winery's landscape, scenery, traditions, culture and heritage. In fact, research findings show that the attractiveness and the authenticity of the winescape plays a more critical role in generating and driving wine tourism demand than the provision of high-quality wine (Kim and Bonn 2016; Sigala and Dimopoulou 2017). Research also shows that visitation of cellar doors leads to increased (direct) wine sales, customer education and relationship building that results in long term benefits for wineries (Hall et al. 2000). In this vein, satisfying the needs of the new wine tourism consumers by developing wine tourism experiences that embed the physical, cultural and natural resources of wine destinations and wineries has become a strategic priority for wineries and wine destinations alike.

The diversification of wine tourism into experiences beyond wine tasting and the cellar door as well as the appeal of wine tourism to attract a wide variety of people are explicitly reflected in widely known definitions of wine tourism. Wine tourism is conceptualised as:

...a form of consumer behavior based on the appeal of wine and wine regions, and a development and marketing strategy for the wine industry and destinations in which wineries and wine-related experiences are the dominant attractions. (Getz and Brown 2006, p. 147)

...visiting wine-associated destinations to taste wine and have other favorable experiences. (Hall and Macionis 1998)

Wineries use wine tourism as a way to attract, educate and build long-term emotional and social ties with their guests and so, ultimately drive long-term financial, promotional and marketing benefits. Wine destinations consider and use wine tourism as a tourism development strategy that generates sustainable value through the promotion of sectoral synergies, particularly food (cf. Getz et al. 2014), but also arts, crafts other cultural activities, enabling multiplier economic effects and socio-cultural value by valorising local culture and empowering local communities and entrepreneurs (Bruwer 2003; Nella et al. 2013).

The increasing importance and growth of wine tourism has been followed by, and is also reflected in, the substantial influx of research in wine tourism (Bonn et al. 2018). However, the majority of wine

tourism research has so far primarily focused on definitional and developmental issues such as the conceptualisation and understanding of wine tourism and wine tourists (Hall and Prayag 2017), regional wine tourism development, the design of wine routes and branding and marketing of wine destinations. Actually, segmentation and motivational studies of wine tourists had been dominating wine tourism research (e.g. Alant and Bruwer 2004; Carmichael 2005; Getz and Brown 2006; Hall and Macionis 1998; Hall et al. 2000; Williams and Young 1999). On the other hand, there are very few studies focusing on issues related to the strategic development and operational issues of wine tourism businesses. Few studies exist related to strategic decision-making (Alonso et al. 2015; Lavandoski et al. 2016), entrepreneurship (Dawson et al. 2011), innovation (Alonso and Bressan 2016; Baird and Hall 2016) and recently social media for wine tourism marketing (cf. Alonso et al. 2013; Reyneke et al. 2011). Thus, there is a lack of systematic research to guide wine tourism business to effectively and efficiently develop and implement their strategies and product offerings.

Rapidly increasing competition at a local but also international scale also means that wine tourism firms face more challenges in attracting, maintaining and developing their visitor market share. As competition intensifies and the wine tourism market also becomes more sophisticated and diverse, the urgency to conduct more research in order to help wine tourism firms how to survive but also differentiate in this highly competitive world becomes more intense. To achieve that, research should start by paying more attention to the two major drivers and factors influencing the management of wine tourism businesses namely, the wine tourism demand and the wine tourism supply. The need to adopt a customer-focused and—oriented strategy is well documented in the literature and thus, research aiming to better understand and unravel the major factors influencing and driving change within the wine tourism market is a must, as has been noted previously (Cambourne et al. 2000). In addition, wine tourism firms that succeed are those that manage to design strategies that consider competitors' actions, collaborate with other (different and even competing) firms and/or lead industry innovation. Thus, research looking

into competitive issues relating to the wine tourism supply (such as innovation, differentiation and collaboration) is critically important for informing the management and marketing of wine tourism firms.

To better guide future research, the following sections identify and discuss the driving forces shaping and transforming wine tourism demand as well as wine tourism supply/firms. Ideas for future research are also provided.

The Transformed Wine Tourist

Profile and Behaviour of the Wine Tourism Market

Wine tourism research has been dominated by studies focusing on understanding the wine tourist profile and behaviour (Bonn et al. 2018). Studies have investigated issues related to: wine tourists' experiences; perceived value and service quality; motivations; socio-demographic and psychographic profiles and their relation to lifestyle; post-visit behaviours (Hall and Prayag 2017). Market segmentation studies have also revealed that psychographic profiles, similar to food tourism (e.g. Robinson and Getz 2014), can better identify discrete wine tourism groups and more effectively explain wine tourists' behaviour in terms of their winery experiences, preferences and expenditures (Alonso et al. 2007). However, research aiming to understand wine tourists is reported to have failed to reveal the impact of cultural and country differences amongst wine tourists and motivations, as well as the impact of country and tourism destination branding and image on wine tourists behaviour (Bruwer and Sigala 2016). The latter is critically significant, as research increasingly shows that the brand image and reputation of both the wine terroir (country-of-origin impact) (Famularo et al. 2010) and the winescape (the difference of place of the tourist terroir, Bruwer 2003) critically affects wine tourists demand, selection and expenditure on wine products, experiences and destinations (Brown and Getz 2005). Moreover, because of these wine region effects on wine tourism demand, wine tourism suppliers and developers cannot strictly

rely on international statistics of wine demand, while cross-regional comparisons become dangerous and diluting (Sigala and Bruwer 2016). Thus, there is an increasing need to study wine tourists on a country-to-country or better still on a region-to-region basis.

In addition, a deeper and updated understanding of consumer profiling and behaviour in wine tourism also becomes more paramount when considering the rapid evolution of the wine tourism offering and the continuous diversification of its market segments. As wine tourism is no longer an activity only for wine lovers, there is a need for a greater understanding, and research, about the profile, the motives and the consumer behavior, similar to food tourism (e.g. Robinson et al. 2018) of the new emerging wine tourism market segments. Thus, more refined market research is required to understand the specific profile, new lifestyles, fashions, wine consumption styles and tastes of the new wine tourism markets (e.g. wine tourists from new countries/cultures e.g. China, India) as well as niche wine tourism market segments (such as, disability market, organic food focused consumers, families with children, generation Z). To better achieve this, Bruwer and Sigala (2016) called for more segmentation studies that can integrate wine research with wine tourism research in order to allow wine consumption and preferences to better inform and explain the behaviour and the decision-making processes of wine tourists.

Finally, the vast majority of studies in wine tourism have solely focused and drilled down to understanding and identifying the driving forces and motivations of existing wine tourists, thus neglecting to investigate the factors constraining a tourist to visit a winery. In this vein, Cho et al. (2017) have recently advocated the need to examine both current but also latent wine tourism demand. This is because research in travel and tourism has revealed that travel decision-making and intentions to (re)-visit a destination are more influenced by negative factors (e.g. constraints) than only positive factors (e.g. motivations and tourism attractions). Accordingly, existing wine segmentation research is biased and with a marketing myopia to latent wine tourism demand and untapped market segments. To identify, grow and facilitate the emergence of new wine tourism markets, wine tourism research should

increasingly start investigating the demand constraint factors of emerging and new potential markets.

Future wine tourism research should also benefit and increasingly adopt new research methods and resources for collecting data and understanding the new and emerging wine tourists. These include neurosciences, big data and online data (user-generated content about wine tourists' profiles, experiences, preferences, behaviors). Wine research has already made substantial progress (Cuomo et al. 2016) in incorporating and using big data for understanding the wine consumer. For example, Treen et al. (2018) used semantics analysis for analysing shared online wine experiences and understanding the emotions facilitated by winery experiences. However, there are only very few studies looking into social media and wine tourism (Alonso et al. 2013), and so, wine tourism technology research has to make rapid progress into this unexplored field for fear of lagging behind. Technological applications currently capture a huge amount of data which if appropriately analysed and used can significantly help wine tourism firms to better understand, identify and learn about their market segments.

Factors Driving and Shaping the Wine Tourist Demand

There are three major factors driving and shaping the demand of wine tourism: the experience economy and current trends related to demand preferences towards transformative services and consumption; the need and expectation of customers to co-create their experiences and actively participate in the design, production and marketing of their experiences; and the use of new technologies (such as, social media and smart services) by wine tourists and its subsequent impact on wine tourism demand. Consequently, research looking into wine tourism demand can significantly be informed by research thinking and advances related to the field of these three factors. The following major research implications and directions are provided by looking at insights from these fields.

The design and provision of multi-dimensional experiences is a factor well documented in the literature now (Gómez et al. 2018; Williams 1993; Mitchell et al. 2000) in terms of its capacity to drive and satisfy

wine tourism demand. In fact, it is actually the memorable, attractive and authentic experiences that embed stories about the natural, cultural, human and heritage resources of a winery and a winescape that can generate wine tourism demand (Kim and Bonn 2016; Carlsen and Charters 2006). Research investigating the design and complexity of wine tourism experiences (e.g. Bruwer and Alant 2009; Cohen and Ben-Nun 2009; Hall and Mitchell 2005; Quadri-Felitti and Fiore 2012) has been based and inspired by the experience economy paradigm (Pine and Gilmore 1998). Subsequently, wine tourism experiences have been categorised based on the following '4Es' experience typology (Pine and Gilmore 1998) depending on the level of customer participation (active-passive) and consumer connection (immersion-absorption); Education (food-wine pairing experiences; (vertical) wine tasting; wine making and viticulture experiences); Entertainment (wine contests; wine socialising/networking); aEsthetics (degustation experiences; wedding tourism); and Escape (relaxation, escapism in the landscape; wine spas). Recently, research has also paid attention to unraveling the factors creating the memorability, authenticity and distinctiveness of wine tourism experiences (Quadri-Felitti and Fiore 2012), while research is still lacking and is urgently needed for understanding the antecedents (i.e. wine involvement) and the consequences (e.g. place attachment, brand love) of wine tourism experiences (Thanh and Kirova 2018).

Due to the high penetration of technologies in contemporary business and daily life, there is an emerging stream of research aiming to understand how sensorial wine tourism experiences can be simulated and delivered through technology applications (Paay et al. 2016). Indeed, technology applications expand wine tourism experiences beyond the walls of the cellar door (i.e. virtual tours of vineyards, online sharing of wine tasting reviews and notes), and the industry increasingly invests and uses technologies for facilitating, enriching but also extending wine tourism experiences. For example, iQ-dio (iqdio.com) provides interactive labels for smartphone that use dynamic QR coding for supporting wine tourists and suppliers. By scanning the label, consumers get information that enriches their ability and knowledge to better experience the wine and their winery visit, for example an instant audio message from the winemaker describing the wine along with links

to tasting notes, food pairings, wine making information, wine and touristic terroir. Simultaneously, the interactive label captures and provides data to wine firms about when and where consumers picked up their wine bottles and what information they accessed. Strukt (strukt.com) uses modern technologies and story-telling techniques for producing digital wine tour experiences in the form of an exhibition or a wine museum. To that end, information terminals and installations guide users through a winery by providing location-based information and navigational guidance, while delivering stories on an iPod. The stories include anything from criminal or adventure stories to biographical and documentary narratives. However, despite industry ambition, and innovation in advancing wine tourism mediated and enriched experiences, tourism firms are lacking scientific evidence and guidelines on how to best design and integrate (affordable) technologies into their wine tourism experience provision. To address this, research in wine tourism technology can be significantly benefitted by looking at advances in human-computer interaction and design research.

Research in wine tourism experience design can further benefit from the following research advances. Wine tourism researchers have widely recognised that it is the meaningful experiences that generate and satisfy wine tourists (Mason and O'Mahony 2007; Gómez et al. 2018), while experience research and, more recently, research in co-creation emphasises the importance of enabling customers to actively engage and participate in the design and production of their personalised experiences in order to enhance the market appeal and outcomes of experiences (e.g. customer satisfaction, loyalty, expenditure, attachment, intentions). The wine tourism industry has quickly jumped onto the bandwagon of co-creation by providing wine tourists various opportunities to co-create their personalised wine experiences. For examples, wine tour operators empower tourists to design their personalised wine trails and itineraries (e.g. <http://www.mytailoredwine.com/>), wineries enable wine tourists to engage with their wine production processes to make, bottle and even 'sell' their own wine (e.g. <http://www.dvinewineusa.com/locations/california/pasadena/makeyourown/index.php>), while cellar doors invite wine tourists to create their own blend (e.g. Wolf Blass and Jacob's Creek, in South Australia). Recently, wine businesses are also using

crowdfunding in order to further enhance customer engagement in co-creation and elevate it to another higher level by allowing customers to become co-investors in their wine tourism investments by co-funding wine tourism projects, like wine festivals, cellar door developments, wine tours etc. (Mariani et al. 2016).

Despite these industry practices, research in wine tourism has only recently, and very slowly, started to look into the effective use and impacts of co-creation in wine tourism (e.g. Cubillas et al. 2017). Thus, wine firms are lacking knowledge and direction on why and how to design and provide wine experience co-creation activities and what the market appeal and outcomes/benefits of these practices may be. Research for advancing our understanding regarding the co-creation of wine experiences is also urgent and important, because research findings and thinking show that: (1) the co-creation of meaningful experiences has become an essential tool for learning, identity formation and self-development (Sigala 2019); (2) wine tourism has become a popular lifestyle not only because it contributes to the socialisation, escape and the satisfaction of other aesthetic/hedonic customer motivational drivers and needs, but also because it can significantly supports the self-development and self-representation of wine tourists (Gómez et al. 2018); and (3) consumers increasingly seek transformational experiences that can offer them opportunities for intra-personal transformations and inter-personal connections through self-exploration, re-examination and reflection of one's and others' values and perspectives (Blocker and Barrios 2015). The nexus of these three realities imply that research and practice in wine tourism experiences needs to advance and look at the implications of transformative service research (Kuppelwieser and Finsterwalder 2016) on the design, the market appeal and the impacts of meaningful transformation wine experiences that can empower wine tourists to co-create and self-develop themselves. Wine tourism experiences embedding the cultural and social values and stories of winemakers and winescape communities can provide wine tourists with several opportunities of self-development and learning by immersing and comparing themselves with the system values of others. However, research has to drive and lead the design of such wine tourism experiences.

Finally, technologies are another major factor that has totally changed the way wine tourists get educated about wine and wine tourism. Wine tourists increasingly use smart devices and applications, social networks and communities, as well as online opinion leaders (wine gurus, customer review websites, bloggers) for identifying, selecting, evaluating and deciding what wine tourism experiences to seek out (Pelet and Lecat 2014; Alonso et al. 2013). The role and impact of traditional sources of information (e.g. friends, intermediaries, destination organisations) is diminishing, while online sommeliers and wine communities influence in shaping the image, appeal and reputation of wine tourism experiences and driving wine tourism demand is increasing. Little is still known about how social media advances and applications have changed wine tourism demand as well as whether they are forming and maybe generating new wine tourism demand. Wine tourism research has so far paid increased attention to the supply side (i.e. examining the social media take up by wine firms, Szolnoki et al. 2016) ignoring the social media implications on wine tourism demand. As social media is recognised as a critical determining factor in wine tourism (Bonn et al. 2018), more research is urgently required in this field.

Overall, ongoing and more sophisticated research is required to understand the profile and behaviour of wine tourists as well as the factors shaping and configuring wine tourism demand. Advanced research in wine tourism demand can help wine firms to convert themselves from market-driven to market-driving companies and to succeed in the highly competitive world through differentiation and innovation. Overall, research findings can provide very useful insights and practical implications in terms on how to:

- Better understand the wine tourists' behaviour, specifically the impact of contextual (i.e. wine and touristic terroir) factors and individual factors (culture, religion, wine consumption styles),
- Unravel and grow new and latent wine tourism market segments,
- Convert tourists already attracted to a destination to wine firms and experiences,

- Convert wine tourists to loyal consumers and ambassadors of wine firms and destination,
- Design a diversified portfolio of sophisticated, complex and personalised wine experiences that can appeal to the specific transformational and co-creation needs of specific wine tourism market segments,
- And understand what shapes and forms the wine tourism market in order to develop re-active but also re-active strategies that can result in the development of new wine tourism markets.

The Transformed Wine Tourism Business

Critical Success Factors for Designing Wine Tourism Firms' Strategies

Wineries need to increase in professionalism and develop competitive strategies that would not only enable them to react to current market changes and pressures, but they will also be able to lead change and create and shape new markets proactively, and in their favour. However, despite the importance of a clear strategy for the survival and competitiveness of wine tourism firms, there is scant research looking at the factors and processes that wine companies should follow for developing and implementing a successful strategy (Harrington and Ottenbacher 2016; Lee 2016). Studies show that wine tourism firms are also lacking knowledge and informed deliberate actions to formulate their competitive strategies. The few studies examining strategic planning of wine tourism firms have solely focused on debating the importance of the following external factors on strategic design and success (Harrington and Ottenbacher 2016): winescapes and attractiveness of the tourism offering at the wine region; the formation of collaborations, networks and alliances amongst wine-related business; and wine destination branding and marketing activities.

The importance of these factors is not surprising when considering that:

- the winescape and touristic terroir is a significant decision-making variable driving and generating wine tourism demand; thus, the image, the reputation and the brand of not only the (wine) terroir but also of the tourism destination can significantly impact wine tourism behavior,
- and wine tourists are motivated and seek holistic wine tourism experiences that embed stories of the cultural, natural, human and physical resources of the winescape; thus, wine tourism firms need to recognise that they exist and need to compete within the wider (wine) tourism ecosystem.

Emerging Approaches for Innovating and Transforming Wine Tourism Firms' Strategies

The amalgam of wine tourism experiences allowing tourists to experience stories imbedding the cultural, heritage, social, natural and human resources of winescapes and wineries implies that wine tourism firms need to co-operate with others. Building synergies amongst wine and tourism supply chains can ensure the generation of multiplier economic effects, a much more appealing wine tourism offering and the generation of sustainable social value. However, although wine tourism research has extensively researched the formation and impacts of networks and clusters in wine destinations (e.g. Harrington and Ottenbacher 2016), research has paid limited attention to collaboration governance and co-opetition models. Salvado and Kastenholtz (2018) have provided some preliminary findings about the benefits of co-opetition approaches to build competitive strategies, however, the industry adoption of this strategy heavily depends on a change of mindset and management philosophy towards collaboration with competitors. Wine tourism firms also lack knowledge and capabilities on how to operate within wine tourism ecosystems in order to engage and interact with other market (wine) players and co-create value. Wine tourism research needs to further explore these issues in depth and to better achieve this, it can significantly benefit by looking at research advances related to tourism ecosystem (e.g. Baggio and Del Chiappa 2016). Recently,

innovative wine tourism destinations also aim to jump into the smart service developments and transform themselves to smart wine destinations. For example, the wine and grape association of McLaren Vale (South Australia) is building a smart wine tourism application that will empower its network members to exchange, compile and mass analyses big data in order to understand the travel and consumption behavior of wine visitors in their winescape (e.g. where, when and what tourists consume and in which sequence within McLaren Vale). Wine tourism firms' collaboration to exchange and use such big data can critically enable them to development competitive wine tourism offerings to appeal at the right wine tourist, at the time, at the right place and at the right price.

Research in ecosystems has also been driving thinking into smart tourism (destinations) (Baggio and Del Chiappa 2013; Gretzel et al. 2015; Boes et al. 2016) and co-creation research (Vargo and Akaka 2012). The insights of these studies need to be built into the design and advancement of the competitive strategies of wine tourism firms, because of the importance of technologies and co-creation in designing, delivering and enriching meaningful and appealing wine tourism experience (see above analysis). To succeed, wine tourism firms increasingly need to become the orchestrators, the match-makers and integrators of market actors and (wine) tourism resources within wine tourism ecosystems. In this vein, future research should be directed at examining the following major, but not exhaustive, issues:

- competitive business models and strategies within wine tourism ecosystems,
- entrepreneurial activity within wine tourism ecosystems,
- the co-creation of wine tourism experiences within wine tourism ecosystems,
- and dynamic capabilities and skills for competing within wine tourism ecosystems.

The literature emphasises that successful and leading companies are the ones which do not try to compete head to head with existing and established players, but they rather create and compete within a new

market and competitive scene (Mebert and Lowe 2017). To that end, the development and adoption of blue ocean strategies has also been proposed as a good way to develop successful wine tourism firms' strategies (Kochkina and Medvedeva 2015). However, knowledge is still lacking in understanding how wine tourism firms should innovate, and the capabilities that they have to build, to achieve this. To more effectively innovate, wine tourism firms should also change and adopt a different mentality in terms of the nature of their wine tourism offering.

Based on the previous wine tourism demand trends, firms need to increasingly realise the complex and socio-cultural and technical nature of wine tourism experiences. Because of that, innovation in wine tourism should not be exclusively perceived as a solely technological and/or technical issue, but rather as a socio-technical phenomenon, whose success heavily relies on its fit and match with its wider social context and social conditions. This is not to disregard and to abandon product and process innovation strategies driven by enological and viticulture innovations. Instead, wine tourism firms need to also invest on process and product innovations that look at the ways wine tourism experiences and offerings are designed, promoted, communicated and delivered.

Research thinking in the field of social innovation (van der Have and Rubalcaba 2016) can significantly help in this direction, specifically as it is also recently aligned with research in co-creation (Voorberg et al. 2015). Practically, social innovation is when a firm tells a story about them and/or frames its business and offerings in new (socio-cultural) values' paradigm. For example, Airbnb currently frames its offering and business models based on the following system value (from you are 'what you own' to you are 'what you share'). To that end, social innovation moves the attention from the output (content of innovation) to the sense-making and social processes of constructing values and meanings. Within the wine tourism industry, we increasingly see numerous wine firms adopting such social innovations by adopting story-telling and using signs and language to present and frame their wine tourism experiences with symbolic meaning and value. Some other wine firms emphasise traditional wine making techniques for developing themed wine festivals and events (e.g. grape stepping and picking activities), and/or reviving old grape varieties for emphasising the symbolic but

also technical value of a wine product (cf. Robinson and Clifford 2007). In doing this, wine firms aim to influence the people's sense-making and value creation processes which in turn will determine their selection and evaluation processes of the wine tourism experience that they want to live and consume for transforming their value systems, self and living. However, as scientific knowledge into the field of social innovation in wine tourism is virtually non-existent, research should start recognising this socio-technical nature of wine tourism innovation and its potential to form, drive and grow new markets.

The Aims and Scope of This Book

It is the aim of this book to consolidate into a user-friendly resource current and forward-looking research that can help wine tourism firms to better design their management and marketing strategies. There is a lack of knowledge in this field and to address this gap, the book investigates trends and developments in both the demand and the supply side of wine tourism firms. To that end, the book is structured, and synthesises, current research, from literally many corners of the globe, into the following three sections.

The section on “*the market of wine tourism*” aims to unravel current findings in relation to the evolution of the profile, segments and behavior of wine tourism demand. Such knowledge is fundamental for guiding firms to better design their marketing strategies, which is the focus of the second section of the book—consolidating studies related to: “*capturing the market: marketing, distribution and promotion*”. The last section of the book titled “*experience management in wine tourism: design and differentiation*” includes studies looking at ways and strategies that wine firms can use for developing and delivering wine tourism experiences that address current market trends and appeal to the new wine tourist markets.

All book sections include: (1) research studies providing primary findings and/or practical examples supporting their arguments as well as directions for future research; and (2) case studies presenting real life examples from the wine tourism sector representing best practices and

real business dilemmas that wine tourism firms need to address. Case studies can be used as a practical example for wine tourism firms and/or as an educational resource and material for teaching wine tourism. To that end, the book is designed with the interests of educators, researchers, wine tourism firms and professionals alike.

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Part I

The Market of Wine Tourism: Profiling, Segmentation and Behavior

Richard N. S. Robinson

Introduction

While wine tourism research has historically produced a surfeit of work investigating wine tourist profiles and behaviour, there are a number of imperatives to revisit accepted wisdom. First, competition is rapidly intensifying as more wine tourism products and experiences come to market, and as destinations realise the potential of wine to blend into a heady destination offer. Second, the nature of the market is changing. The emerging (mass) markets of China and India present new fashions and lifestyles to requite. Niche segments are emerging too; disability, Gen Z, healthy lifestylers, families and so on. Finally, the digital connectedness of most markets presents challenges in understanding how to present and integrate myriad dimensions into wine tourism experiences. Finally, as has been explained elsewhere, tapping into latent demand can give firms significant market advantage over their competitors. As research into other niche tourism markets, for example serious leisure, of food tourism, has discerned, constraints to travel are as critical to understanding potential markets as are the positive drivers.

In this part of the book a number of contributions push the boundaries of knowledge according to profiling, segmentation and behaviour of (potential) wine tourists. To open, Creed and McIlveen, in a fascinating study, explore wine language—more precisely the highly metaphoric nature of language used by winemakers and wine reviewers. Instructive in its own right, the authors however, also contribute to the manner in which metaphoric wine language can be mobilised for educational and acculturation ends, especially with younger markets. Connolly identifies one of the driving forces for many wineries and wine businesses to become motivated to engage with tourism—to generation sustainable markets for their wines post-travel. In this study, considering Irish tourists, Connolly identifies some of the critical factors that will induce tourists to continue to purchase wines from the place of origin that they first experienced them. While much attention in tourism has focused on Gen X, Stergiou shifts our gaze to Gen Z. In an intriguing examination combining the context of education tourism and profiling a generation as yet seemingly unconvinced wine will be their drink of choice, Stergiou suggests the wine tourism products value proposition may need to be repitched to future generations. Inspired by global trends, in developed economies at least, Cagnina, Cicero and Osti investigate the demand for organic and biodynamic wine. Using Italy as their research context they develop intelligence of utility to various wine industry and tourism stakeholders. Finally, Sigala seeks to un-tap a latent market in families with children by adopting a constraints-based approach. This part of the book concludes with a case study. Sigala continues the family-theme with an (online) business model designed for wine-loving parents.

This collection of studies and cases, while useful in their own right, point to some of the demand-side issues that wine tourism stakeholders need to consider into the future.



2

Uncorking the Potential of Wine Language for Young Wine Tourists

Allison Creed and Peter McIlveen

Introduction

The cellar door experience is germane to positive visitor perceptions of a winery and its wine. It underpins customer relationship development, direct sales opportunities, and learning about wine appreciation. Wine appreciation is experiential, social, cultural, and it can be educational. Wine is, after all, a definitively human phenomenon, made by people for people to experience and enjoy. Wine is quintessentially anthropomorphic—it is imbued with humanlike characteristics, motivations, intentions, or emotions (Epley et al. 2007). Wine’s humanlike qualities engage consumers via their experience of brand in terms of its similarity and relatedness to people (MacInnis and Folkes 2017).

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Marketers can use a variety of visual, verbal and metaphorical tools to activate knowledge of a 'human' schema and, thereby, enhance consumers' tendencies to perceive brands in anthropomorphic ways. (MacInnis and Folkes 2017, p. 370)

Thus, we ask the question: Does the language used to describe and learn about wine have the qualities to invite a younger audience into wine culture? This is an important question for two reasons: (1) language is inherent to the uniquely human experience of wine in terms of how it is described to self and others (e.g., tasting notes); and, (2) effective communication with, and education of, consumers underpins growth in wine knowledge that, in turn, contributes to growth in wine consumption (Knott 2004).

Metaphorical language is a significant and frequent feature of wine communication (Caballero and Suárez-Toste 2008, 2010; Lehrer 2009). For example, Caballero and Paradis (2018) highlights motion verbs in wine discourse used to communicate diverse sensory experiences as in "Bright and focused, offering delicious flavors that *glide* smoothly *through* the silky finish", and consumer behaviour studies of metaphoric language in advertising and promotion indicate that metaphoric expressions are more persuasive than literal speech (Bosman and Hagedoorn 1991; Tom and Eves 1999). To begin this chapter, we provide a definition of metaphor from a cognitive linguistic perspective and give a brief overview of conceptual metaphor theory (CMT) espoused by Lakoff and Johnson (1980, 2008). We narrow the discussion to the genre of wine reviews (i.e., tasting notes) as a means to demonstrate how personifying language (i.e., WINE IS A PERSON) is embedded in wine communication. We reveal metaphor's role in storying the wine experience in terms of description, evaluation, and judgement. This process involves a source-path-goal scenario (i.e., WINE IS A JOURNEY). We address the significance and influence of the metaphoric language used to talk about and, moreover, learn about wine (Caballero and Suárez-Toste 2008) to posit metaphor as an educational "corkscrew" to open up wine to consumers. We conclude with the consideration of future research aimed at identifying the salience of metaphoric language to younger, novice cellar door tourists. Furthermore, we present practical implications that may open the way for effective and ethical wine communication with the young consumer in mind.

Conceptual Metaphor Theory

Interest in metaphoric thought blossomed because of the conceptual metaphor theory (CMT) published in *Metaphors We Live By* (Lakoff and Johnson 1980, 2008). In CMT, metaphorical language is more than a rhetorical flourish or poetic device. Instead, CMT holds that metaphor is part of people's everyday language, thought, and action, and a linguistic device that helps people explain abstract (or less tangible) concepts. More significantly, CMT posits metaphorical structures between a target and a source domain of knowledge. That is, people come to understand one thing in terms of another (e.g., this wine is round—the mouthfeel given as shape; a palate full of nervous energy—an appraisal in terms of personality).

Although most metaphorical language used for wine follows conventions (e.g., *bouquet*, *palate*, and *finish* found in wine discourse), current debate advances the notion of the *deliberate metaphor* (Steen 2017). Deliberate metaphor is the conscious use of metaphor to produce new or revitalise old information. Thus, deliberate metaphor restructures what people know and how they experience. Deliberate metaphors (e.g., with *a peacock's tail display* of blackberry fruit) contrast with conventional metaphors (*showing* an assortment of blackberry fruit) which generally pass unnoticed in peoples' everyday conversations. Given the ubiquitous presence of metaphor in wine discourse (Aitchison 1987; Bruce 2000; Gluck 2003), it is important to explore the presence and application of conventional and deliberate metaphors to better understand and inform wine consumers' experiences and behaviours.

CMT: Target and Source Domains

The language domain of wine has been examined to identify the form, function, and effect of metaphorical frames (Amararitei 2002; Caballero and Suarez-Toste 2010). Current literature demonstrates conceptualisations of the TARGET domain of WINE arise from the ontological SOURCE domains of “diverse living organisms (plants, animals or human beings), manufactured entities (cloth, musical

pieces, or buildings), and three-dimensional, geometrical bodies” (Caballero and Suarez-Toste 2010, p. 7). The SOURCE domain of LIVING ENTITIES or WINES ARE DISCRETE LIVING ORGANISMS was found to be the most comprehensive and complex (Amararitei 2002; Caballero 2007; Caballero and Suárez-Toste 2008; Coutier 1994). As a recurring feature, the conceptualisation of wine as a HUMAN BEING or PERSON was significant (Alousque 2012; Amoraritei 2002; Bratož 2013; Caballero 2007; Coutier 1994; Lehrer 2009; Planelles Iváñez 2011; Suárez-Toste 2007). Hence, we consider wine through the lens of anthropomorphism (also referred to as personification), where wine entails human actions and associations which may influence consumers experience of brand (MacInnis and Folkes 2017).

An Anthropomorphic Frame for Wine Consumption Practices

Peoples’ consumption practices require the processing of sensory information. This sensory information may be unknown to a novice consumer. A figurative frame captures information to make an unknown, abstract and/or complex issue more concrete and comprehensible (Burgers et al. 2016). Such framing utilises metaphorical language, a key feature identified in wine discourse (Caballero and Suárez-Toste 2008), to personify and story the wine experience. However, people commonly make this new information fit with their personal view of the world—as in their own figurative frames. If the information is contradictory to their personal narrative then they endeavour to fit the new information with their existing frame, or alternatively, they simply ignore what does not fit.

Although there is a diversity of figurative frames used in the genre of wine reviews (Caballero and Suarez-Toste 2010), anthropomorphic metaphorical language has been consistently used to convey meaning and facilitate understanding of wine components and characteristics. For instance, a wine has a voice: *announce, sing, whisper, or suggest*; wine has psychological features: *confident, honest,*

mellow, or *brooding*; wine has physical attributes: *heart*, *nerve*, and *backbone*; and, wine has aesthetic properties: *gorgeous*, *luscious*, and *youthful* (Creed 2016). In doing so, sensory perceptions and associated imagery become more salient. However, responses to an existing figurative frame may be more effective for wine consumers with existing wine knowledge. Therefore, knowledge of what is and what is not effective for communicating with consumers is an important area of research and development (R&D). This R&D may focus on the proactive capability of figurative frames in wine communication that are directed at the young wine tourist. When seen as a resource, metaphor analysis has the power to uncork the potential of wine language at the cellar door.

Metaphor as the Corkscrew to Open Wine to the Cellar Door Tourist

Wine tasting notes and wine reviews are an important feature of the cellar door experience and consideration of whether to purchase a wine. Critically, wine reviews are as much about conveying wine as an aesthetic product and cultural experience as they are about education with the goal of acculturation. The genre of wine reviews is an established institutional framework that is used to structure wine tasting and communication and metaphorical language is a significant feature of the discourse (Caballero and Suárez-Toste 2008). Wine reviews are a unique sensory and affective text that is discursively (i.e., the wine review), institutionally (i.e., the wine industry), and rhetorically situated (i.e., wine appraisal).

To summarise, a wine review usually includes a technical introduction listing the wine name, location of grapes when harvested, the type of grape or grapes used and the vintage year, for instance. Next, the description and evaluation of wine components and sensations, such as colour, condition of the wine, aroma and flavour characteristics, mouth feel and possibly some emotion the tasting elicits. The appraisal ends with the wine reviewer's identification and often a numerical rating of

the wine. This following wine review from Australian wine writer and judge James Halliday exemplifies the genre:

Petaluma Hanlin Hill ^{Wine name} Riesling ^{Type of grape used} 2012 ^{Vintage year}

Bright straw-green ^{Colour}; a distinguished riesling with a long pedigree courtesy of fully mature estate vines ^{Condition of the wine}; the lemon blossom of the bouquet fragrance ^{Olfactory sensations} leads into a mouthwatering palate where the initial impact is of lime and lemon fruit before a burst of mineral acidity takes hold ^{Gustatory and haptic sensations}, but releases its grip on the aftertaste allowing the fruit the last say ^{Finish/aftertaste}. Score: 96; James Halliday, *Wine Companion*.

It is noteworthy to point out that a genre is not rigid but is, instead, a dynamic and evolving socio-cognitive schema that reflects and responds to social change (Bazerman 1988). When conceived of as a psychological schema, genre can be “acquired, trained, monitored, improved, and transformed by individual language users” (Steen 2011, p. 24). As such, the language used in wine reviews or tasting notes, by cellar door staff, or on winery websites has the power to transform and translate a person’s sensory and affective responses to a wine through figurative framing.

Caballero and Suárez-Toste (2008) state that wine and metaphor is intrinsically linked and an understanding of metaphor in communication is a necessary competence in wine education. Their observations demonstrate that metaphor is embedded in descriptions and judgments of physical sensations including vision, smell, or touch and are mapped to equally physical domains of knowledge with associations to objects or entities. They argue that “wine literacy is intrinsically cross-modal and, accordingly, requires procedures where first-hand experience (i.e., wine tasting) is inextricably linked to awareness and learning of the metaphors used to translate it into words” (p. 252). Accordingly, figurative language frames are especially likely to be used when people write and speak about objects, states, events and in doing so, they often rely on metaphor (Epley et al. 2007).

Here, we present three wine reviews in which the same wine, the Rockford Shiraz Basket Press 2010, is reviewed by two different critics

and by an online wine merchant. What each review has in common is a figurative journey (i.e., WINE IS A JOURNEY) through the tasting experience with the second and third review incorporating elements of personification (i.e., WINE IS A PERSON). First, a wine review from Australian critic James Halliday:

1. Deep garnet with a purple hue; this benchmark wine from an iconic producer is laden with vibrant purple and black fruits, floral notes, earthy complexity and well-executed oak handling; the palate is juicy, direct, and layered, with fine-grained tannins providing an armchair ride for the vibrant and plush fruit that is on board. This will age tremendously well, but many will enjoy it without giving it that chance. Score: 96. Australian Wine Companion 2014 Edition (www.wine-companion.com.au).

Next, a comparable review of the same wine product by another Australian critic, Campbell Mattinson:

2. Coal, aniseed, chocolate, vanilla, black fruit, very ripe year Rockford smells plus a little lift. It's rich, fleshy, and very ripe, perhaps veering towards porty (like 2002), though finds fair balance. There's a little alcohol warmth, a lovely set of ripe silty tannin and some fresher raspberry fruit peeking out from behind the dark clouds. Unevolved and a little grunting as a youngster, but has good long-term potential. Noted some herbal flavour in the aftertaste (www.winefront.com.au).

Finally, the review provided by the [wine.com.au](http://www.wine.com.au):

3. Robert O'Callaghan is one of the most prominent winemakers in the country, and his Rockford Basket Press Shiraz is a classic example of a handmade wine from 60 to 140-year-old vines. The wine shows incredible power and depth but is in complete control finishing with precision and balance. The palate is laden with juicy black fruits, spice, and earthy notes balanced with cashmere like tannins. This wine is a keeper (www.wine.com.au/rockford-basket-press-shiraz-2010).

Table 2.1 presents the mappings for the three reviews. All three reviewers evoke the journey metaphor through the act of vehicular attributes and animate motion when portraying the gustatory and haptic sensations (GH) of the wine: *an armchair ride* for the vibrant and plush fruit that is *on board*; perhaps *veering* towards porty; and, in complete *control*. Halliday used a deliberate metaphor to frame the journey (i.e., ride) using a standard artefact (i.e., an armchair). Mattinson and the online wine website review from wine.com.au use anthropomorphic metaphor in a more conventional (*control*, *veering*) as well as deliberate ways (*peeking out*, *grunting*). For example, the wine is embodied with humanlike powers of animate actions to *control* GH in the online wine website review and actions of *veering*, *peeking out*, and *grunting* in the Mattinson review.

Schemas regulate people's actions in situated contexts of use and are very effective in facilitating communication (Steen 2011). As with personification, sensory schemas constrain and motivate patterns of thinking or experiencing about a target domain (e.g., wine) that renders the environment relatively predictable. In other words, schemas are organised knowledge about objects, people, and situations and they allow us to anticipate potential encounters thereby increasing the speed and efficiency of perception. Therefore, salience of metaphor and metaphor comprehension is important in wine acculturation.

But what is the difference in using a metaphor or listing a string of descriptors? First, a metaphor is economic; it can convey a flexible range of information rather than separate specifications. Second, metaphor in

Table 2.1 Mappings of WINE IS A PERSON and WINE IS A JOURNEY

Wine review	WINE IS A PERSON	WINE IS A JOURNEY
1.	GH → fine-grained tannins providing	GH → <i>an armchair ride</i> GH → fruit that is <i>on board</i>
2.	GH → <i>fleshy</i> GH → <i>finds</i> balance GH → fruit <i>peeking out</i> GH → <i>grunting</i> as a <i>youngster</i>	GH → <i>veering</i> towards
3.	GH → The wine <i>shows</i> GH → <i>incredible power</i> GH → <i>in control</i>	F/A → <i>finishing</i> with precision

Note GH = Gustatory and haptic sensations; F/A = Finish/Aftertaste

the typical “A is B” format espoused by Lakoff and Johnson (1980) is a noun; nouns represent objects or entities (e.g., armchair, control, depth, notes) that take the form of an ontological metaphor. Third, descriptors of sensory and affective perceptions take the form of adjectives (e.g., deep, fleshy, plush) as such allow for variation in terms of alignment, judgements, and emphasis. Fourth, metaphors of motion are commonly personified in human action verbs (e.g., giving, peeking, providing, veering). For these reasons, metaphors facilitate the conveyance of knowledge, information, affect, and attributes in contrast to semantically similar parts of speech (e.g., noun, adjective, verb).

Communication at the Cellar Door

Ongoing interaction between wine producer and consumer is an important part of knowledge building and the wine industry is confident of the importance of cellar door visitation in this process. There are several reasons: cellar door sales are a significant revenue source for micro, small, and medium wineries (Dodd 2000), cellar door experiences are argued to be an essential ingredient for the consumer to develop a bond with the wine brand (Fountain et al. 2008), and visitation has been shown to influence future purchases through brand loyalty (Mitchell and Hall 2006; O’Neill and Charters 2000). An understanding of consumer expectations and experiences by the winery is essential for the creation of a valuable cellar door experience given perceived value (i.e., service quality, technical quality, price, and social value) has been identified as a mediating variable (Gill et al. 2007). Perceived value may in turn influence consumption behaviour.

Advocates of generational marketing (Walker 2003) suggest lifestyle differences as determinants of consumption behaviour whereas life cycle marketing proponents (Wells and Gubar 1966) propose more adaptive behaviour results as the consumer ages. Variation in consumption behaviour across different generations and ages of wine drinkers has been reported (Bruwer et al. 2015; Teagle et al. 2010; Scalera 2002) and perceptions of quality of service appear more important to the younger than the older wine consumer when visiting cellar doors (Dodd and

Bigotte 1997). Nevertheless, Macle (2008) and Thach and Olsen (2006) point out that the traditional wine culture is not being adopted by younger generations who are leading and initiating new ways of interacting with wine as a cultural object.

In addition, Parr et al. (2015) noted that the culture of the wine taster posed a relevant influence on wine language arising from domain-specific learning, expertise, and experiential history. Language, in turn, affected peoples' perceptions and judgements of wine. Quality communication and information such as wine reviews or tasting notes have been demonstrated to influence consumers' preferences, emotions, and willingness to purchase (Danner et al. 2017). Indeed, wine consumers experience more of the intrinsic characteristics of a wine after they receive product information (Henley et al. 2011). Hence, an effective cellar door experience—either virtual via social media or direct via visitation to a tasting room—can be a change initiator for consumption practices, according to Bruwer et al. (2015), evidenced in wine purchases and brand loyalty coupled with awareness and consumption of regional products.

A recent study of cellar door visitation (Bruwer et al. 2015) found that 39% of people are in the Millennial/Generation-Y age segment (18–34 years) whereas 42% are Baby Boomers and Traditionalists (45 years plus). A key area of generational difference is the level of proficiency in interactive media engagement and communication using mobile devices. Millennials (born in the mid-70s to early 1990s) and post-millennials (mid-1990s to the mid-2000s) are active users of Web 2.0 and they engage differently from other generations of users with smartphones being used for social media interaction by more than 90% (Sensis Social Media Report, 2016). Although 87% of Australians access the internet daily, younger users (i.e., 18- to 29-year olds) are more active on visual platforms including Facebook, Instagram, and Snapchat whereas older users (i.e., 40- to 49-year-olds) favour LinkedIn and Google+ (Sensis Social Media Report, 2016). For example, younger age groups are using mobile device apps such as YouTube as performances spaces in user-generated contexts (Blythe and Cairns 2010). For the younger wine tourist, open and active communication is the interface between relationship building and brand loyalty (MacInnis and Folkes 2017).

The assumption that the cellar door is solely situated at the winery itself is limiting. To broaden the opportunities of wine tourism, the cellar door can also be taken as an urban extension via special events and festivals or a virtual cellar door in your pocket via social media and winery website. This broader conception of cellar door offers attractive alternatives for young people, opportunities to learn about wine and to develop bonds that influence purchasing decisions, and converge the rural with the urbane to motivate younger wine tourists to visit regional areas in the future. Holt (1995) argued that the way in which “consumers experience consumption objects is structured by the interpretive framework(s) that they apply to engage the object” (p. 3). Therefore, as people experience wine, they are involved in a taxonomy of consumption practices (Holt 1995) that involve objects, sensorimotor perceptions, and interpersonal actions stimulating behaviours.

Beyond the cellar door, people consume their wines with one another as a social act. Within their wider social groups and relationships, people form and use impressions of themselves and others in terms of other important domains, such as health, work and career, and lifestyle. Thus, we now turn to an important topic that the wine industry must address if it is to sustain a brand that evokes personalised experiences of an attractive healthy image and healthy lifestyle.

Metaphors of Healthy Lifestyle and Moderate Consumption

Discourse about the health and community implications of alcohol consumption should be considered, particularly given that proliferating sales outlets (Foster et al. 2017), online social identity (Pegg et al. 2017), and alcohol advertising (Lobstein et al. 2017; Siegel et al. 2016) are associated with increased alcohol consumption. Survey research (Chen et al. 2005) and experimental research (Stautz et al. 2017) show that alcohol-promoting advertisements foster positive feelings about alcohol, increase its consumption in heavy drinkers, whereas alcohol-warning messages that generate negative feelings reduce consumption. For example, an Australian government campaign “What’s your

relationship with alcohol?” (The State of Queensland, 2017) presents realistic images and experiences that people may have had in relation to their own or peers’ excessive alcohol consumption (e.g., fighting, vomiting). The “What’s your relationship with alcohol?” may reduce inappropriate levels of consumption because it may generate negative feelings within consumers.

Patients’ metaphorical language use has been studied in healthcare settings to promote awareness of its empowering and disempowering functions so that health practitioners’ and patients’ talk about the experience of cancer is more effective (Semino et al. 2016; Semino, Demjen, et al. 2016). By changing the language of cancer diagnosis and treatment away from war and violence (e.g., battle to survive) to less emotionally charged language of a cancer journey, practitioners’ and patients’ attitudes, behaviours, and levels of emotional distress can be changed. The results of this work demonstrate the potential of metaphorical language to generate a positive culture about wine and health-related behaviour.

In addition to public health campaigns about inappropriate consumption of alcohol, individuals are exposed to a barrage of other health-related messages presented across multiple media outlets to consumers. Amidst a wall of information about diet, for example, consumers may adjudge their food consumption on the basis of what feels healthy for their bodies, rather than the information per se (Kristensen et al. 2013). Situating moderate consumption of wine as a positive emotional and embodied experience of being “good for you” may provide an alternative avenue for understanding the interests and experiences of younger consumers who are conscious of their health and healthy image. Similarly, utilising the meaningfulness of strategies that moderate consumption (Bartram et al. 2017) may enhance the connection to healthiness. Thus, utilising metaphoric language about healthiness may combine well with messages that imply healthy image benefits of moderate wine consumption, sexuality, and relationships (i.e., it is sexy to be healthy therefore drink with care).

We advocate for an educational acculturative perspective whereby young and novice wine consumers learn about wine via positive schema and metaphoric language. As a flipside to the negative

affective responses of public health campaigns, such as “What is Your Relationship with Alcohol?”, it is plausible to develop a campaign that delimits the consumption of wine to attractive and healthy images that foster positive affective responses. This educative acculturative perspective goes beyond mere statements on labels (e.g., referring to moderate drinking and not driving if intoxicated). Instead, it calls for an image of wine that is socially accepted in valorised relational activities (e.g., eating meals as a family, romantic encounters) and images that engender respect for the moderate and “in control” drinker as sophisticated, perhaps sexy, or even *cool*. The latter being a temperature metaphor that signals [de]tachment (cool) to excessive drinking in contrast to [at]tachment (hot). Thus, we suggest that the regeneration of the wine industry can be influenced by personalised branding (MacInnis and Folkes 2017) that is communicating and experienced in metaphorical language that speaks to a culture of healthy consumption for young wine tourists.

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3

Factors Influencing Consumer Wine Choice: The Case of Wine Tourism

Margaret Connolly

Introduction

There is an undeniable relationship between travel and the consumption choices made by society. It has been acknowledged throughout history how the movement of people from one end of the globe to the other has influenced people's diet (Jamal 1996). The tourism industry has a continuing influence over national cuisines around the world and this phenomena has become increasing important when it comes to the influence of wine tourism. Brown and Getz (2005) suggest that for some wine lovers, travel, in general, has led to an interest in wine, whereas for others wine tourism follows naturally from a growing involvement with wine as part of their lifestyle.

The focus of this chapter is to investigate the role of wine tourism activities as a factor of influence in consumer wine choice. The literature reviewed draws from a number of related areas within wine tourism, tourism marketing and consumer behaviour.

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Consumption in the Twenty-First Century

As the nature of modern society has evolved from its initial industrial focus to that of a consumption-oriented one (Featherstone 2007; Baudrillard 1998), consumers now continually look for and engage in consumption experiences across all aspects of their everyday lives. Involvement and immersion in these consumption experiences is perceived by many consumers as an integral part of living a fulfilled and modern liberated existence (Lindgreen et al. 2009). Lifestyle has become a tool of personal expression, a visible manifestation of individual identity and a metric by which ones status and standing in society can be conveyed to those we may wish to impress or with whom we desire to associate and belong. The ingredients required to construct a desired lifestyle are now for many, readily accessible and fall easily within their consumer grasp.

How consumers make that decision to choose one product over another has long been an objective of consumer research and with good economic justifications.

The promise of increased market success for those consumer centric business organisations is widely acknowledged and universally accepted (Schiffman and Kanuk 2015). The necessity for successful businesses to get into the minds of consumers and to understand how they make the purchase choices they do has spawned a myriad of consumer research approaches and accounts for a weighty percentage of many corporate marketing budgets. The rewards associated with comprehending the key factors which can influence consumer behaviour and purchase choice in any given situation are reflected in increased market share, long-term customer loyalty and a healthier bottom line for those business organisations who manage to crack the consumer decision-making code.

Consumer Decision-Making—How Do Consumers Choose?

The process by which consumers make decisions can be examined from a number of perspectives. Various models are put forward in the marketing literature as representing how consumer decisions are made.

Interestingly, the role played by the consumer themselves can vary substantially between some of the most widely referenced models.

According to the Economic model the consumer is characterised as a rational, fully informed decision-maker who seeks out and researches all possible solutions in an effort to make the perfect information-led decision at all times. While the Passive Model depicts the consumer as one who is easily persuaded and almost completely submissive to the promotional efforts of corporate marketing; here the consumer is seen as somewhat irrational in their decision-making and can be swayed and readily manipulated by the power of advertising.

Somewhere in the middle of these two extremes we find the Cognitive Model which portrays the consumer as a thinker, who actively seeks out products and purchase opportunities to solve problems and whose objective is to make satisfactory purchase decisions rather than perfect ones.

While others suggest an Emotional Model of the consumer to explain how their decision-making occurs. Here, decisions are primarily emotionally driven. In these cases, the consumer is unlikely to carefully research and deliberate over decisions but will impulsively choose as a result of their mood when making the decision or their particular emotional state at the time (Lenehan 2008).

Some early behavioural models depict the approach consumers take when making their purchase decisions as primarily a linear process: One such representation is the Consumer Decision Process (CDP) model (see Fig. 3.1), which was first developed by professors Engel, Kollat and Blackwell (also known as the EKB model) at the Ohio State University in the late 1960s. The CDP model suggests that consumers typically progress through seven distinct stages as they make their consumption decisions (Blackwell et al. 2001).

The first stage of the Consumer Decision Process is called Need Recognition, where the consumer recognises some real or perceived gap between their actual and desired state and seeks to fill this gap through acquisition or purchase. The consumer then enters the next stage called Information Search, where they gather from a variety of information sources data to help them in their quest. The consumer must then begin to Evaluate the Alternatives from which they may choose.

Main Stages of the Consumer Decision Making Process

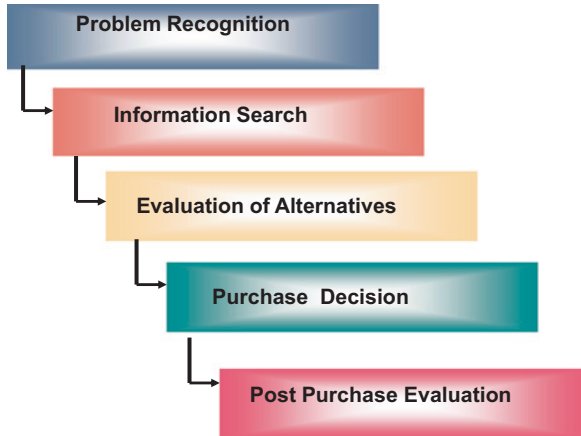


Fig. 3.1 Consumer decision process model

This leads to the fourth stage in this process, which is the act of purchase itself which is then followed by the Consumption stage. The next stage, Post-Purchase Evaluation, is presented as one of particular importance in determining levels of customer satisfaction or dissatisfaction and the subsequent repurchase behaviour on the part of the consumer. The final stage proposed is that of Divestment, where the consumer will discard or pass on or may even recycle their purchase.

While the outlined CDP model provides a useful tool to analyse some consumer decisions it provides a rather narrow lens with which to view the complexities inherent in many consumption choices.

It is necessary to consider the role of consumer involvement in any purchase decision made: The involvement construct first proposed by Sherif and Cantril (1947), and which is measured from low to high, can be simply explained as a reflection of how important a particular decision is for the consumer; the involvement level may stem from a particular attachment or interest with the product itself, or it may be that the purchase situation/occasion is what lends greater importance to the

purchase decision or the level of involvement may be associated with the reason for purchase or how the purchase will be consumed rather than the product itself or how it is purchased (Blackwell et al. 2001).

It is also important to understand that not all decisions are viewed in the same way by the consumer. While accepting that many consumer purchase decisions arise from a desire to solve some identified problem; Lenehan (2008), suggests that these problems can be depicted on a continuum which extends from the limited problem-solving decisions, requiring less thought and time on the part of the consumer to solve to the more considered or extended problem-solving decisions.

Extended problem-solving decisions often represent those which the consumer feels less knowledgeable and secure about making on their own. They are often those where the consumer's level of involvement is highest (Schiffman and Kanuk 2015). These occasions can often offer timely opportunities for marketing interventions on the part of a product/service provider. The provision of accessible information, guidance or even a reassuring testimonial or service guarantee can often win over the wavering or uncertain consumer faced with what they perceive to be a substantial and important decision. Many consumers prefer to simplify the decision-making process for themselves through habitual purchase decisions where they repeatedly make the same purchase and consumption choices, staying loyal to particular products or brands and in so doing reduce or remove the necessity to invest as much in their decisions (Zukin and Smith Maguire 2004).

Factors Influencing Consumer Wine Choice

The broad consumption choices made by consumers are shaped by a number of factors. The determinants which most often influence these choices can be grouped within three main categories (Schiffman and Kanuk 2015). First, there are *Individual* influences which differ from one consumer to another. These factors include personality, values and lifestyle, level of consumer resources, motivation, knowledge and attitudes. Second, the consumer is generally faced with a number of factors in their *Environment* which will exert an influence on their

consumption choices. Influences can emanate from the consumer's own family and peers as well as from their social class and their cultural norms. The situational environment in which the decision is being made is also acknowledged as having an impact on the consumer's choice. Third, there are a number of *Psychological* processes which play an influential role in consumer decision-making. These include the process by which consumers process information, reflecting how they receive, process and make sense of what is communicated to them and around them. How they as individuals change their knowledge and behaviour as a result of their past experience, in other words, the psychological process of how learning occurs for them as individuals can also influence choices made (Lockshin and Corsi 2012).

It is clear from much of the research on consumer decision-making that the purchase and consumption choices consumers make can be influenced by a combination of individual, environmental and psychological factors. Research, specifically into wine consumers and their behaviour takes cognisance of these complex factors and has become increasingly sophisticated, now including explorations of consumer personality, levels of consumer involvement with wine and acknowledging the milieu of motivations behind consumers wine purchase behaviour (Hall and Mitchell 2008).

The Australian winemaker's federation (2009) has long since acknowledged the special place wine holds in the lives of many consumers, suggesting that wine is more than just a beverage, that it has become a lifestyle product with a high degree of complementarity with food, hospitality and tourism as a whole.

It is this innate role in the lifestyles of many consumers which attracts the fascination of those such as Charters (2006) who proposes a triadic approach to the categorisation of wine consumption motivation; he suggests that consumers choose to consume wine for utilitarian reasons, for symbolic reasons and for experiential reasons, with utilitarian motives being of least importance.

Once we accept there are a number of drivers which motivate consumers to drink wine then it becomes clear that efforts to ascertain what can influence consumers choice of which wines to choose in any given consumption situation are hugely complex. However, this complexity

should be viewed as a challenge rather than an obstacle for those in the wine business. The virtual matrix of criteria that such a combination of influences and consumption situations constructs provides countless sales opportunities for winemakers and marketers alike. The marketing implication is clear; the symbolic and experiential nature of wine consumption choices demands that those involved in the wine industry across all levels appreciate the pivotal role of experience in consumer decision-making for lifestyle products such as wine. The wine tourism product is perfectly poised to fulfil this desire amongst wine consumers not just to drink wine but to truly experience and connect with their chosen wines.

Those that are involved in developing wine tourism products must understand and strategically manage the wine tourists' experience they provide, if they are to maximise the impact of wine tourism on future wine purchase and consumption decisions.

Experiential Consumption and the Wine Tourism Experience

Holbrook and Hirschman (1982: 132) define consumption from an experiential perspective, describing it as “a primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses, and aesthetic criteria”.

While Arnould and Price (1993) stress that providers within service industries must focus not just on delivering customer experiences but contend that to be truly impactful, the delivery of service experiences must be perceived as extraordinary by the consumer. In an era, where competition is strong and service industries can struggle to set themselves apart, a focus on the provision of a unique customer experience can offer the elusive solution to this problem of differentiation (Fernandez and Cruz 2016). The role played by the consumer in the consumption of experiences is one of increased participation and control, in such service encounters service providers do not sell experiences, but instead, they provide a basic platform which consumers then use to

obtain their own unique experiences (Walls 2013). There is evidence of an explicit need for the blurring of lines between the customers themselves and the service provider if truly extraordinary and memorable experiences are to be had by consumers.

The relationship between positive consumption experiences and future consumer intention is undeniable. Consumers are more likely to rely on their own prior experiences during their choice processing and decisions about future consumption behaviours (Kerstetter and Cho 2004). It is also clear that levels of purchase motivation and levels of involvement with the product are higher when information is drawn from the individual's past experience (Kim et al. 2010). Not only are these recalled personal experiences regarded as more credible by the consumer but they are known to greatly influence future consumption behaviour (Hoch and Deighton 1989).

The pivotal role of the consumer's immersion and involvement in the creation of their own consumption experience is accepted within the broad tourism literature. Tung and Ritchie (2011) refer to the customer as an essential part of the service offering where the customer is involved in the co-creation of their own experience. This experiential view of tourist consumption behaviours is particularly relevant to the wine tourism sector. Wine-related trips have emerged as a growing sector of special-interest tourism and are now regarded as playing an essential role in regional tourism development across many wine producing areas around the world. The original 4Es model (Expertise, Evaluation, Education and Experience) proposed by Pine and Gilmore (1998) has been widely applied to the wine tourism industry (Festa et al. 2016; Quadri-Felitti and Fiore 2013), acknowledging the persuasive potential associated with a positive wine tourism experience and the wine tourists subsequent wine consumption decisions.

Wine Tourism and Consumer Wine Choice

Getz (2000) describes wine tourism as a form of special-interest travel based on the desire to visit wine producing regions or where travellers are encouraged to visit wineries and wine producing regions while

travelling for other reasons. It is important to recognise as Getz does that for some, the primary motive for their wine tourism activities is indeed the wine and those wine-related events but for others, participating in wine tourism activities is another part of their tourist experience while on holiday or travelling for whatever reason. From a marketing perspective, this is an important exercise in segmentation, supporting the view that not all those who engage in wine tourism do so for the same reasons and therefore the expected outcomes of their exposure may also vary.

Various typologies of wine tourist are presented, Ali-Knight and Charters (2000) differentiate between the “wine lover” who has a comprehensive grounding in wine education and primarily visited wineries to enhance their general wine knowledge and the “wine connoisseur” who has a more specific interest in wine and particularly in its production. Johnson (1998) similarly differentiates between the “generalist” wine tourist and the “specialist” wine tourist, while acknowledging the more ephemeral appeal that wine regions can have for tourists. The aesthetic and experiential appeal of many wine regions projected or perceived image as a rural paradise is for some a greater initial attraction than the specific wine-related motives (Williams 2001).

Local food and wines are some of the main products which are highly related to country of origin and to the tourism experience; as locally produced offerings contribute to the uniqueness of a tourist experience, they have become critical to many successful tourism destinations (Alamanos et al. 2016). Lee and Lockshin (2011) examined the relationship between the image held by tourists of a destination and how this image influences their perceptions of that country’s produce. Their findings indicate that a favourable destination image leads to a positive belief about the quality of products and brands emanating from that destination. Specific research into the post-visit consumption behaviour of tourists, has shown a positive relationship between their perception of food and wines from destinations they have visited (Chancy 2002). Mitchell and Hall (2004) also found that visits to wineries can predispose visitors to long-term loyalty; this positive correlation between tourist participation in wine-related activities such as wine festivals (Houghton 2002) and their post-activity consumption shows that wine

tourism experiences can and do influence consumer wine choices. In relation to wine tourism in particular, Brown and Getz (2005) go further and suggest that consumers who visit a particular area and taste its wine, can become loyal or frequent consumers of those wines themselves, but often actively promote the wines of the area visited others becoming unofficial brand ambassadors for the wines.

In some respects, this is hardly surprising as wine is a product that has an affinity with its place of origin possibly more than any other in the minds of those who produce it and those who ultimately purchase and consume it. It is both regulated and marketed on the basis of where it comes from (Famularo et al. 2010). Many retailers display their wine by country and region of origin and many consumers simplify their wine choices by picking them on the basis of country of origin (Chancy 2002). The perception of wine quality, particularly in traditional wine production regions, is more closely aligned to the concept of terroir than any other factor of its production.

The literature reviewed here clearly identifies the complexity of wine consumers decision-making processes and acknowledges the relationship wine consumers perceive between a wine and its place of origin. The power of that perceived relationship to influence consumer wine choice underpins the research study outlined below. The impact of consumers' experiential involvement with wine tourism activities is empirically investigated and the results are presented and discussed in the next section of this chapter.

Background to the Study

While Ireland has a long and historic association with the production of alcoholic beverages such as Irish whiskey, Baileys cream liqueur and most famously Guinness stout, it is not known for its wine production. However, wine accounts for over 27% of all alcohol consumed in Ireland (Irish Wine Association, 2016). Interestingly, these consumer figures show that Irish consumers are now opting for higher priced and higher quality wines. Irish wine consumers choose wines from all over the world; Chile and Australia rank up there with France, Spain and

Italy amongst the favoured countries of origin for Irish wine drinkers. It is perhaps because Ireland does not have a tradition of commercial wine making itself that Irish consumers feel free to choose wines from all over the globe without fear of appearing unpatriotic. But are consumers wine choices in any way influenced by their travel and tourism experiences and if so, how and for how long? The research undertaken seeks to explore this question in more detail.

Research Methodology

A qualitative research study was conducted amongst a sample of wine consumers living in Ireland. The main aim of the study was to investigate the influence of holidaying in wine producing countries on consumers' subsequent wine purchase decisions. A number of research objectives were set for the study. The first was to ascertain if consumers felt their wine choices were influenced by their own past wine tourism experiences. Second, the research sought to establish if having visited wine producing regions, consumer's level of involvement with the wines of those regions or countries had changed. The third research objective centred on consumer loyalty; seeking to determine if in the long term, consumers were still more likely to choose wines from wine producing countries they had visited in the past.

A qualitative approach to the research was taken. Information was gathered through the use of in- depth semi-structured interviews. Each participant was interviewed in person. An interview protocol sheet was developed and used to guide each interview however participants were allowed and encouraged to dictate the flow of the interview to optimise the qualitative nature of the responses. Interviews were carried out over a four day period. All interviews took place in Dublin city. Interviews lasted on average one-hour long. Each interview was recorded with the interviewee's permission and all interviews were subsequently transcribed for analysis. Interview data were analysed under the three main themes identified in the study objectives and under which the results are presented and discussed below.

A convenience sample of 12 participants was used in the study. Two essential criteria qualified interviewees to participate; first that they were purchasers and consumers of wine and second that they had experienced some wine tourism activity. Initial participants were selected by the researcher and others were selected through referrals and recommendations. The sample was made up of five males and seven females. All those sampled were aged over 18 with ages ranging from 38- to 61-years-old. All participants were in full-time employment. Two of those sampled worked in administration, while another two worked in the area of finance. Four of the sample worked as academics and the remaining four worked in the hospitality sector. All respondents were wine drinkers and had self-identified as having varying levels of involvement with wine. Each member of the sample holidayed abroad at least once each year and each stated a preference for holidaying in warm countries that had lots of sunshine. All had holidayed in or travelled to wine producing countries and had taken part in wine tourism activities while in those countries. The wine tourism activities experienced by the sample population included visits to vineyard areas, participating in winery tours and taking part in tastings of locally produced wines.

Results and Discussion

The results of the research study carried out are presented and discussed below. The findings are presented under the three main research objectives set for the study. The qualitative nature of the experiential focus of the research is evidenced by the words of the interviewees giving voice to their responses.

First, interviewees' responses discussing how their wine tourism activities have influenced their subsequent wine choices are presented. Second, participant responses referring to their levels of involvement and how these have changed as a result of their wine tourism activities are discussed. Finally, responses relating to participants long-term loyalty towards wines of regions or countries first encountered while on holiday are presented.

Wine Tourism as Source of Influence

In line with previous studies suggesting that wine tourism activities should largely be viewed as part of or an enhancement of the holiday experience (Brewer and Alant 2009), the research here also found that trying new wines and learning about wines from the holiday destination through vineyard visits and local wine tastings was perceived by the participants as an essential part of their holiday experience. *“How we got into Spanish wines was from travelling really, from going on holidays to Spain and trying out the local wines and seeing how the grapes were grown and then trying to find those wines or something similar from Spain when we got home”* P6. Some respondents felt that becoming familiar with the wines of the region was an integral part of their holiday experience. In particular, they felt that developing a knowledge of the styles of wine produced and how they tasted contributed to the enjoyment and rituals they associated with the holiday experience. *“One of our favourite things to do when we first arrive is to visit one of the local wineries and get to know some of the wines of the area”* P8.

“We would be into going to the local restaurants when we’re on holidays and trying the local wines they recommend, for us it’s just part of being on holiday” P11. Interestingly all participants perceived a definite link between wines and wine regions they encountered while travelling and the wines they liked to consume at home. Consistent with the views of Kerstetter and Cho (2004), the findings demonstrate that how consumers often rely on their own past experiences to influence their consumption choices. The memories and positive experiences consumers recalled from their wine tourism activities were used as information sources by consumers when making their post-holiday wine choices. *“Recently we were in Portugal and we came across some lovely wines there and so yes I tried a couple of Portuguese wines when I got home”* P5. In fact for some, the emotional responses felt to the experiences they had were so strong that they acted as a driver to seek out the particular wines they had found. *“First time I went to Melbourne, I had the most amazing wines and for days afterwards we were all talking about them and even when we came home I purposely went to find some of those wines”* P4.

Impact on Wine Involvement Level

Even those participants who did not consider themselves wine experts or wine buffs displayed a keen interest in trying out and recommending to others wines from their holiday experiences. Just as Brown and Getz (2005) suggest, consumers often feel so strongly about the wines they have experienced themselves that they actively promote those wines and wine regions to others on their return from holidays. *“It’s moved on from holiday photographs to sitting down over a bottle of wine that we had abroad and talking about the winery where we tasted it and where you can get it here and how much more expensive it is here at home”* P12. These findings support those of Robinson and Getz (2016) who highlight the social bonding dimension experienced by tourists and how their sense of connection to places visited is often intensified through their food and wine tourism activities. In line with the findings of Festa et al. (2016) and Quadri-Felitti and Fiore (2013), participants in this study spoke of the connection they felt with particular wines having visited those vineyards and having seen those wines being made. *“We went through the vineyards and you saw the whole process all that really resonates with you. It really makes the whole experience more important, all that stays with you and gives you a really good appreciation of all the work that goes into the wine”* P4. During the interviews, participants spoke of the effect some of what they had seen and experienced had on them and how they felt and thought about the wines as a result. *“Spain had an impact on me because I think their wines have really improved, and we have been going to Spain for years, but now the quality and variety has really improved”* P8.

Long-Term Loyalty

Consistent with the view of Alamanos et al. (2016), the findings highlight how wine tourism activities strengthened consumers’ sense of connection between the wines and their place of origin. *“It’s very enjoyable to drink the local wines, it’s of the place, it’s like eating vegetables from someone’s own garden at their house, it’s special”* P3. The research suggests

that long-term consumer loyalty towards wine of a particular region or country is developed through their holiday experiences and shows that consumers continue to choose wines from regions and countries they have visited long after their holiday. *“Personally if I go to a supermarket and see Chilean wines, I will still choose them; because after being there and seeing it, I know it’s going to be good”* P1. Tung and Ritchie (2011) found that wine tourism activities constitute an experience, not merely to be provided for the consumer, but involving the consumer themselves as a co-creator and re-creator of that experience, each in their own unique way. These findings reiterate those views, highlighting that the connection felt by some consumers between their wine tourism activities and the consumption of those same wines at home at a later time was so strong that they actively used those *“holiday wines”* as a means of recreating the holiday feelings and recalling their holiday memories long after their return. *“I suppose it’s more of a reminiscence experience, you’re not on your holidays but still for me it still brings back a bit of that holiday feeling”* P8. This study highlights the enduring nature of the loyalty developed by consumers through their personal wine tourism activities towards the wines and wine regions experienced. For some, those wines first encountered on holidays represent their *“go to wines”* even years after first encountering them. *“I would still drink wines that I found on holidays years ago, I still look to Spain for the reds”* P6.

Conclusion

There is no such thing as one undifferentiated wine market nor is there a typical wine consumer (Hall and Mitchell 2008). Instead, the wine market is made up of several, sometimes very niche, segments that are influenced by demographics, psychographics and the situation in which the wine is being consumed. While wine price, region of origin, grape variety and brand are amongst the most frequently mentioned extrinsic cues that can influence wine consumers (Chrea et al. 2010). Information consumers hold about the country from which the wine originates generates expectations relating to the image of the country, which in turn influences beliefs about the attributes of the wine itself

(Williamson et al. 2016). In fact for a luxury product such as wine, country of origin information has a greater effect on consumer decision-making both at higher involved wine consumer (Lockshin and Corsi 2012) and for those who are within the new to wine consumer markets (Perrouy et al. 2006). Therefore as this study shows, the wine tourism experiences which consumers have, present an invaluable opportunity for wine producers and wineries to develop an enduring sense of involvement and loyalty amongst its visitors which in turn can translate into positive and emotive stimuli when subsequent wine purchase decisions are being made by those consumers. Not only this but, those consumers often become ambassadors for those wines and wine regions, actively praising and promoting them to others.

Implications for Theory and Practice

Not all countries produce wine, not all tourists come from a culture of vine growing and wine making. Not all consumers belong to a society where there is a historical association with the pressing of grapes and the vinification of their juice, however, as consumers, they can still embrace the wine lifestyle so many desire to associate with and so for them wine tourism can represent a glimpse into a mysterious and idyllic other existence associated with their special times whether spent relaxing on holidays or socialising at home.

The study findings clearly illustrate the links made by consumers between their wine tourism experiences and their subsequent wine purchase preferences. The role of wine as a means of evoking, recalling and recreating holiday memories is evident and emphasises the importance of facilitating the co-creation of memorable experiences by wine tourism providers. The findings highlight the potential strategic marketing opportunities for wine tourism to contribute to long-term consumer loyalty through continued purchase of wines first experienced as a wine tourist. These findings also highlight the long-term positive impact of the emotional recollection and evocative associations displayed by respondents between the wines encountered and their continued use of these wines as a means of remembering past holiday experiences.

This study contributes important findings not only to those involved in the wine tourism industry as highlighted above, but also strengthens the theoretical contentions around the pivotal role of consumers personal experiences in the consumer decision-making process. The findings also support the experiential consumption perspective as a means of developing a deeper understanding of consumer motivation when making their purchase choices.

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4

Generation Z as Young Winery Visitors in Greece

Dimitrios P. Stergiou

Introduction

Winery visitation is an increasingly popular recreation and tourism product that has seen remarkable increases over the past few decades (Byrd et al. 2016). There are several reasons wineries may open their doors to visitors and become involved in wine tourism. By offering visitor-oriented services wineries may build brand loyalty, develop positive word-of-mouth, and create a loyal customer base (Dodd 1995). Wineries provide an additional sales outlet for selling wines and related products directly to consumers (Treloar et al. 2004). Wineries may also improve consumers' knowledge and understanding of wine by educating them at their premises (Charters and Ali-Knight 2002). Given the growing importance and popularity of winery visitation, the nature of the winery experience and the winery visitor have received increased research attention from the academic community (Getz and Brown 2006).

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In order to be successful, winery managers need to understand which attributes are important to visitors, as well as be able to deliver these attributes. This view is confirmed by O'Neill et al. (2002) who state that visitor satisfaction in wine tourism, as in all aspects of tourism, may be considered as a function of the importance level ascribed by visitors to various winery attributes and the performance level of these attributes. By analysing the gaps between importance and performance perceptions of these attributes winery managers can better plan their offerings in the future. For example, they might identify attributes that are important to visitors but the winery is not sufficiently providing them. Conversely, they might identify areas where the level of performance is higher in importance. These insights are important for wineries because they inform managers in order to secure a fit between customer expectations and the services offered.

In this context, the aim of the study presented in this chapter is threefold. First, the study explores the important attributes of the winery experience according to the perceptions of young visitors to a winery in Greece. Second, the study explores the winery's ability to provide the desired attributes. Third, the study conducts an Importance-Performance Analysis (IPA) between the two, in order to gain additional insights into the observed findings and provide implications for prioritisation and management of attributes.

Literature Review

Wine tourism and relevant research has consistently increased its development over the past two decades or so. Wine tourism has been defined by Hall et al. (2000, p. 37) as 'visitation to vineyards, wineries, wine festivals and wine shows for which grape wine tasting and or experiencing the attributes of a grape wine region are the prime motivation for visitors'. The emphasis of this study is on winery visitation which, according to Mitchell (2004), is perhaps the most important element of the wine tourism experience. Indeed, the importance of visitation for wineries is recognised within both academic and industry circles (Mitchell and Hall 2006) and has driven many studies to investigate the experiences and expectations of winery visitors (Fountain and Charters 2010).

Much of the literature focusing on the wine tourism experience of winery visitors has taken a generational perspective. This approach draws on considerations of generational segmentation, suggesting that each generation has their own set of values and subsequent behaviours, which set them apart from preceding generations and those that are to come (Noble and Schewe 2003). Within this strand of literature, one generation that has attracted extensive attention from researchers has been that of Baby Boomers, which has been considered to be the dominant cohort of wine consumers and wine tourists (Barber et al. 2008). However, in recent years there has been an increasing realisation that the wine and wine tourism industries need to look beyond the ageing Baby Boomer generation for their next generations of consumers if they are to have a long-term future (Fountain and Charters 2010). This is because, as Carlsen et al. (2006, p. 6) explain, ‘in the context of actual wine tourism experiences, it is possible that [young wine tourists] are searching for something different than previous generations’. Accordingly, a growing body of research has focused on comparisons between the winery experience of younger (specifically Generations X and Y) and older generational cohorts (Baby Boomers).

Space precludes extensive treatment of this strand of research, but it is fair to say that it has produced mixed results. By way of illustration, Mitchell (2002) and Carlsen et al. (2006) did not identify any age-related factors affecting satisfaction with the winery experience. However, glimpses of generational differences have emerged from other studies indicating that generational affiliation may have an influence on visitors’ expectations and experiences at the winery. Without getting into the details of these studies, it has generally been suggested that younger visitors are more difficult to satisfy than their older counterparts (e.g. Charters and Fountain 2006; Dodd and Bigotte 1997) and are price-sensitive when it comes to purchasing wines (e.g. Charters et al. 2009; Fountain and Lamb 2011). Other studies have provided conflicting evidence regarding the emphasis placed by young winery visitors on the core wine product or other leisure and social pursuits. On the one hand, studies report that young wine tourists are particularly interested in the quality of the wines tasted at the winery and furthering their wine knowledge (e.g. Bruwer 2002; Carlsen et al. 2006; Fountain and

Charters 2010). On the other hand, some researchers (e.g. Fountain and Lamb 2011; Treloar et al. 2004) have found that youthful winery visitors focus predominantly on the social aspects of the winery visit rather than more wine-related aspects (such as technical wine information and cellaring practices). In this context, having a good time and enjoying a day out with friends is more important than wine tasting and learning about wine alone.

Notwithstanding inconsistencies in study findings across these investigations, there is a common thread that ongoing research into the wine-related experiences of younger cohorts is vital in order to maintain the development of wine tourism. This clearly implies that wine tourism research should constantly evolve to understand the needs of new generations. Yet, despite this acknowledgement, very little is known about the wine tourism attitudes and behaviour of Generation Z (Gen Z), the latest generation of customers to follow Gen Y. Precise birth years constituting this generation vary with authors placing its beginning anywhere from the early 1990s to the mid-2000s (Williams 2015). For this chapter, Bassiouni and Hackley's (2014) classification of Gen Z has been adopted, therefore defining Gen Z as those born from the mid-1990s to the late 2000s. Following this classification, the oldest of this generation just turned 21 in 2016 and the question that arises is: will they embrace wine and wine tourism?

No empirical data exist on the wine tourism experience of Gen Z. However, preliminary evidence regarding their wine consumption and behaviour from the United States has suggested that Gen Z consumes wine less frequently than Gen Y (Thack 2016). At the same time, Gen Zers do not seem to care about varietals, as opposed to their Gen Y counterparts. Even though relevant data for Greece are not available, a recent report from USDA Foreign Agricultural Service (2015) suggests that 78% of young Greeks aged 18–24 are not particularly fond of wine and prefer other alcoholic beverages. While not directly related to wine tourism and the winery experience, this information is important because a lack of interest in wine and wine consumption may deter wine-related leisure participation and travel. On top of this, the younger demographic in Greece has been hit particularly hard by the ongoing economic crisis in the country. Facing high unemployment rates and

financial insecurity, young Greeks have limited purchase power and are likely to reduce their alcohol consumption (Dalton 2015). Not surprisingly, lack of money has also been found to represent an important wine tourism constraint (Cho and Bonn 2017). These circumstances cast doubts over the prospects of this market to take up wine consumption and wine-related travel.

Against this background, this study explores the desired wine tourism experience of Gen Z in Greece. More specifically, the focus is on their evaluation of a number of attributes of the winery experience in terms of their importance and performance, in relation to an actual winery visit. The results are useful in that they add to the limited understanding of this under-researched generational cohort, providing new insights concerning the winery experience of this market segment in Greece.

Research Methodology

This research adopted an IPA framework. Initially developed by Martilla and James (1977) to assess quality in the automobile industry, IPA has become a common method for the management of customer satisfaction (Deng et al. 2008). In general, based on a battery of purposively developed items using Likert scale measures, the approach is useful in comparing the importance consumers place on an attribute and its actual performance (Wilkins 2010). However, not only does IPA provide a comparison of these dimensions, but it also facilitates a matrix evaluation of the differences between them, allowing managers to prioritise areas needing improvement and revise resource allocation (Tuma et al. 2017).

In this matrix (see Fig. 4.1), the first quadrant (Q1: Concentrate here) reflects high importance and below average performance. This indicates a need to improve performance to match importance or customers will be lost. The second quadrant (Q2: Keep up the good work) indicates good management, containing items with high levels of performance matching the importance level attached to these by customers. The third quadrant (Q3: Low priority) groups attributes with a low importance and a low performance and is seen as a 'low priority'

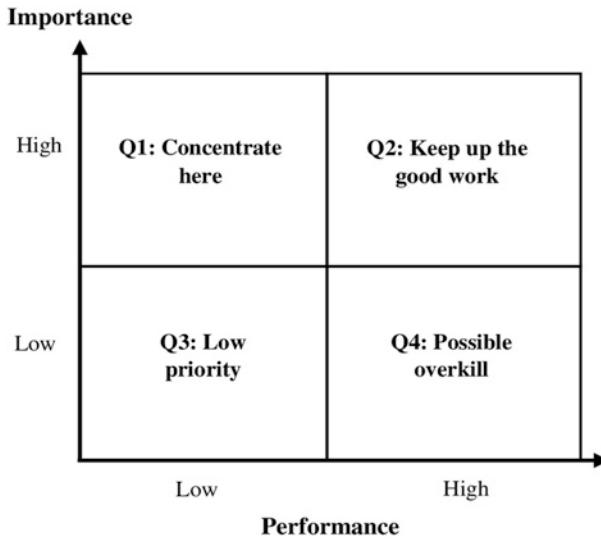


Fig. 4.1 IPA matrix (Source Adapted from Martilla and James [1977])

area for management. The final quadrant (Q4: Possible overkill) contains attributes of low importance but high performance, thus implying an over-allocation of business resources committed to these attributes. The extension of the method in wine tourism contexts has been recognised to provide opportunities for wine tourism operators to determine key areas for management activity that need to be addressed in order to meet the needs of their customers (e.g. Carlsen et al. 2006; Mikulić et al. 2012; Randall and Mitchell 2008). Given these considerations, IPA was adopted as the method of choice for this study.

Data were collected in relation to perceptions of importance and performance across a series of 10 winery attributes. Following standard IPA practice, respondents were asked to rate the importance and performance of each attribute using Likert scales. The attributes were drawn from Carlsen et al.'s (2006) examination of core aspects of the wine tour experience of young adults because they could be examined at the level of a specific winery. Importance and performance measures were separated on two occasions as this has been found to reduce the stereotypical effects associated with IPA studies rating both dimensions on a single occasion (Lai and Hitchcock 2015).

Accordingly, a convenience sample of 156 Gen Z students were asked to complete a first questionnaire two weeks before they went to a winery field trip.¹ The element of convenience entered the sampling procedure in that data collection took place at a higher education institution where the researcher had a number of personal acquaintances that showed interest in the study and allowed him to deliver the questionnaire to their students in class. The questionnaire consisted of two sections. The first section dealt with demographic (age and gender) and wine knowledge data. The latter was measured using Mitchell and Hall's (2001) four categories of self-ascribed level of wine knowledge: (1) 'advanced knowledge' if they had completed wine education courses and had an international knowledge of wines, (2) 'intermediate knowledge' if they knew and could identify different types of wines, (3) 'basic knowledge' if they knew the names of most wine types but could not tell the differences between them, or (4) having 'no prior knowledge'. In the second section of the questionnaire respondents were presented the list of winery attributes and asked to rate their importance on a five-point Likert scale (ranging from 1 = very unimportant to 5 = very important). Two weeks later, following the end of their visit to the winery, respondents were asked to complete a second questionnaire, in which they rated the performance of the same attributes using a five-point Likert scale (ranging from 1 = not at all satisfied to 5 = completely satisfied). On this occasion, questionnaires were distributed on tour buses and collected by researchers accompanying the student groups, then handed to the researcher.

Findings

This study involved completing questionnaires with 156 respondents, 134 of whom participated in full (i.e. all eligible respondents completed both questionnaires, the remaining 22 having partially participated in the survey). The two questionnaires were matched using a four-digit number self-selected by participants, such as the last four digits of their student ID or mobile phone number. Only respondents who completed both questionnaires are included in the ensuing analyses.

Most respondents were female (67.9%) and the sample mean age was 20.2. Respondents indicated having a rather low degree of knowledge of wine, with the majority rating their knowledge as 'basic' (71.4%) and the remaining indicating that they had 'no prior knowledge' (28.6%). Table 4.1 presents the descriptive statistics (mean and standard deviation) for the importance and performance of each attribute, as well as dependent sample t-test results.

A primary consideration, even before plotting data in the IPA matrix, is to identify which attributes are important for the customer experience. For this purpose IPA researchers commonly refer to the importance grand mean. However, a more discriminating approach was

Table 4.1 IPA scores

Attributes of the winery visit	<i>P</i> Mean (SD)	Rank	<i>I</i> Mean (SD)	Rank	<i>P-I</i>	Significance test
A. The wines offered at the winery	3.62 (0.85)	7	3.73 (0.84)	8	-0.11	-1.22
B. The food offered at the winery	3.93 (0.83)	5	4.22 (0.81)	4	-0.29	-4.13**
C. The scenery	4.14 (0.82)	2	4.30 (0.82)	2	-0.16	-1.41
D. The winery staff	4.22 (0.95)	1	3.96 (0.91)	7	0.26	3.22*
E. Information about wine	3.75 (0.81)	6	3.57 (0.80)	10	0.18	1.84
F. Information about the winery region	3.61 (0.94)	8	4.05 (0.92)	6	-0.44	-4.91***
G. The cost of the wines sold at the winery	3.43 (0.87)	9	4.52 (0.87)	1	-1.09	-12.87***
H. The length of the visit	4.13 (0.85)	3	3.64 (0.86)	9	0.49	6.13***
I. Activities other than drink/taste wines	3.21 (0.92)	10	4.12 (0.90)	5	-0.91	-10.11***
J. The people on the visit with me	4.06 (0.95)	4	4.26 (0.94)	3	-0.20	-2.12

* $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$

Key: *P* = performance, *I* = importance, and SD = standard deviation

adopted here, focusing on attributes that generated mean scores of 4.0 or higher on the grounds that these attributes are the most important to respondents (Carlsen et al. 2006) and, as such, also of greater interest to managers (Hudson et al. 2004). Therefore, the following six items can be considered to be of greatest importance to the respondents' winery visit experience:

- The cost of the wines sold at the winery (mean = 4.52)
- The scenery (mean = 4.30)
- The people on the visit with me (mean = 4.26)
- The food offered at the winery (mean = 4.22)
- Activities other than drink/taste wines (mean = 4.12)
- Information about the winery region (mean = 4.05).

Subsequent analysis of the IPA chart provides more details on these and remaining attributes. However, the simple point to be drawn from this preliminary inspection of importance mean scores is that young winery visitors are particularly price-sensitive and seek a broader experience—be it food, socialising, or spending time in an attractive scenery—and less about drinking and tasting wines.

In the next step, a series of dependent samples *t*-tests were undertaken to further inform this analysis. In particular, comparisons were conducted to evaluate where mean-importance scores differed significantly from mean-performance scores for each attribute (P–I). As can be seen from Table 4.1, six of the 10 comparisons were significant. Of the six significant comparisons, four resulted in a higher importance measure than performance rating, indicating certain aspects of the winery experience where there is area for improvement. This is suggestive evidence that respondents' expectations were mostly not met by the winery. More specifically, two of the four comparisons with a higher importance measure concerned features of the tangible products offered to winery visitors (cost of wines, food), while the other two suggested an interest in entertainment and information that extends beyond wine consumption and the winery itself (information about the winery region, activities other than drink/taste wine). The two comparisons with a higher performance measure concerned key service elements (staff, length of the visit).

The results of the IPA are graphically depicted in Fig. 4.2, where importance values form the vertical axis and performance values form the horizontal axis. Vertical and horizontal lines, called the crosshairs, are used to divide the matrix into four quadrants. The literature on the use of IPA suggests that the selection of the crosshairs is commonly based on the grand mean scores of the importance and performance parts on the assumption that ‘the average of their ratings is arbitrary and will vary by culture, but does represent a neutral point’ (Carlsen et al. 2006, p. 9). For this research, the two axes formed crosshairs at the value of 4.04 (grand mean score of importance attributes) and 3.81 (grand mean score of performance attributes). This decision was based

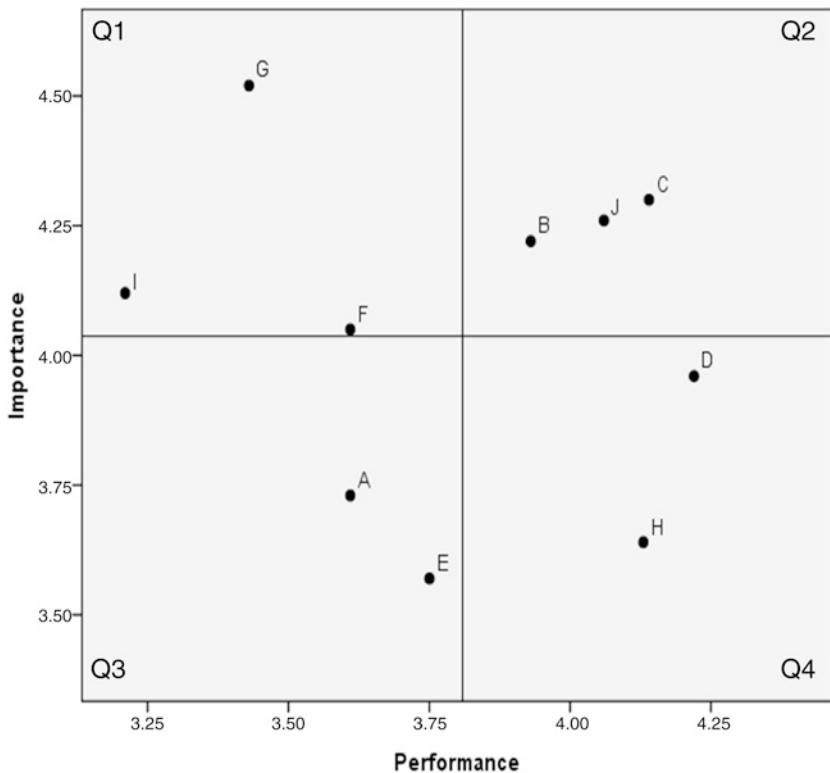


Fig. 4.2 IPA matrix—attributes of the winery visit

on the arguments by Junio et al. (2016) that this approach allows attributes to be easily compared relative to each other, which in turn is suggested to facilitate management in the allocation of limited resources between attributes. The following provides insights regarding the quadrant illustration.

Concentrate here (Q1): The ‘Concentrate here’ quadrant captured three attributes: ‘The cost of the wines sold at the winery’ (G), ‘Activities other than drink/taste wines’ (I), and ‘Information about the winery region’ (F). All attributes in this quadrant have higher than average importance scores but were rated below average on performance. Interestingly, upon closer inspection of data in Table 4.1, these three attributes received the lowest performance ratings in this study. This sends a direct message that improvement efforts should be directed at providing more affordable prices and opportunities for a range of non-wine activities to young winery visitors. Receiving information about the winery region fell very close to the importance grand mean score and as such it is not of particular interest (Carlsen et al. 2006). However, its low score on the performance scale suggests that it should also represent an area of concern.

Keep up the good work (Q2): Three attributes were identified in this quadrant: ‘The food offered at the winery’ (B), ‘The scenery’ (C), and ‘The people on the visit with me’ (J). These attributes were perceived to be very important for the respondents who, at the same time, were satisfied with the performance of the winery. The attribute that stands out is the scenery, which scored second-highest on both the importance and performance scales. This highlights both the importance of scenic beauty to the respondents and the winery’s ability to highlight its scenic qualities. Food is a core element of the winery experience and the winery performed well in this respect, that is by offering quality food. As to the people visiting the winery together, this is probably a reflection of the desire of young visitors to connect and socialise with friends (Treloar et al. 2004). It should be noted that the mean score ratings of performance for all three attributes were lower than their importance scores. Therefore, even though the winery seems to have high levels of performance on these attributes, there is still room for improvement in order to meet customer expectations.

Low priority (Q3): There were two attributes, namely ‘The wines offered at the winery’ (A) and ‘Information about wine’ (E), allocated to this quadrant. The literature on IPA suggests that although performance levels are low in this quadrant, managers should not be overly concerned since the attributes falling here are less important to respondents. However, given that tasting along with learning about wine are primary benefits of visiting a winery (Byrd et al. 2016), the low-performance levels in this quadrant should alert managers to needed improvements.

Possible overkill (Q4): This quadrant identified those attributes where the winery performed adequately but respondents perceived them as less important compared to other attributes. Two attributes were identified in this quadrant: ‘The winery staff’ (D) and ‘The length of the visit’ (H). Interestingly, the performance scores for both these attributes were the highest in this study. Their placement within this quadrant may indicate that they represented presupposed and anticipated components of the winery visit. Singh and Hsiung (2016, p. 9) reference this phenomenon where the importance of certain attributes ‘becomes minimised because it is expected’ (and yet their absence would lead to low performance). This suggests that the performance of these attributes should be, at the least, maintained to preserve their current state of success, without over-utilising resources.

Conclusions

Generational research in the field of wine tourism is pertinent as older generations of wine tourists are replaced by younger ones. Gen Z is the next generation of wine consumers, thus representing the future of the wine and wine tourism industries—yet to date, it has not received the attention of wine tourism researchers. This study sought to begin addressing this gap, by investigating the winery experience of Gen Z in Greece, a country in a deep economic crisis.

In the subject group studied, young wine tourists were particularly price-sensitive, as should probably be expected in times of economic crises. In addition, they were primarily interested in spending a pleasurable

day outdoors with opportunities to socialise with friends, enjoy the food and scenery, and undertake non-wine related activities. These findings reinforce the important role of complementary tourism benefits in adding value to the winery visit (Byrd et al. 2016) and are consistent with previous studies on the wine tourism preferences of young generations (e.g. Fountain and Lamb 2011; Treloar et al. 2004). The present study, however, also suggests that respondents were disinterested in the wines offered and the information provided about wine. This is both an important and surprising finding as it is inconsistent with earlier studies on the winery experience of young visitors reporting that new generations have a particular interest in wine-tasting and expanding their wine knowledge (e.g. Carlsen et al. 2006; Fountain and Charters 2010). This limited appeal of wine for study participants may be partly attributed to contextual circumstances, their low levels of wine knowledge, but also to their other priorities while visiting a winery, as described above. Further research is needed, to shed more light, on this issue. However, what is important here is that taken together these findings provide preliminary evidence on the desired attributes of the winery experience among Gen Z adults.

In practical terms, the IPA classification has clearly revealed that offering wines at more attractive prices and providing information and opportunities for additional activities that fall under the realm of entertainment as it relates to tourism (food-tasting, socialising) are of utmost importance to increase the satisfaction of Gen Z winery visitors. In doing so, winery managers need to continue and improve on efforts to highlight the scenic features of winery tours to give them greater appeal and provide opportunities for young visitors to enjoy the scenery. Even though 'Information about wine' was the lowest in priority as compared to attributes in other quadrants, the author concurs with the view of Alonso et al. (2014) that wine information and advice can provide a means to build relationships and foster interest among winery visitors. This is very relevant for young and inexperienced visitors, like the respondents of this study, who are often overwhelmed by the specialist terminology of wine education offered (Barber et al. 2006). Rather than give low priority to the educational dimension then, the challenge for wineries seems to be one of attempting to give young

consumers the confidence to engage with wine, by introducing them to wine and developing their wine knowledge in an informative but non-intimidating way.

The researcher would like to note that the findings of the current research are constrained by its limitations that the empirical analysis is based on a rather homogenous convenience sample of Greek students and restricted to the specific environment of the participating winery. Therefore, the results reported here should be considered as preliminary findings to be assessed in future studies with larger and wider samples and in different wine tourism and cultural contexts. These limitations apart, the study is a contribution to existing research in the field of wine tourism in that it provides a glimpse into the future regarding wine tourism preferences of Gen Z. An understanding of the specific priorities and needs of this market at the winery would be useful in underpinning future product and marketing considerations in a manner that helps to foster satisfaction. In turn, a winery environment from which younger visitors leave satisfied is crucial to developing long-term loyalty for the wine and wine tourism industries.

Note

1. All participants were over the legal age to purchase and consume alcohol publicly in Greece (at least 18 years old).

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5

Knowledge and Consumption of Organic and Biodynamic Wines

Maria Rosita Cagnina, Lucia Cicero and Linda Osti

Introduction

Food and wine are a major tourist attraction for Italy as a tourism destination. In fact, two-thirds of international tourists consider culture and food as the main motive to travel to Italy. Also, the domestic market is pulled by the enogastronomic offer of the country, with 78% of Italian tourists being motivated by activities related to regional food and wine products when choosing the destination for their holidays (Coldiretti 2015). Typical food and wines are not only tasted and enjoyed during the vacation; 28% of Italian tourists buy typical food delicatessen from

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the place visited to be eaten at home or to give away as presents and souvenirs (Coldiretti 2015).

Following the growing interest of both domestic and international tourists in the enogastronomic peculiarities of the country, many Italian destinations have started offering food and wine-related activities, with wine marking a competitive advantage in regard to other European destinations. The Italian territory is characterised by 332 DOC (designation of origin) and 73 DOCG (controlled and guaranteed denomination of origin) wines (Coldiretti 2017) and for decades it hosts wine-related business and entertainment events of international appeal (see, for example, Vinitaly in Verona, and “Cantine Aperte” across the country).

In the academic literature, wine tourism has been defined as a niche, however, within this niche, sub-niches are being created, catering to specialised segments of the market. Within this paper, we are going to concentrate on the sub-niche of organic wine tourism.

In recent years, despite the widespread economic crisis, worldwide an increase in the consumer preference for organic products has been recorded. Demand for sustainable and healthier products is affecting consumers in their preferences and ultimately in their buying behaviours relative to a number of food and beverage products, including wine. In 2015, there were 50.9 million hectares of organic agricultural land, with Oceania holding a 45% share, followed by Europe (25%), Latin America (13%), Asia (8%), and Africa (3%) (Willer and Lernoud 2017). From a market perspective, in 2015, global retail sales of organic products (food and drinks) reached 81.6 billion US dollars, recording an increase of about 10% from 2014 (Willer and Lernoud 2017). The United States (47% of the global sales) and the European Union (35%) generate the highest product sales, however, their share is decreasing with an increasing contribution by new emerging markets like Asia and Latin America (Willer and Lernoud 2017).

Italian wine production ranks among the top in the world in terms of cultivated surface, export of quality wines, turnover and export value. In recent decades, Italian wine producers have shifted from quantity to quality and production has increasingly shifted towards organic and biodynamic cultivation (Fortis and Sartori 2016). Organic wines are therefore becoming an interesting product for wine tourists and wine event attendees. It follows that a niche within the wine tourism field can be identified. Nonetheless, lack of knowledge on the actual and the

potential target market could jeopardise managerial strategies to develop this segment.

The purpose of this study is to profile organic and biodynamic wine consumers in order to provide wine destinations, wine event organisers and wine cellars with useful information for market strategies to target this ever-growing sub-niche. Specifically, this work aims to determine the knowledge and consumption of organic/biodynamic wines by event attendees, that is consumers with a relative higher involvement in wine. Results of this study will provide managerial implications for both wine routes and wine event organisers and cellars on how to approach this segment within the wine tourism market.

Wine Tourism and Wine Events

Wine tourism is considered to be part of “agricultural, rural, cultural, industrial and special interest tourism” (Yuan et al. 2005, p. 41), nevertheless no general definition exists (Getz and Brown 2006) and the concept is still evolving (Cambourne et al. 2000; Bruwer 2003). According to Hall, Johnson, Cambourne, Macionis, Mitchell and Sharples, wine tourism is: “visitation to vineyards, wineries, wine festivals and wine shows for which grape wine tasting and/or experiencing the attributes of a grape wine region are the prime motivating factors for visitors” (Hall et al. 2000, p. 3). Across the tourism literature, this definition is considered the starting point in wine tourism research and has been the base of further investigation on the topic (cf. Carlsen 2004; Yuan et al. 2005; Getz and Brown 2006; Galloway et al. 2008; Cohen and Ben-Nun 2009; Clemente-Ricolfé et al. 2012). Nevertheless, it has been argued that Hall’s definition mainly concentrates on consumers and therefore does not cover the entire concept of wine tourism (Clemente-Ricolfé et al. 2012). In fact, if we consider the supply side, wine and food products are offered within a single package, creating a single product involving not only wine and food but also landscape and culture. The link between these four features has become so strong, that scholars have started to talk about a new type of tourist: the “foodie” (Getz et al. 2014; Kirkby 2008; Watson et al. 2008; Aranowski 2009; Sherriffs 2011; Sloan 2011; Pickering et al. 2013). Foodies have been defined as tourists who love good food and, in their holiday decisions,

are motivated by the opportunity to engage in new food and wine-related experiences and to purchase gastronomic and culinary specialties.

Recent studies on wine tourism, have mainly taken four different perspectives: visitor's motivations, profiling of visitors, experience evaluation and analysis of economic analysis. These studies were mainly conducted at cellars, at wine routes and at wine events. In fact, wine festivals and events are part of the wine tourism experience (Charters and Ali-Knight 2002; Yuan et al. 2005) and play an important role in marketing wine, cellars and wine routes and boosting wine tourism activities (Yuan and Jang 2008). Indeed, Yuan and Jang (2008) found that successful wine festivals have positive effects on future winery visitations and wine purchases. They are therefore used by wine destinations as promotional tools (Bruwer 2003), as tourists are more likely encouraged to visit a wine region with the occasion of a wine-related event (Dawson et al. 2011). Despite visitors attending wine events being mainly pushed by wine-related motivations, other non-wine related motives like entertainment (Yuan et al. 2005) and spending time with family, relatives and friends also contribute in the decision to attend such events (Yuan et al. 2005; Kim et al. 2011). Despite some wine event attendees travelling long distances to visit events, Kim et al. (2011) have identified wine festival visitors as day-trippers.

In fact, wine events not only can generate more visits to the destination (acting as catalysts and attracting new visitors or extending visitors' stays at the destination), they also provide entertainment for both tourists visiting the destination for other purposes and for locals. Furthermore, they also represent an opportunity to educate visitors about wine (Charters and Ali-Knight 2002; Yuan et al. 2005). The presence of an educational component has also been identified in other theme events of analogue fields as, for example, food tourism (Kim et al. 2011).

Organic and Biodynamic Wines

The consumption of resources and progressive climate change have contributed to the development of a rising consumers' knowledge of environmental issues producing a new range of products with enhanced

sustainable characteristics (Borra et al. 2014). An increasing interest in health and food quality is considered one of the major factors influencing increased consumer demand for organic food (Honikel 1998; Stockdale et al. 2001) and has changed organic consumption from an elitist behaviour to widespread consumption (D'Amico et al. 2016). However, according to Chryssochoidis (2000) there is still much confusion surrounding the term organic and it becomes even more noticeable within the wine industry where the rules are very different from one country to another (Rojas-Mendez et al. 2015). As noted by Gil et al. (2000) and Bonn et al. (2016), “organic” refers to the minimisation of pollutants from air, soil and water, which further benefits the health and productivity of soil, plants, animals and humans. Organic wines are made using the most natural ingredients and techniques possible, from grapes to final products. Grapes grown without the aid of chemicals (pesticides and fungicides, chemical herbicides and synthetic fertilisers) are used to produce organic wine.

While organic viticulture, and organic wines are regulated by the EU Council Regulation (EEC Reg 834/2007, 889/2008 and 203/2012), there are no official rules or any public intervention for biodynamic production, which is based on voluntary intervention and certification such as Demeter, one of the three most dominant international biodynamic certificates. The only regulatory requirements are those for organic viticulture, because being organic is the bottom stage to being biodynamic.

Although different nations have developed at a different pace, the organic food market in Europe is very promising and well-established (Baker et al. 2004; Schleenbecker and Hamm 2013). According to Borra et al. “there are several types of brands in the wine sector interested in new practices related to organic and biodynamic certifications” (Borra et al. 2014, p. 1). A relationship between organic and biodynamic growing exists as winegrowers involved in biodynamic agriculture also have the organic certification. As highlighted by the research of Wine Monitor Nomisma presented at Vinitaly (2017), during the time-frame 2004–2015, there has been a wide development of organic viticulture: +295% in Europe, and +280% worldwide. European organic viticulture, with 293,000 hectares, represents 88% of the global organic

vineyards in the world. According to Castellini et al. (2017), biodynamic wine producers represent about 11,000 hectares (ha) and there are 639 farms certified as Biodynamic® in the world. In France, there is the highest number of farms (~300), followed by Italy (>70).

In this scenario, in 2016 Italy was one of the first countries for surfaces planted with organic vines, with 103,545 ha dedicated, and an increase of 23.8% over the previous year. In the same period, the sales of organic wine are increasing. In Italy, the sales data for the first semester of 2017 of organic wine and organic sparkling wine, show an increase of 109.9% over 2016 (Sinab 2017b). Despite its remarkable growth, organic wine still accounts for only 0.7% of total wine sales in Italy and 0.3% in the UK (Wine Monitor Nomisma 2017), proving to be still a niche market.

In terms of market perceptions and attitudes, wine per se is considered as a natural product and, unlike other food products, organic agriculture does not provide any differentiation to conventional wine (Colman and Paster 2007; Sogari et al. 2016), giving organic wines a lower appeal and the perception of poor value for money. However, in general, when consumers are ready to purchase organic wines, they do so for health reasons. Organic wines are considered healthier than conventional wines (Sirieix and Rемаud 2010), and, as discussed by Rojas-Mendez et al. (2015), it is consumers' health consciousness that affects the consumption of organic wines.

Different studies have reported contradictory results on price sensitivity of organic wine consumers. In 2010, Sirieix and Rемаud found that most consumers perceive organic wines as expensive and not good value for money. On the contrary, in a study on Canadian consumers, Rojas-Mendez et al. (2015) found that price does not affect organic wine purchase. Furthermore, Brugarolas Mollá-Bauzá et al. (2005) found that "consumers with a healthy life style are those willing to pay a higher price for an organic wine" (p. 50). The same results have been confirmed by Forbes et al. (2009) in their study conducted in New Zealand. Furthermore, as stated by Lockshin and Corsi (2012) consumers are not ready to compromise on quality for an environmentally friendly wine and the option of an organic wine is considered only if at the same price of conventional wine. Therefore, from a revision of the

literature, it can be inferred that health represents the major motive in organic wine consumption, and the perception of lower quality and little differentiation is its main weakness. Nevertheless, over the years the general interest for organic products has increased and more recently, Troiano et al. (2016) found that about 27% of consumers are interested in purchasing organic wines and are also willing to pay a premium for them. The winning strategies of wine producers are, therefore, to combine the organic component to a good communication of its benefits. As underlined by Troiano et al. (2016), to characterise the quality of the wine is not the organic component but the sum of the product characteristics.

Methodology

Research Context

The present work is based on data collection at a wine event in northern Italy in 2017. Italy is recognised as the main destination for food and wine vacations (ISNART 2010) and is one of the most appreciated destinations for food and wine tourism by international tourists, with more than 900 thousand tourists having visited Italy in 2015 for food and wine reasons (Osservatorio Nazionale del Turismo 2017). This amount represents an increase of 5.9% from 2014 to 11.6% from 2012 (Osservatorio Nazionale del Turismo 2017).

Wine events play a major role in the wine tourism package and Italy has over the years offered wine-related events, both of international relevance and of local dimensions, with the aim to satisfy specific needs of wine lovers, to create entertainment opportunities for tourists visiting the destination and to provide sales and marketing opportunities to wine producers. From an experience and consumer perspective, the most relevant wine tourism event in Italy is *Cantine Aperte* (Open Cellars), in which the wine producers belonging to the national association “Movimento Turismo del Vino” (Wine Tourism Movement) open their doors to wine enthusiasts. According to Movimento Turismo del Vino (2017), typical attendees of this event are young people, groups

and couples. From a producer's perspective, *Vinitaly* is the most important international exhibition of wines, recording, in 2017, 128 thousand attendees coming from 142 countries (Vinitaly 2017). The fair is also a moment of reflection by producers on the current state-of-the-art and future market perspectives.

Data Collection

Data were collected at the 71st Edition of the National Exhibition of Wines of Pramaggiore (*71^a Mostra Nazionale Campionaria dei Vini di Pramaggiore*) in northern Italy in April–May 2017. The event took place for the first time in 1946 and since then it has never been suspended. Nowadays, the annual event is open and targeted to a wide public; it lasts one week and includes wine-tastings, ceremonies to reward best wineries, and exhibitions of Italian wines.

During the event, 217 visitors agreed to be surveyed on their habits and preferences towards drinking and purchasing wine, as well as on the attendance of wine events. The survey relies on a self-administered printed questionnaire. The questionnaire was divided into three main sections. The first sections focused on wine consumption behaviour including specific questions on the consumption of organic and biodynamic wines (based on scales developed by Borra et al. 2014; D'Amico et al. 2016; Troiano et al. 2016); the second section focused on the experience at the event, including questions on motives of the event visit, existential authenticity dimensions of the experience, satisfaction and revisit intentions; and the last section gathered socio-demographic information. Throughout the questionnaire, a 5-point Likert scale was employed. Due to the event setting, convenience sampling was employed. This method offered the opportunity to access the population easily and is based upon a simple participation agreement by the interviewee. Given the exploratory aim of the research, convenience sampling has the benefit of gathering data rapidly, allowing researchers to quickly gain an overview of the investigated phenomena.

Findings

Sample Description

The sample is mainly composed of male individuals (males=61.9%, females=38.1%) and has an average age of 35.8 years. Most of the sample holds a high school diploma (68.2%) and 25.7% holds a university degree (Bachelors', Masters', or Postgraduate Degree). Half of the sample is represented by employees (47.6%), 22.3% is self-employed, and 15% are students. A small group (11.5%) deals with wine for professional reasons (e.g., sommeliers, wine technicians, wine traders). The largest part of surveyed individuals belongs to a family with three to five members (67.2%). Although statements on family incomes are largely missing (35.5%), interviewees position themselves mainly into the monthly family net income class €1001–2000 (18.4%) and €2001–3000 (22.6%). As also identified in the study by Kim et al. (2011) attendees are mainly day-trippers with 96.8% coming from the region in which the event is hosted (Veneto) and the nearby areas (Friuli-Venezia Giulia).

Wine Consumption Behaviour

Surveyed individuals consume wine quite frequently. Almost a third (29.0%) consumes wine during the weekends, 20.7% more times during the week, 12.9% once a day (with no preference between lunch and dinner), 15.2% several times in a day. A small percentage of interviewees do not drink wine at all (4.6%). Consuming wine happens mainly in the private sphere (53.6%) or at bars (40.1%); less frequently at restaurants (22.2%), at wine shops (15.9%), or at wineries (9.2%). Purchasing behaviour of the interviewees is reported in Table 5.1.

The sample shows no specific preferences towards certain types of wines. By comparing several categories of wines by variety (i.e., type, colour, sparkling and age), the greatest interest is for white wines (37.7%) or rich red wines (37.2%).

Table 5.1 Wine purchasing behaviour of interviewees

Wine purchase	
Where?	Directly at the producer: 64.5% Wine shop: 23.2% At the supermarket: 20.2% Online: 2.0%
How?	Influenced by friends' and relatives' opinion: 34.5% Consulting a guide book: 4.4% Searching online: 8.8% Asking to shop assistants: 27.9% Without asking any opinion, I trust my knowledge: 35.3%
Willingness to pay for...	...a bottle of white wine: €17.91 ...a bottle of red wine: €19.33

The Organic and Biodynamic Segment

Despite declaring themselves as wine lovers, only 38.4% of the sample is aware of the existence of organic and biodynamic wines. Among them, 61.5% purchases organic/biodynamic wines, mostly occasionally (76.1% of organic/biodynamic purchasers). The reasons for purchasing organic/biodynamic wines mainly relate to a higher control in the products (35.4%), the use of environmental-friendly production techniques (33.3%), and the trust in the producer (29.2%). Other motives such as health and taste do not record the same importance (18.8 and 10.4%, respectively). Among the respondents who know organic/biodynamic wines but do not purchase them, the main reasons for not purchasing this kind of wines are related to no interest (29.6%), no perceived difference with other wines (25.9%), and price (22.2%). Table 5.2 presents the results regarding purchase and non-purchase motives.

Differences between the subgroups of purchasers and non-purchasers are tested based on socio-demographic information, as well as purchase and drinking habits, reporting significant differences. Despite not being significantly different by gender, age and family composition, purchasers of organic/biodynamic wines have a higher level of education ($\chi^2 = 12.136$; $p < .01$), and all of them declare themselves as wine lovers. There exists a relationship between organic/biodynamic wines and

Table 5.2 Motives for purchasing and not purchasing organic and biodynamic wines

<i>Why do you purchase organic/biodynamic wines?</i>	
They employ techniques that respect the environment	33.3%
The product is more controlled	35.4%
I trust the producer	29.2%
They are healthier	18.8%
I like the taste more	10.4%
<i>Other reasons</i>	10.4%
<i>Why do not you purchase organic/biodynamic wines?</i>	
I have no interest in them	29.6%
They are too expensive	22.2%
There is no much difference with other wines	25.9%
I do not know any organic/biodynamic winery that I trust	18.5%
They do not taste good	14.8%
I do not trust the certificate	7.4%
<i>Other reasons</i>	14.8%

the province of origin, with a higher percentage of purchasers among residents of the province of Venice ($\chi^2 = 4.092$; $p < .05$). Also, the frequency of wine consumption is related to the purchase of organic and biodynamic wines ($\chi^2 = 8.696$; $p < .05$). Despite recording the same share of individuals consuming wine at least once a day, the group of organic/biodynamic purchasers report consuming wine more frequently during the week than the group of non-purchasers. The place where wine is consumed is not significantly different, nevertheless, there is a difference in where wine is purchased. Indeed, purchasers of organic/biodynamic wines buy wines more at the supermarkets than non-purchasers (31.3% vs. 17.2%) ($\chi^2 = 4.384$; $p < .05$). Preferences towards wine types do not change between the two groups apart from red light wines, which are more significantly preferred by non-purchasers ($\chi^2 = 3.788$; $p < .05$), and rosé wines, which are more significantly preferred by purchasers ($\chi^2 = 10.713$; $p < .01$). Factors influencing the purchase choice are not significantly different, apart from the graphical aspect of the bottle label influencing more purchasers of organic/biodynamic wine than the other subgroup ($t = 2.030$; $p < .05$).

Although the estimated annual expenditure for wines is not significantly different between purchasers of organic/biodynamic wines and

non-purchasers, the group of purchasers is inclined to pay more for a bottle of wine. Indeed, the maximum willingness to pay for a bottle of red wine is €26.22 for purchasers and €17.27 for non-purchasers ($t=2.847$, $p<.01$). Similarly, the maximum willingness to pay for a bottle of white wine is €25.49 for purchasers and €15.66 for non-purchasers ($t=2.900$, $p<.01$).

Attending Wine Events

Regarding the interest in attending wine events, 39.3% of the sample has attended other wine events in the past, with almost half of them having attended Vinitaly in Verona. Participation to previous wine events is significantly different for purchasers of organic/biodynamic wines ($\chi^2=3.640$; $p<.05$) who are more prone to such behaviour (52.1%) than non-purchasers (36.6%). The majority of the sample has attended this event in the past, with 42.4% of them attending for the fifth time or more. In addition, it was the first time for a share of 23.6%.

Rated on a scale from one to five (1 = not important at all; 5 = very important), the main motives for attending the surveyed event are related to tasting (3.88), curiosity (3.47), and passion for wines (3.42). When compared, the subgroups of purchasers and not purchasers of organic/biodynamic wines, show a statistically significant difference in the importance attributed to the passion for wines by the purchasers ($t=4.689$; $p<.01$). As a matter of fact, the first three motives for purchasers to attend the analysed event are: a passion for wines (4.05), to taste (3.96), and curiosity (3.63). Conversely, for non-purchasers they are: to taste (3.88), curiosity (3.44), and to share time with family and friends (3.39). Figure 5.1 shows the results.

The event is seldom attended alone (12.0%), with 69.0% of the sample attending the event with friends. No significant difference is reported between purchasers of organic/biodynamic wines and non-purchasers.

Attendees are generally satisfied with the analysed event, specifically the courtesy of the staff (in a scale from one to five, rated 3.83), the

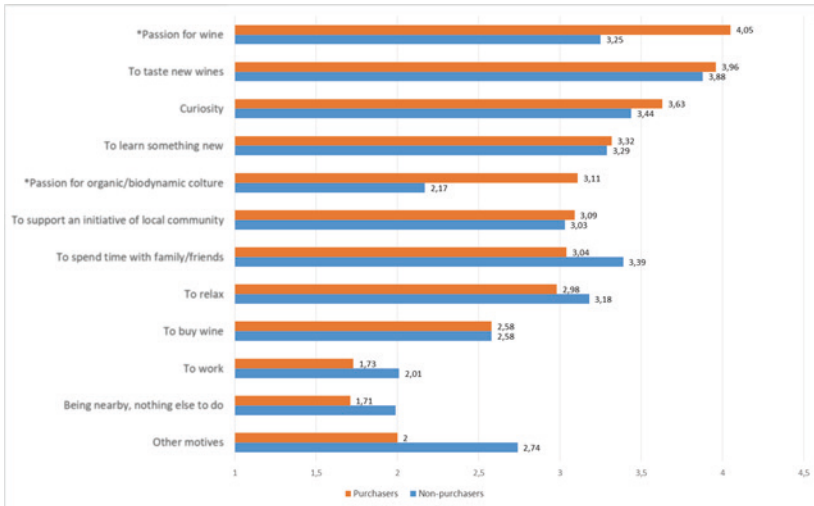


Fig. 5.1 Motives for attending wine events: Average values (*=significantly different at $p < .01$)

tasting-areas (3.66), and the quality of the exhibiting wineries (3.57). This latter feature records a significantly lower degree of satisfaction by purchasers of organic/biodynamic wines ($t = 2.750$; $p < .01$) with a mean of 3.32 (vs. 3.71 by non-purchasers). Purchasers identify as third most satisfactory feature the opening times (3.61).

Items regarding the experience and its authenticity have also been investigated with a Likert scale from 1 to 5 (1 = completely disagree; 5 = completely agree). Respondents declared that during the visit they felt good (3.73), the atmosphere was pleasant (3.72), they felt free to choose what to taste and purchase (3.70), they had fun (3.60). No significant differences have been recorded by comparing purchasers and non-purchasers of organic/biodynamic wines.

Lastly, estimating the revisit intention with a probability from zero to 100%, results show a probability of 69.36% for a visit next year and 72.20% for the next five years. Recommending the event to friends and relatives is estimated at 73.07%. None of these data are significantly different between purchasers and non-purchasers.

Managerial Implications for Wine Destinations and Wine Event Organisers

Wine events represent an attractor for a heterogeneous audience (Charters and Ali-Knight 2002; Yuan et al. 2005; Dawson et al. 2011; Kim et al. 2011), although our research reports a predominance of male wine event attendees, with at least a high school diploma and an average-high income.

The investigation reveals that wine attendees are frequent wine consumers, pushed to attend a wine event nearby their residence to taste wine and satisfy curiosity. It is worth noting that tasting wines, curiosity and passion for wines are great motivators for attending a wine event. Acknowledging the emerging results, wine destinations should deal primarily with responding to two different potential audiences: on one side to wine consumers by offering the possibility to taste and experience something new; and on the other side to frequent users and wine lovers by promoting a high-quality event, which is able to provide a place to cultivate wine passion.

The latter point is particularly important for the organic/biodynamic wine segment. This market segment is emerging due to changing habits in food preferences. Indeed, statistics on a national basis report an increase in the interest that Italian families show towards organic products (Coldiretti 2017; Osservatorio Sana 2017; Sinab 2017a). Nonetheless, respondents of the present survey are not commonly involved in the purchase of organic/biodynamic wine. The purchase is instead concentrated among those who define themselves as wine lovers, who buy organic/biodynamic wines mainly in search for controlled products and use of environmental-friendly production techniques. Differently from the consumption of other organic products (Honikel 1998; Stockdale et al. 2001; Osservatorio Sana 2017), the consumption of organic/biodynamic wine appears to be less linked to health motivations. The main reason for not purchasing organic/biodynamic wine is a lack of interest, the perceived non-difference between organic and non-organic wines, as well as the price.

In a globally competitive wine sector, different wine regions have started to produce organic/biodynamic wines in order to differentiate

themselves from the competitors. South Tyrol (Northern Italy), for example, is strongly focusing on autochthonous, natural and organic/biodynamic products and is portraying an image of a “natural and authentic” destination. Nevertheless, in the case of organic wines, there is still a lack of awareness of the product. The results of this work provide some indications on how to involve the audience of frequent wine consumers and wine event attendees in the discovery of organic/biodynamic production, in order to improve the image of organic/biodynamic wines.

Our investigation shows that a barrier exists at the first step. Who does not know, does not purchase. Wine aficionados and lovers acknowledge the difference in the production process of organic/biodynamic wines and show an interest in purchasing organic/biodynamic wines. From a managerial perspective, this means that promoting an educational view on the production systems of organic/biodynamic wines could have favourable implications to wine producers and improve the experience at wine events. Furthermore, as organic/biodynamic purchasers are more likely to attend wine events than other wine consumers, tourism destinations willing to enter the sub-niche of organic/biodynamic market could use this form of events to strengthen their image and position themselves in the market. In addition, as organic/biodynamic purchasers are represented by a higher consumption and interest in wine, this segment is more likely to travel longer distances to learn, taste and experience new products. Wine events can, therefore, act as a catalyst for the portrayal of an entire wine destination willing to focus on the organic segment and for encouraging loyalty through visits and repeat visits to wine routes and cellars, and local wine purchase both at the destination and once visitors return home.

Beyond being a place for approaching and educating, wine events are mainly a moment of tasting and purchasing. Assuring the quality and the variety of wineries in the exhibition is imperative for wine event organisers in order for attendees to discover and to buy quality wines. At the same time, wine events are social events, attended mainly with friends, places where atmosphere and good vibes can improve the satisfaction of the attendees.

Indeed, satisfaction with wine events could stimulate revisit and recommend intentions (Yoon and Uysal 2005; Osti et al. 2012; Yürük et al. 2017). Indeed, in the case of wine events it has been argued that satisfaction with the event not only increases the probability to recommend the event to relatives and friends and to revisit the event in its future editions, it also increases the possibility of returning and recommending the nearby destination for tourism purposes (Osti et al. 2012).

Conclusions

Despite wine tourism being considered a niche product, Italy represents a leading destination for wine tourism and wine events. Both tourists and residents show interest in wine events, meaning for destination managers an interest towards creating and promoting occasions for cultivating wine experiences. Here, organic and biodynamic productions can find a place for extending the differentiation of offered products at wine events, targeting audiences interested in this kind of products.

Wine events represent a moment for sociality and for tasting, where wine lovers seek quality wine and wineries. Wine events are seen as places where both product characteristics, such as certificated origin and producer, and event features play a joint role. From a destination manager's perspective, providing a satisfactory wine tourism experience may be challenging for the complexity of high-quality standards required to guarantee attendee satisfaction and, as a consequence, to stimulate revisit and recommend intentions. Nonetheless, such experiences are attractors of those tourists interested in food and wine routes, implying the possibility for destinations to extend their portfolio of tourist activities.

In conclusion, the research has allowed the description of audience characteristics of wine attendees, with particular regard to the segment of organic and biodynamic wine purchasers. Further research could extend our limited setting in order to reinforce the reliability of our explorative analysis. Both qualitative methods, such as interview and focus groups, as well as quantitative modelling of survey data, may be integrated into future research designs.

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6

Wine Tourists with Children: A Constrained-Based Approach for Untapping a Latent Wine Tourism Market Segment

Marianna Sigala

Introduction

As the market of wine tourism proliferates but it also diversifies (Hall and Prayag 2017), much more refined research is required to better understand the profile and behaviour of the new emerging wine tourism markets. However, the vast majority of studies in wine tourism has solely focused on understanding and identifying the driving forces and motivations of (existing) wine tourists neglecting to investigate the factors constraining a person to become a wine tourist and to visit a winery or a wine destination (Cho et al. 2017). The latter represents an important lost market opportunity, as studies show that by addressing travel constraints, firms can activate and tap into new market segments. Hence, there is an urgent need to obtain and understand information pertaining to constraints that may inhibit individuals from travelling to wine destinations and visiting wineries, because this knowledge can

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unravel a latent and overlooked market segment as a potential source for driving and generating new demand.

To address this gap, this study aimed to understand the profile, the motivations and the inhibiting factors of a specific market segment (namely, people with children) in order to better assess the potential to activate and convert this market group to wine tourists. To achieve that, the study adopts a motivation and a constrained-based approach for investigating the factors influencing wine tourism demand from people with children. Given the lack of previous research in this context, the theoretical background of the study is underpinned by a review of related literature in the fields of travel/tourism constraints, tourists with children and wine tourism demand. Primary data are collected from residents and tourists travelling with children within the wider area of Adelaide, Australia. The findings provide useful insights about: the profile of people with children that have a potential interest to undertake wine tourism; their motivations to potentially engage in wine tourism activities; and the reasons/constraints inhibiting them to (re)-visit wineries. Identified constraints of wine tourism demand related to infra-structural, structural, managerial and product-related factors. Wine tourism firms need to offset these constraints by changing and adapting their offerings and managerial practices in order to better address the needs and the requirements of this market segment. In this vein, the study offers useful insights about the profile and the potential to grow wine tourism demand as well as practical suggestions on how wine tourism firms can untap the market segment of people with children. The theoretical implications of the study are also discussed by providing several ideas for future research.

Theoretical Background

Research About the Constraints of Travel, Tourism and Wine Demand

The need to examine both current and latent wine tourism demand is nowadays well recognised and established in the literature. This is because research shows that:

- not only positive factors (e.g. motivations and tourism attractions), but also negative factors (e.g. constraints) influence travel decision-making processes, intention and affordances to (re)-visit a destination (e.g. Gilbert and Hudson 2000);
- constraints can be more demand deterministic factors than travel motivation factors (Um and Crompton 1999);
- constraints can cause an inability to maintain or increase frequency of travel and can negatively influence the quality and satisfaction from travel experiences (Gilbert and Hudson 2000; Li et al. 2011; Nyaupane and Andereck 2008);
- constraints are found to be the most important travel factors impeding tourism market development and so, they can significantly restrict the potential to grow tourism demand (Cronch 2011; Carneiro and Crompton 2010);
- tourists' intentions to (re)-visit a destination immediately rise when perceived constraints are removed (Chen et al. 2013);
- travel constraints are found to significantly negatively influence outbound travel behaviour, as travelling to an unknown culture and country increases risks (e.g. a study on Chinese tourists by Sparks and Pan 2009).

Despite the above mentioned, most of the tourism studies focus on investigating the factors motivating tourists to visit a destination. Thus, the literature has well established that research also needs to consider the factors constraining potential tourists in order to identify the constraints that need to be offset for activating latent demand (Lai et al. 2013). This research orientation has become an imperative need in wine tourism research as well, because of the continuous proliferation of the wine tourism market as well as of the sole research focus on examining motivations to visit wineries at the neglect to understand the reasons refraining people to (re)-visit wineries. Therefore, existing findings and knowledge about the wine tourism demand can be characterised with a marketing myopia that ignores latent demand and fails to identify market opportunities for untapping into dormant wine tourism segments.

The constrained approach has been initially applied by recreation and leisure research, which had identified three major types of

constraints (Crawford and Godbey 1987): structural constraints relating to financial limitations, lack of time and inconvenient accessibility; intrapersonal representing psychological states and perceptions such as, insufficient knowledge or information and/or lack of interest; and interpersonal relating to the existence, availability and/or willingness of others to travel together and share activities and experiences. Subsequently, a plethora of studies has applied the constrained-based approach in travel and tourism research (literature review by Bonn et al. 2016), and which in turn revealed a similar variety of constraints refraining people to (re)-visit destinations, such as: intrapersonal constraints relating to insufficient product knowledge and interest (e.g. ability or fear to ski), poor health status and perceived disability, lack of opportunity; interpersonal constraints such as, lack of family members' support; unavailability of travel companions; and structural constraints such as, inconvenient or inexistent transportation, lack of time and information, insufficient money and the long distance from home. Crouch and Ritchie (1999) have also emphasised the need to distinguish tourism constraints between factors related to the individuals/tourists themselves and to factors related to the tourism destination/firms. Destination attributes that are found to influence tourism demand may represent factors that are out of the control of individual tourism firms and destinations (Enright et al. 1997). Such constraints may include destination attributes related to the competitive micro-environment (e.g. rivalry amongst firms within the destination) and the global macro-environment (e.g. global economic conditions, political stability, governmental policies and socio-demographics). On the contrary, destination management organisations and firms can control and 'easier' influence destination attributes that may constrain demand and relate to: the availability of core and supporting resources and attractors (e.g. events, visitors' attractions, transportation, tourism infrastructure, information provision, visitors' services); destination management and marketing strategies (e.g. destination policy and planning, destination branding, image and promotion); and qualifying determinants (e.g. travel costs and safety/security).

Research in wine tourism addressing demand constraints is scant and it counts only in very few studies. In examining the general barriers inhibiting people to visit wine regions, Getz and Brown (2006) found the following critical wine tourism constraints: “expensive costs”, “insufficient time” and “other destinations appealing to me and/or my family/friends”. Recently, Cho et al. (2017) applied the constrained-based approach for better understanding and segmenting wine tourism demand and identified the following major wine demand constraints: lack of interest; lack of information and knowledge; lack of money and time; inconvenient accessibility; and lack of family programmes. Finally, Bonn et al. (2016) adopted a multilevel analysis for investigating the constraints of wine tourism demand by distinguishing between individual-level constraints and wine region-level constraints. Their study emphasised the important role of several destination attributes in constraining wine tourism demand such as the lack of: emotional attachment with the destination; wine-specific attractions; diverse attractions; and tourism infrastructure.

However, the travel constraints are very subjective and specific to the characteristics and needs of the particular wine tourism segment as well as to the specific structural and contextual features of the wine destination. Because of these and due to the increasing proliferation and diversification of the wine tourism demand, research has to progress from simply confirming the applicability of the constrained-based approach in wine tourism research to applying this research orientation in more refined and in-depth studies aiming to better understand the specifics of niche wine tourism segments and not of the aggregate demand. Consequently, research in wine tourism demand has to provide more refined demand findings by studying the behaviour and the profile of wine demand at a regional rather than country level and at a market segment rather than an aggregated market approach.

Wine tourism research examining the motivations to visit wineries and wine destinations has also primarily been conducted at a country and aggregate demand level rather than at a regional and niche wine market segment approach (Sigala and Bruwer 2016). Thus, research is also required to consider the structural and contextual factors of specific wine regions and the particularities of niche wine tourism segments that

can influence the motivations and intentions to travel and visit wine tourism firms. Overall, wine tourism research shows that psychographic rather than socio-demographic factors can better predict and segment the wine tourism demand, as they provide a better understanding of the factors influencing intentions to visit wineries and wine destinations (Nella et al. 2012; Bruwer and Alant 2009). These factors relate to pull motivators (e.g. characteristics of the individual such as wine involvement and interest, income, socio-demographics) and push motivators (e.g. features of the wine destinations such as wine and touristic attractions and experiences) (Bruwer et al. 2001).

Research in Family (Wine) Tourism

Research and interest in family consumption have increased during the last years, which is reflected in the emergence of a huge amount of related studies. However, research on family tourism has primarily focused on studying three major aspects: the processes and factors influencing the decision-making of families taking holidays and the influence of children on the former (e.g., Blichfeldt et al. 2011; Gram 2007; Khoo-Lattimore et al. 2015; Kim et al. 2010); the consumer behaviour and characteristics of family tourism mainly related to issues about tourist motivations and functions (e.g. Durko and Petrick 2013; Fu et al. 2014; Kim and Lehto 2013; Lucena et al. 2015); and the holiday experiences lived by families (e.g., Carr 2011; Kozak and Duman 2012; Small and Harris 2014). Hence, no research investigates the constraints and the factors inhibiting people with children to travel and to (re)-visit destinations.

Within the context of wine tourism, the market segment of wine tourists with children is totally neglected. This can be a significant marketing myopia, since having children should not automatically mean that people who used to visit wineries and engage with wine tourism activities should stop doing this or that they are willing to stop doing it. Similarly, several wine tourism experiences (such as escaping outdoors, visiting and learning the local winescape and its natural and cultural attractions) can be an appealing edutainment activity for children and a good solution for families to spend quality time as well as live and share meaningful experiences together. This can also be particularly true

in countries like Australia, whereby wine tourism and visitation to wineries has become a popular leisure activity that is nowadays embedded within the Australian lifestyle and cultural mindset (Sigala and Bruwer 2016). The potential of this niche market segment is also evident and confirmed by the practices of many Australian wineries to invest and offer children friendly services and infrastructure (such as kids menus, changing rooms and playgrounds). In fact, more and more wineries realise that they have to provide such facilities and services otherwise they risk losing a market related to parents, group of friends that some of them have children and/or groups that wish to use the servicescape of wineries and their landscape for celebrating family gatherings and events, e.g. christening, milestone birthdays.

Research Methodology and Aims

This study aimed to investigate the factors motivating as well as inhibiting people with children to (re)-visit wineries. To that end, a constrained-based approach was adopted for identifying potential inhibitors of materialising this demand for wine tourism. Primary data were collected from residents and tourists with children in Adelaide. Adelaide was considered as a good region/context for investigating this latent wine tourism demand because of: (1) the geographic proximity of Adelaide to five worldwide famous wine regions, which could have attracted tourists with children to visit these wine destinations and/or could act as a trigger to persuade tourists with children already in Adelaide to go and visit these popular wine attractions and (2) local residents with children not willing to give up their pre-parental lifestyle visiting wineries and/or being attracted to engage with the popular Australian lifestyle leisure activities related to wine tourism experiences.

Personal contacts and snowballing technique were used for identifying and targeting potential residents within the wider Adelaide area. In addition, tourists with children were intersected and interviewed at popular touristic spots in Adelaide including the Adelaide museum, the Adelaide Zoo and the botanical gardens. Interviewees last about thirty minutes and seventeen interviews were conducted overall. The profile of the interviewees is provided in Table 6.1. Interviews were transcribed

Table 6.1 Profile of interviewees

Interviewees' profile	Children's profile	Motivations for (re)-visiting wineries
<i>Residents (10 interviewees)</i>		
4 couples (30s and 40s, Australian born and lived) living in Adelaide	1–4 children per couple Age of children = 4–13 years old	<ul style="list-style-type: none"> • To continue pre-parental lifestyle visiting wineries (fear of missing out activities undertaken as a solo life or life without children) • To stay in touch with friends that do not have children and go out to wineries (fear of missing out friends)
1 couple (early 40s of Greek origin but born and lived in Australia)		<ul style="list-style-type: none"> • To enjoy and escape the landscape at wineries • To enjoy food and wine • To keep up with their hobby and interest/love with wine • Learn about the vineyards, learn about farming and agri-tourism • Spend quality time with family members • Use it as an edutainment opportunity for children • Entertainment activities for the children • Educate children about farm life and good quality healthy food and drinking patterns
2 couples (early 40s of Greek origin immigrated to Australia 6 and 7 years ago)	1 and 2 children per couple Age of children = 3–8 years old	<ul style="list-style-type: none"> • Winery as a venue for organizing a special family occasions i.e. wedding venues, christenings, milestone birthdays • An opportunity to learn/appreciate the local culture and integrate within the local community and lifestyle by: gaining wine knowledge; engaging in leisure activities that locals do; go out at places where locals go (acculturation opportunity) • To maintain and strengthen relations amongst their children and their friends' network as well as with the parents of their children's friends (integration/socialization opportunity) • A need to do what the friends are doing so, that you are not excluded or different from locals (fear of being excluded fear of not being able to integrate) • Embed children with local lifestyle and do not exclude them from popular leisure activities of their friends' network • Match and enjoy food and wine • Enjoy the winescape

(continued)

Table 6.1 (continued)

Interviewees' profile	Children's profile	Motivations for (re)-visiting wineries
1 couple (late 40s of Chinese origin immigrated to Australia 11 years ago)	2 children of 7 and 9 years old	<ul style="list-style-type: none"> • Enjoy food and wine • Enjoy the landscape • Buy local food and wine • Learn about local culture and lifestyle • An outing opportunity • Keep in touch with other friends • Meet with others and make new friends • Continue a usual and pleasant habit/leisure activity • Enjoy food and wine • Use it as an edutainment opportunity and leisure activity for the children
2 women (38 and 43 years old) separated living alone (Australian born and lived)	1 child 4 years old 2 children of 5 and 7 years old	
<i>Tourists (7 interviewees)</i>		
2 couples (German tourists, late 40s)	2 children 8 and 10 years old 1 child 9 years old	<ul style="list-style-type: none"> • Visit, explore and learn the winescape • Enjoy local wine and food • Experience the Australian wine tourism lifestyle and culture • Keep up with their hobby and interest/love with wine • Learn about and explore the local wine and viticulture • Engage with wine tourism activities previously undertaken at home country-region
1 couple (French tourists, early 50s)	1 child 12 years old	
2 Australian grand-parents (late 60s travelling interstate with their grand children to Adelaide for four days visiting relatives)	2 grand children (10 and 12 years old)	
2 couples (inter-state tourists from Australia, 40s)	1 child of 8 years old 2 children of 7 and 5 years old	

and data were analysed by following an open and axial coding approach as described by Strauss and Corbin (1998). To that end, an initial general read of the transcripts was conducted in order to get an overall understanding of the empirical data and to identify the general concepts and elements as mentioned by the interviewees. After becoming more familiarised with the raw data, the researcher undertook a more in-depth analysis whereby the empirical data were divided and categorised into meaningful elements and groups. The following section reports and discusses the themes that have emerged from this categorization of empirical data (Creswell 2007).

Analysis and Discussion of Research Findings

Profile of Potential Wine Tourists with Children: Profile of Interviewees

The interviewees represent a quite wide spectrum of type of residents and tourists travelling with children in terms of their cultural background, age, marital situation, size of family and reason for travelling to Adelaide. Table 6.1 provides an overview of the profile of the seventeen interviewees. Interviewees also represent a somewhat good balance of residents and tourists with ten and seven interviews conducted, respectively. However, the interviewees heavily represent people during their 40s (with only one interviewee from the age range of 30s, 50s and 60s), while their children are aged from 4 to 13 years old.

Motivations for (Re-)Visiting Wineries

All the interviewees expressed an interest and motivation to (re)-visit wineries, which highlights the fact that people with children do represent a dormant wine tourism market whose potential needs to be (further) untapped. The majority of the interviewees (residents and tourists and specifically those with an Australian background) also expressed a reason

to (re)-visit a winery, because of their previous wine experiences and lifestyles and/or because of their wine interest and love. This again confirms that the interest and willingness to experience and enjoy wine tourism experiences do not stop and/or change after having children and changing stage in the lifecycle. Thus, it is critically important how wineries develop and adopt strategies that focus on maintaining relations with their customers throughout their whole lifecycle and do not lose opportunities from this latent demand.

The motivations and the reasons for which the interviewees reported to be willing to (re)-visit wineries (Table 6.1) were varied and reflected all the 4E type of motivations identified by previous research investigating wine tourists (Bruwer and Alant 2009). Thus, similar to wine tourists, people with children expressed wine motivations and willingness to engage in wine tourism experiences as an Educational, Entertainment, aEsthetics and Escape activity. However, the findings also revealed some important differences about the wine motivations of people with children and those of the mass/traditional wine tourism market. Differences in motivations were also identified amongst the various cultural background of interviewees, which might imply that culture can be a moderating factor influencing the reasons for which parents with children wish to engage in wine tourism.

A major difference relates for whom the interviewees viewed and considered wine tourism as a leisure and edutainment activity. Residents (and specifically those with an Australian background and origin) viewed wine tourism not only as an activity for themselves but also as an edutainment and leisure option for their children (i.e. a way to raise and educate children, part of their parental duties to educate the child). This, however, did not apply for the couple with Chinese origin and the tourists, who considered wine tourism as an activity for themselves and not directly related and customised for their children. Understanding who is the primary target market and who follows is critically important and it should influence the ways in which wineries should be communicating and developing their wine tourism offering: i.e. parents that want to satisfy primarily their own needs and unfortunately, their children

have to follow them versus wine tourism designed to attract and appeal to children and parents follow, while they might also satisfy their own needs or acculturate their children into their own culture and lifestyle.

Differences amongst interviewees are also found in terms of why and how interviewees consider wine tourism as an educational and/or socialising/networking. Interviewees with Australian background and origin are willing to (continue) engage in wine tourism because of the fear of missing out their friends, their previous pre-parental lifestyle, their interest in wine. Interviewees representing the immigrants from Greece (and not China) expressed reasons to (re)-visit wineries not as a way to maintain existing friendships and interests, but as an opportunity to learn, appreciate and integrate with the local culture and the local community and as a fear of not being excluded and not integrating with the local vibe and culture (i.e. a need to behave and think like a local). On the other hand, single mothers (because of their particular needs) viewed wine tourism as an opportunity to go out, keep their friends and/or meet and make new friends. Foreign tourists also considered wine tourism as an opportunity to learn, experience and embed in the local lifestyle (i.e. live like a local). Overall, it is interesting but also not surprising how wine tourism experiences have become and/or are perceived to be an important part of a local culture and lifestyle that can critically define and shape people's identity (i.e. you have to engage and understand wine tourism otherwise you do not feel and believe that you have become and are considered as a 'local' and/or that you have lived and experienced a destination like a local).

Several conclusions and implications derive from these findings. First, the motivation to engage in wine tourism, not because it is seen as an opportunity to do something but because it is considered as a fear of missing out and/or not achieving something is a significant finding that uniquely relates to this specific niche market segment and has not been reported or found in previous studies looking at the motivations of current wine tourists. Secondly, the findings also show that the wine tourists with children represent a quite heterogeneous market. Moreover, the findings also highlight the opportunity to use wine tourism experiences as a way to achieve social integration, cohesion and cultural exchanges and appreciation amongst different groups of local residents and the

tourists alike (enable tourists to mix and meet with locals). The findings also show that appropriately wine tourism experiences can also be used as: an educational tool for young (wine) consumers; an edutainment option for raising children and educating them about healthy, farming and rural lifestyles; and an educational tool for embedding immigrant groups and tourists into the local fabric, the local cultures, structures and lifestyle.

The motivations expressed by the couple with Chinese origin focused solely on the hedonic wine tourism motivations, however, the findings come only from one interviewee and so, they cannot be used for deriving any generalisations. It is however worthwhile conducting further research specifically aiming to explore whether cultural background is a moderating factor of wine motivations of people with children.

Constraints for (Re-)Visiting Wineries

Findings from interviewees related to constraints inhibiting them to consider (re)-visiting wineries (Table 6.2) confirm previous research that these variables relate to both individual and destination-level constraints. The study also identified two additional levels of constraints related to winery-level and macro-environment level constraints. This multilevel constraints analysis shows that many of these constraints are out of the control of individual and single wine tourism firms, i.e. the timing of school holidays, the formation of the destination image as a children friendly region, social values and stereotypes about the association of wine and children. For example, it is very difficult and maybe the market or the society is still premature to overcome social aspects of association of children with alcohol and the stigma that parents take them to an alcohol environment.

Collective rather than individual firm actions may be required to address such macro-level constraints and offset social stereotypes perceiving the linking of wine and children as promoting alcohol to minors. Collective action would need the participation and support of a variety of related stakeholders (e.g. firms' associations and institutions, such as <http://www.responsible drinking.org/>, <https://drinkwise.org.au/>

Table 6.2 Constraints of (re)-visiting wineries

Type of constraints	Examples of interviewees' comments
<i>Individual—level constraints</i>	
Structural constraints	
<ul style="list-style-type: none"> • Expensive wine experiences • Lack of time • Not easy to plan—cancellations on last minute • Difficult to coordinate time • Availability of family members • Long travel distance • Timings of wine events not during school holidays 	<p>'cellar doors have started charging for the wine tasting. Even if you get a discount on wine purchases, still paying for wine tasting adds on top of other expenses, and we do not or we cannot always afford to buy wine anyway'</p> <p>'you have so many expenses when raising children. it is hard now to think of spending money on wine tasting, and cellar door visits'</p> <p>'... even if you do not drink or taste wine, most of the restaurants in cellar doors are quite expensive, and when you are a family of 3 or 4 then this adds up to a quite expensive day out'</p> <p>'even if we can afford for a cellar door visit, we do not visit wineries that often anymore... we generally try to save money, just in case something happens to the kids and we need funds'</p> <p>'...money is not the only issue. Time is most important for me. We both work full time and then, we need to take care of kids' school activities and other family commitments. If we were to go to a cellar door or anywhere in general, we would need to have planned it and make time well in advance, and still... we might need to cancel it last minute. You never know what happens with kids... fever, flue etc.'</p> <p>'...when we can get away from work, kids may not have school holidays or grand parents may not be around to keep the kids. It is not easy to plan leisure time when timings cannot be synchronized.'</p> <p>'we are so lucky that we live so close to wineries. However, for kids 45 minutes drive is sometimes too long. When they get tired, if they get sick, when they want to go home, we need to be in a very close distance from home when we go out'</p> <p>'whenever there is something in Barossa, children are not free from school'</p>

(continued)

Table 6.2 (continued)

Type of constraints	Examples of interviewees' comments
intrapersonal constraints	<ul style="list-style-type: none"> • Lack of information on wine tourism experiences and options • Lack of information about kids' activities/experiences at cellar doors <p>'... wine tourism is something new for us. Unless if someone gives us any suggestions of going out or where to go, we have no time to search or find out about wine tourism options and what is available for us and the kids' '... it sounds bizarre to me that there are children activities at cellar doors but I do not know. I have no previous experience and knowledge about this, but there might be ... I simply do not know or have ever thought about'</p>
interpersonal constraints	<ul style="list-style-type: none"> • Willingness of others to accompany family members • Lack of companion • Wineries not a hot spot/place attracting peers' (parents and kids) <p>'... I am a single mother. Although I love going to cellar doors, I do not feel like going alone... plus I will be alone with my child and people would be looking at me drinking and having my baby next to me... hat people might think... the alcoholic women left by her husband?' '... I would have loved to celebrate our tenth anniversary at a cellar door, but my mother in law would have never accepted to come ... that would be a totally unacceptable venue and behavior for her' '... we wanted to have the christening celebration of our youngest son in a cellar door. It had a beautiful garden overlooking the vineyards, the weather would have been great and it is a perfect place for a barbeque ... but I know that several of our friends would not have liked to come and bring their kids with them to this venue' 'many sports' activities and family networking events take place during weekends. So, when can we go to a cellar door... the children will miss out catching with their friends and activities' 'we would have loved to spend a day pic nicking at a winery, but this is not the place whereby other families and kids would be around, so that our kids can also have company to play with and stay occupied'</p>

(continued)

Table 6.2 (continued)

Type of constraints	Examples of interviewees' comments
<p><i>Destination level constraints</i></p> <p>Wine related experiences—attractions</p> <ul style="list-style-type: none"> • Wine tourism experiences designed for children • Wine tourism experiences mixing participation of parents and children 	<p>"I have never been to a winery and spotted single people hanging around. It is always groups of friends, couples or tourists groups, i.e. people that would have no reason to talk to me. With whom should I network and/or have the chance to meet and talk at a winery? I am usually alone and do you know how it is to go out alone? everyone stares at you specifically when you have two children with you"</p> <p>"I have never seen or read about a wine related activity that my children can undertake for fun and/or education"</p> <p>"I love wine and I would be very happy if my children can also learn about wine and wine production, so that they can appreciate it themselves as well. But all material and activities about wine education is perfectly designed for adults"</p> <p>"I have previously learned so much by visiting wineries about wine and how to appreciate good food and wine. I wished I could share some of this knowledge with my children, and take them with me in such wine-food pairing events so, I could teach them how to drink and eat. But I am sure they would have understood nothing from these activities. All language, description and material is simply not readable, understandable or even attractive to them"</p> <p>...kids are very demanding and impatient. If they do not like it in one place, they get annoyed, they make a fuss and we have to move. We do not go to places whereby there are not many options around to have a back up plan in terms of what to do with the kids"</p>
<p>Other destination attractions/activities</p> <ul style="list-style-type: none"> • Lack of a variety of kids' activities 	<p>...kids are very demanding and impatient. If they do not like it in one place, they get annoyed, they make a fuss and we have to move. We do not go to places whereby there are not many options around to have a back up plan in terms of what to do with the kids"</p>

(continued)

Table 6.2 (continued)

Type of constraints	Examples of interviewees' comments
Destination image <ul style="list-style-type: none"> Lack of a 'children friendly' wine destination image 	<p>'We have never thought of going to a cellar door with our kids. I look at websites and ask other parents about where they bring their children. Cellar doors and wine events are never brought up as an option or place where to meet other children/parents'</p> <p>'if you look at brochures and promotional material of wine regions around Adelaide, you will never see a photo of a family and children having a good time at a winery. It is always couples and group of friends. So why should we take our children to these wine regions? To do what?'</p>
<i>Winery level constraints</i>	
Facilities, amenities, services <ul style="list-style-type: none"> Changing rooms, high chairs, pram access, children games, outdoor activities, toy box, playgrounds Baby-sitting services 	<p>'we always want to have a romantic escape in a wine valley. But where are we going to leave the children during evening and night? We do not know the wine region and how to find a baby sitter'</p> <p>'we do not want to carry all children equipment and toys with us... we prefer to go to places where we can find such stuff and wineries do not seem to be well prepared to cater for children'</p>
Management practices <ul style="list-style-type: none"> Mixture of cellar door guests Image and market positioning of the winery Education/training of staff Management/education of other customers 	<p>'this winery would have never allowed people with children to dine in their restaurant. It is not the type of restaurant or image that they want to have ... children will simply annoy their other customers and romantic atmosphere they have'</p> <p>'... some wineries and the guests that they attract would have never liked or accepted us and the kids to simply walk into have a meal'</p> <p>'... I simply do not like the way people look at me when I was at a winery once enjoying my glass of wine and lunch with my 7 year old daughter... I could see that everyone was looking at me. I really do not want to know what these other guests were thinking about me'</p>

(continued)

Table 6.2 (continued)

Type of constraints	Examples of interviewees' comments
Product/ offerings	<p data-bbox="207 183 319 1021">'I was almost told of by a waiter when I ordered a glass of wine the other day... I think she thought I was still breast feeding... but anyway, imagine if I go for a wine tasting with my children and staff telling me off when enjoying my wine'</p> <ul data-bbox="319 183 834 1021" style="list-style-type: none"> <li data-bbox="319 1085 352 1292">• Children's menus <li data-bbox="352 1085 431 1292">• Supervised children's activities and events <li data-bbox="431 1085 509 1292">• Children net-working and group activities <li data-bbox="509 1085 599 1292">• Activities that require parents and children participation <li data-bbox="599 1085 655 1292">• Lack of family wine tourism packages <p data-bbox="207 183 319 1021">'its good to have colouring and other activities for kids. But someone should also supervise the children, otherwise I cannot enjoy my wine tasting and my friends company'</p> <p data-bbox="408 183 464 1021">'children go where other children and specifically their friends go. They do not like and cannot stay in a place for long when their friends are not around'</p> <p data-bbox="464 183 543 1021">'whenever we go holidays we try to control our budget and keep it predictable. You know what is like traveling with kids... you never know what you need to get extra... That is what makes travel packages attractive to us... you pay everything up front (accommodation, food, access to activities) and you do not have to worry about. Planning a weekend or even a day at a winery is not going to work like that... there are no family packages and the whole day can cost you a fortune... kids do not like this, kids want to do x y z and then you end up paying every single moment, your wallet is empty before you realise it'</p> <p data-bbox="711 183 834 1021">'I do not like going out with my children and 'parking them' to a playground. I work too many hours per week, I see leisure activities with my children as an opportunity to spend quality time with them... not to park them to someone or somewhere and me doing my own stuff'</p>

(continued)

Table 6.2 (continued)

Type of constraints	Examples of interviewees' comments
<p data-bbox="204 1050 227 1465"><i>Macro-environment constraints</i></p> <ul style="list-style-type: none"> <li data-bbox="204 1050 339 1465">• Social values, ethics and stereotypes not accepting the combination of children and wine 	<p data-bbox="204 183 249 1018">'even if kids are not involved in wine experiences, I do not believe that others think that a cellar door is an appropriate venue to bring your children'</p> <p data-bbox="260 183 305 1018">'exposure of children to alcohol drinking behaviours and places is something that everyone thinks as socially unacceptable'</p> <p data-bbox="316 183 361 1018">'some places even if they are beautiful are simply not perceived as appropriate for family gatherings and events'</p> <p data-bbox="372 183 427 1018">'can you imagine posting an invitation to my father-in-law 80th birthday taking place at a winery? I will be banned from the family even before doing it'</p>

and destination management organisations). Practices of such collective actions could try to change social mentalities to the other extreme; i.e. that wine tourism experiences can be a very useful edutainment tool to teach and promote to children responsible drinking, healthy diet and lifestyles. An emphasis that all wine tourism activities are designed and are in line with responsible service alcohol regulations should also always be in place and well communicated.

The need to take collective action should a wine region and winery wish to target, appeal and attract the people with children wine market segments is also evident from findings related to destination-level constraints about the lack of availability of a variety of activities and a destination image friendly to children. People with children are attracted and go to places where there are many options to 'occupy' and edutain their children. Individual actions of a single winery to do this may not be sufficient. Instead, a collaborative effort is required comprising a variety of tourism and not tourism firms (e.g. transportation companies, restaurants museums, leisure centres, schools, etc.) to customise their product and infrastructure to make it accessible and attractive to this market, and subsequently, promote their region and destination as a children friendly destination. This finding is again not surprising as many previous studies have also confirmed the need of collaborative and synergetic actions amongst various firms within a winescape ecosystem in order to design a diversified, varied and multi-dimensional wine tourism offering.

It is also interesting to note that residents rather than tourists interviewees were more concerned about the social stigma to them involving or taking their children to wineries. Instead, tourists gave more emphasis on concerns related to infrastructure and services that may be available to cater for their children needs. This might not be surprising given the fact that nobody knows and can recognise the tourists in a foreign country and tourists may also not care what local people say or may think about them taking their children to wineries. However, more in-depth research is required to investigate if this is true and whether tourists are still concerned about such social issues when visiting wineries in their own countries–localities.

However, many of the identified constraints are within the remit and possibility of wineries to offset them. Specifically, the winery-level constraints reveal that wineries are not ready (or at least the interviewees were not aware) that they are ready to accept and cater to the needs and requirements of their children. Wineries need to customise their hardware infrastructure and amenities (e.g. toy box, children menus, colouring activities and playgrounds) as well as offerings (e.g. children menus, activities, babysitting services) customised, accessible and appealing to the needs of children and their parents. Based on findings reported under individual constraints, it is equally important that wineries communicate and make parents with children aware of these offerings and of their edutainment value to the children (i.e. to address constraints related to lack of information and awareness). Such wine tourism offerings also need to be time flexible and compatible with school holidays, as well as affordable to families with tight budgets (i.e. overcome time and money constraints).

Of particular interest are the comments of interviewees showing that it is not just the provision of hard infrastructure and children's activities. Many interviewees highlighted that they seek something more than this basic provision. In relation to tourists, interviewees representing residents highlighted that they are not attracted by wine tourism experiences and activities that are simply hedonistic, leisure, physical activities for their kids. The lack of wine experiences that are edutainment and require the active participation of parents and children is what can make them consider a winery visit. This is not surprising since residents more than tourists would like to view and consider wine tourism as a type of an opportunity to spend quality time with their children rather than a 'touristic' activity to go, see, observe and enjoy a new place and culture. To address this, wineries would need to develop family-oriented activities encouraging parent-child interactions and learning and promote—position them as family quality-of-life experiences. These exploratory findings again show that people with children can be a very heterogeneous market, and that there is a need for a much more refined research that can better understand the motivations, constraints and needs of various types of people visiting wineries with children.

Finally, findings related to interpersonal constraints (i.e. lack of companion and/or of an image of wineries attracting other peers) highlight that wineries wishing to attract the people with children wine market segment would need to develop wine tourism activities that support group activities and cater to the needs of a diversified profile of people. The aim of such group activities should be to enable people to develop, maintain as well as strengthen relations and social connectedness with their existing friends and/or meet new people and make new friends coming from social groups with which they can match. Thus, wineries would need to design and promote wine tourism experiences that repositioning their servicescape as a place that attracts and enable people with children to meet, mix and socialise. To achieve that, wineries would also need to pay specific attention to the training, education and management of the behaviour of both their staff and other guests in order to address constraints/comments of interviewees' related to their previous experiences going out with children (Table 6.2). Dedicated areas/spaces or times when children and children activities take place, maybe a mid-way solution to mix a variety of guests and simultaneously utilise capacity and resources at slow seasons that are better for families than couples and other guests. However, this is also a strategic decision that wineries would to take and decide the type and mixture of guests that they wish to target, the market positioning and the image that they would like to adopt. But unless if these strategic and operational issues are addressed, wineries would not be able to satisfy any type of market segment, as the adoption of a strategy 'one size fits everyone' cannot be successful.

Conclusions and Implications for Future Research

Having children does not automatically mean that people may wish to abandon their pre-parent wine tourism lifestyle. In addition, wine tourism can be an appealing edutainment leisure activity for families to spend quality time with their children. This study adopted a

constrained-based approach in order to investigate whether people with children represent a latent wine tourism demand and better understand the motivations and constraints that would need to be addressed in order to convert them to wine tourists. The study contributes to wine tourism research, as it has ignored investigating what refrains people visiting wineries and so, neglected how to identify and untap new market opportunities. The study findings also provide useful practical suggestions on how wineries wishing to target this niche market can configure and develop their offerings to make them more accessible and attractive to them.

The study findings are limited to the small and regional sample from Adelaide. Interviewees primarily came from people aged around 40s with few younger and older respondents. Their children were also aged between 4 and 13 years old missing out people with babies and teenagers. As the needs and behaviour of parents and children at different life stages can vary significantly, a much wider and diversified sample is required to reconfirm and refine results. There were also cases whereby findings implied that culture and place of residence may moderate findings, and so, a much more in-depth study is required in order to better understand the moderating influence of various contextual factors on the profile and the behaviour of this niche wine tourism market.

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7

Winey Kids: Promoting Wine Tourism to People with Children

Marianna Sigala

The Business Model

Winey Kids is a destination marketing business aiming to provide help wine tourism operators located at the wine regions of South Australia to penetrate and grow a new market group related to wine tourists with kids. To achieve this, the organisation has developed a two-sided business model connecting and supporting the demand of wine visitors with children and the wine supply/wineries. Wine tourists and wineries parties get access to free information-based services and share/communicate information through the company's website and social media profile pages. In this vein, Winey Kids also acts as a dedicated marketing channel and intermediary to link wineries with the wine tourist market with children.

Wine visitors with children get access to information and decision-making tools to identify, select and evaluate wine tourism experiences and wineries where they can satisfy their family needs. For example, on the Winey Kid website one can search wineries based on criteria such as

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pram access, playground, colouring activities, outdoor activities, kids menu, wine by glass, change room, high chairs etc. Wine tourists with kids are also invited to share their real-life experiences and comments on the Winey Kids online communication channels by posting their photos, comments and suggestions. All information is impartial compiled from first-hand experience coming from the real-life knowledge of the founders of the company, the parents visiting wineries and not from the wineries themselves.

Wineries get advice and guidance on how to create a parent-friendly business. A mass amount of user-generated-content exchanged online provides them with market insights in terms of the requirements, the needs and preferences of this market and the profile of its members. This information is a valuable resource that wineries can use for designing and customising their facilities, infrastructure and offerings to match the needs of this market segment. Wineries can also use these platforms as a distribution channel to access, communicate and promote their offerings to this niche market segment (on a paid or free format). Finally, numerous non-financial and cooperative relations are also pursued between Winey Kids and local business providers in order to create and implement wine friendly events and happenings that can attract visitors to the region.

To sustain its free customer-focused business model, Winey Kids generates income by developing and selling wine-related kid friendly wine-related products and ticketed events, such as:

- McLaren Vale Little Explorer Kids Activity Book: a 24 pages book aiming to engage kids with positive and educational activities at specific wineries. The book is downloadable online for a fee (17.95 AUD, <https://www.wineykids.com.au/about-winey-kids-family/mclaren-vale-little-explorer-activity-book/>) as well as available for purchase at selected wineries. It consists of three sections each one dedicated to one winery: (1) questions that kids have to search the winery venue to find the answers; (2) non-wine educational material to inform the kids about the region (e.g. location, landscape etc.); and (3) suggestions about fun and physical activities that children can do on-site to entertain and enjoy themselves, e.g. roll down the hill 3 times, go through the maze:

- Mummy’s Wine Club Events, e.g. <https://www.wineykids.com.au/wine-club-events/>.
- Teddy Bear’s Picnic.

Income is also generated through business sponsorship (e.g. advertisements on the company website or business promotional material included in the McLaren Vale Little Explorer Kids Activity Book).

To implement its business model, Winey Kids has placed local people, customers and local business at the centre of their business model for sourcing appropriate content and establishing win-win partnerships (specifically in developing and implementing kids friendly wine-related events).

Internet and Social Media Platforms Nurturing and Supporting the Online Tribe

The Winey Kids services and information are provided primarily online (but also through on-site facilitation). An interactive company website (www.wineykids.com.au) and a blog (<https://www.wineykids.com.au/blog/>) have been set-up which are fully integrated with popular online social media platforms (Facebook www.facebook.com/wineykidsMcLarenVale, Twitter <https://twitter.com/wineykids>, Pinterest <https://gr.pinterest.com/wineykids/> and Instagram www.instagram.com/wineykids).

The purpose of the social media platforms is to nurture and support a tribe (an open online community) of wine visitors with children to help each other by networking and online socialising, exchanging, sharing and discussing real life wine tourism experiences and knowledge. The social media platforms provide the virtual space, the tools and the functionality to enable and facilitate such online engagement amongst wine visitors with kids and foster social ties and bonds amongst all members.

A local community orientation is also embedded into the philosophy and nature of this online tribe. To this end, local community events are shared and supported by the Winey Kids; this helps to engage with the local community and parents, make them part of the online community and connect them with the wine tourism visitors coming from interstate or other regions. By enabling local parents/communities and visitors to

network and mix in local events, this adds to the authenticity of the information and services provided by Winey Kids (i.e. live like a local, meet with locals), as well as it supports the branding, image and positioning of the wine destination and wineries as a kids' friendly winescape.

Most of the online content (specifically at the early stages of the venture) has been produced and posted by the Winey kid co-founder Becky Hirst (who is often described as the "Winey Mum") by reflecting on her own real-life experiences and/or on experiences freely shared by personal and online contacts. The founders have created two Instagram profile accounts featuring real family characters with whom anyone from the target audience can relate himself/herself with, namely the Winey Mum (<https://www.instagram.com/wineykids/>) and the Winey Dad (<https://www.instagram.com/danielprocter/>). Specific hashtags are used for sharing and searching content on social media, such as:

#wineykids (pics of families exploring and enjoying wine regions)
#chezwineykids (we love hanging out at home as much as exploring)
#mummyswineclub (coverage of our events)
#bookedthebabysitter (sometimes you just need Mum and Dad time!)
#wineymum and
#wineydad (get to know us)

However, the ongoing challenge is how to activate and energise the online tribe to dynamically engage with the online tribe activities (i.e. sharing, discussions, peer assistance, questioning etc.) in order to help the venture to maintain itself and grow organically based on authentic community generated content and interactions.

Conclusions, Challenges and Future Strategic Plans

Overall, Winey Kids is a marking initiative with the following aims:

- Provide a free and unbiased source of information to parents wishing to visit wineries with their kids
- Promote the wine destination of McLaren as a kids' friendly wine destination

- Develop and provide resources and events appealing to the needs of wine visitors with kids
- Provide wineries with the information, the tools and resources to make their firms accessible, appealing and known to a new market segment, i.e. wine visitors with kids
- To create a community/tribe of winey mums and winey dads whose members and their online engagement can promote the organic growth of this wine market segment through the social media.

The company has first set-up and pilot tested in 2012, fully started its operations in 2014 and since then, it has been growing rapidly supporting the wine destination and wineries of McLaren to generate and grow visitation from the family market substantially. Following its success in McLaren vale, Winey Kids soon expanded to promote kids-friendly wineries located in other wine regions of South Australia, namely the Barossa and Clare Valley, as well as Langhorne Creek. However, resistance coming from the local wine and tourism industry because of the social and ethical implications of relating wine and kids had stagnated the boom and the social acceptability of Winey Kids during the last years.

The founders of Winey Kids had been thinking of various scenarios to try to revamp their business venture by re-positioning and exploiting the business idea and the online community of Winey kids, such as:

- to expand the business model to other wine regions beyond South Australia
- to replicate the business idea to other niche wine groups for untapping other latent wine tourism demand
- design tribe engagement activities aiming to grow the online and offline community of winey mums and dads in order to achieve a wider market appeal, image and acceptability across Australia but also internationally.

At the moment, the idea of developing the Winey Times to include Winey Dogs, Winey Kids, Winey Partygoers and other Winey

‘things’ has emerged as a transition point to immigrate the winey tribe community to another business model that can appeal to and target other winey market segments that can be more socially acceptable and equally attractive to local wine (tourism) firms and community. To that end, the Facebook profile page of Winey Times has been developed (<https://www.facebook.com/wineytimes>) in order to continue serving the information and communication needs of the winey tribe members and to keep the momentum of the community spirit still going. Establishing and bring a community together is not an easy task, it takes time to develop community bonds and trust amongst members and the community platform, and the founders of Winey kids are fully aware of that. So, the future challenge is dual: (1) how to avoid disappointing and ultimately loosing the winey tribe members that ‘trusted’ the Winey Kids platform; and (2) how to valorise the social capital of the winey tribe community and capitalise its business potential value in order to develop a winey tourism business model and idea that can simultaneously satisfy the needs of the online community as well as the business requirements and acceptance of the local (wine) tourism firms and communities.

Case Study Questions

- Explain the business model of Winey Kids and identify its key success factors
- Identify the structural, intrapersonal and inter-personal constraints that Winey Kids aims to address in order to enable wineries and the wine region of McLaren to penetrate and grow this wine tourism segment. Give examples of resources and tools that Winey Kids provide to wineries and wine tourists alike to facilitate their decision-making processes
- Discuss the needs and the requirements of wine tourists with kids
- Analyse the profile of wine tourism with children, e.g. socio-demographic and psychographic profile (i.e. motivations to visit wineries, involvement with wine)

- What led to the recent decline of the Winey Kids venture? Identify and discuss the factors leading to the decay of the Winey Kids venture
- How would you advise Winey Kids to expand its business model to other wine regions? What type of wine regions (i.e. location and proximity to capture markets, destination features) would be most appealing to implement the Winey kid model?
- Identify and justify other niche wine tourism segments for which Winey Kid could replicate and/or expand its business idea
- Identify and discuss ideas on how Winey Kid can increase membership of its Winey Mums and Winey Dads online community
- How can Winey Kid enhance the members' online engagement and loyalty to the online community/tribe? Debate why this is important and discuss various activities to achieve this
- Benchmark the functionality and the services of Winey Kids with those of: Play & Go (<https://playandgo.com.au/> and <https://www.facebook.com/playandgo/>); Little Lattes (<http://littlelattes.com.au/> and <https://www.facebook.com/LittleLattes/>).
 - How Winey Kids is positioned in relation to these 'competitors'?
 - What a wine tourism firm can learn from these companies in terms of how to make its website and social media presence more accessible and friendly to the family tourism market?

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Part II

Capturing the Market: Marketing, Distribution and Promotion

Marianna Sigala

Introduction

The proliferation and diversification of the wine tourism market does not only mean that wineries have many more market segments to target and attract. These new markets have different profiles, decision-making and consumption behaviours, which in turn entails that wine tourism firms have to use different tools, approaches, messages and strategies to reach these markets and communicate with them. Nevertheless, environmental factors and changes continuously change both the 'old' and the 'new' wine tourism markets.

Nowadays, technological advances represent one of the major factors impacting on wine tourists' behaviours, expectations and preferences. In particular, social media, mobile applications and innovative business models of online intermediaries have changed the way people: identify and select what to consume; how and from where to buy; as well as the most fundamental question, why to buy and consume what offerings. For example, wine tourism consumers increasingly use the Internet for searching and evaluating what wine destinations to visit and the wine tourism experiences that they can do while visiting the

region. However, the online user-generated-content does not only influence decision-making in identifying, selecting and evaluating wine tourism experience. It also creates an image of an 'idealised' model of a wine tourist and a wine experience, that in turn directs some wine tourists to simply select and consume the 'instagrammed' popular wine tourism experiences that can help them build their own online identity by posting and sharing their wine experiences online. The latter is evident in the increased importance of wine bloggers in opinion making and the marketing budget spent on influencer marketing within the wine business context. The increased penetration of (mobile) technology applications into our everyday business and leisure life also means that consumers increasingly expect but also demand the provision and access of information and services at any time, any place and any device.

Overall, the use of new technologies by wine tourism firms is not anymore a 'desirable' and optional 'luxury' to have. Instead, the use of new technological tools for targeting the wine tourists, communicating with them and developing customer relations is a strategic necessity and a survival practice: "competitors are only one click away, while wine tourism firms that are not online, do not exist... in wine tourists' mind".

This part of the book consists of four chapters that clearly highlight not only the current need to use technological applications to address the needs and lifestyles of the wine tourists, but they also identify the critical factors that wine tourism firms should consider for effectively implementing and using these technologies.

This part starts with a chapter written by Marianna Sigala and Coralie Haller. In this analysis, Sigala and Haller identify and discuss the ways in which internet advances have empowered wine tourists to facilitate their own decision-making, but also influence the decision-making of others. In addition, the chapter identifies the business models of a variety of new wine tourism intermediaries that have penetrated the wine tourism distribution chain, and it classifies them based on the major impact that they have on wine tourists' behaviour.

In their chapter investigating the use of Facebook by Vienne wineries, Lidija Lalicic and Stefan Gindl provide useful insights on how wineries can effectively use Facebook. It is not sufficient for wine tourism firms

to simply create a Facebook profile page, so that they are visible on Facebook. Wine tourism firms should also know how to use Facebook in order to effectively communicate with their customers, nurture and engage online customer engagement in order to build customer relations and ‘exploit’ the online interactivity as an effective ‘word-of-mouth’ co-marketer activity and communication material. Social media and Facebook are not a one way communication tool. Instead, wine tourism firms need to know what message to communicate, in what multimedia format, at what time and why in order to instil, motivate and trigger customer engagement on Facebook. However, Lidija Lalicic and Stefan Gindl’s findings do not show that wineries are ready, competent and primary knowledgeable in exploiting Facebook for motivating and enhancing customer engagement.

In her chapter about UberVINO, Sigala showed how technology advances and intermediaries/disruptors of the new sharing economy have provided to wine tourism firms a new distribution channel and a way to ‘promote’, distribute and sell their offerings. However, Sigala’s findings showed again that the wineries are again not ready and do not possess the necessary knowledge and skills for fully exploiting the opportunities arising from new technological applications. Wineries need to have a more comprehensive and systematic way to identify, evaluate and manage online distribution channels that should be based on rich distribution data and metrics rather than simply intuition.

In their chapter, Jean-Éric Pelet, Marieshka Barton, and Claude Chapuis, discuss the implications of IoT and wireless Internet on facilitating and enhancing the wine experiences of tourists while being mobile and traveling at wine destinations. Their chapter shows how mobile accessibility to wine tourism information can both enhance the wine tourism experience (i.e. help tourists decide where and how to go, what to visit), but also disturb the wine experience in cases whereby addiction to the use of mobile technologies while on the wine destination can absorb tourists attention and inhibit them enjoy their surrounding winescape and experiences. Their findings also showed, that concerns about data security and privacy are also important factors that may influence the adoption of such technologies by both wine tourism firms and tourists alike.

The chapters of this part discuss some of the major technological issues within the wine tourism context as well as identify the critical issues that will influence future wine tourism research and practice.



8

The Impact of Social Media on the Behavior of Wine Tourists: A Typology of Power Sources

Marianna Sigala and Coralie Haller

Introduction

The internet has changed the way tourists search, find, evaluate, select, consume and experience tourism offerings and destinations. Moreover, social media and technological advances have transformed and empowered tourists to become co-marketers, co-designers and co-producers of their co-created tourism experiences (Sigala and Gretzel 2018). The wine (tourism) industry is not an exception from such trends. The internet and the social media have been identified (Lockshin and Corsi 2012; Bonn et al. 2018; Thach et al. 2016) as the major factor influencing both wine consumers/tourists and wine (tourism) suppliers. The online wine landscape has shifted from traditional one-to-one broadcast of message to an interactive

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many-to-many conversations (Thach et al. 2016) through blogs and social networks, giving customers the ability to gather information, compare price, delivery costs, publish content and buy much more easily than using traditional channels. Customers are real “decision makers” who fix the rules of the game “ATAWAD- Any Time, Any Where, Any Device. They are looking for advices, human contacts and proximity” (Bressolles 2016).

Some key statistics confirm the impact of the internet on wine (tourism) consumption and purchase behavior. In 2016, wine sold online on the global market represents 6 billion euros (ePerformance-Barometre.com 2016). Wine consumers watch an average of 70,000 wine videos per months, tweet 700 wine messages and use 300 Iphone applications (Thach et al. 2016). In the French market alone (Baromètre SoWine/SSI 2016), online wine purchasing represents 10% of total wine sold per year, for a turnover of 1.5 billion euros in 2016 and reach; the Internet is the third source of information consulted before purchasing a wine, after the wine shops and family and friends; 34% of French wine consumers have already purchased wine online, and half of them purchased it directly from producers’ websites; 30% of online sales have been made via their smartphones.

Thus, it has become evident that wine (tourism) firms cannot ignore the internet revolution, and building an online presence and most importantly, presence and use of social media applications have become a survival necessity. However, despite these trends, research in both the wine and the wine tourism field has mainly focused on examining the adoption and the use of the internet and social media by the wine (tourism) industry (Alonso et al. 2013; Szolnoki et al. 2014, 2016; Thatch et al. 2016; Capitello et al. 2014). Research focusing and examining the impact and the implications of internet usage on wine (tourists) is significantly less. The few studies focusing on the use of the internet from a wine (tourism) demand perspective (Pelet and Lecat 2014; Thach 2010; Wilson and Quinton 2012; Marlowe et al. 2017) are very descriptive, as they simply conduct a reality check on the use of technology applications by consumers without going into deeper investigations aiming to provide a better understanding and explanation why and how such technology advances impact and transform wine consumers’/tourists’ behavior. Understanding the way internet advances change the wine consumers’/tourists’ behavior is very important, not

only because wine tourism firms need to know how to best target and address the consumers' needs, but also because internet advances continuously inspire digital entrepreneurship that in turn further shapes and transforms the wine (tourism) consumer demand. Research has already studied the rise of online intermediaries in the tourism industry and the impact of their business models on the shaping and formation of (new) tourism demand. However, despite the influx of numerous wine tech start-ups, there is no research so far investigating digital entrepreneurship in the wine (tourism) sector and its impact on wine tourism demand. Studying the business model of these new wine (tourism) intermediaries is critically important, as they offer innovative ways to target wine (tourism) consumers and promote/sell wine (tourism) offerings including gamification, crowdsourcing, meta-search engines and co-creation practices.

To address these gaps, this chapter aimed to provide a better understanding of the transformative power of internet and social media advances on wine consumers/tourists. To achieve that, the study adopted the online consumer power model proposed by Labrecque et al. (2013) and contextualized it within the wine context for understanding how internet advances empower wine tourism demand. The applicability and also the update of the consumer power model are also demonstrated by analyzing the business models of numerous online wine start-up companies and discussing their impacts on wine consumers/tourists. Overall, the findings show that the online wine tech companies empower the wine consumers/tourists to actively participate in the design, production and marketing of wine tourism offerings by converting them to co-designers, co-marketers, co-producers, co-distributors and co-investors. The findings also provide evidence that the business models of the wine tech companies have a tremendous impact on wine consumers'/tourists' behavior and decision-making processes. This is because the type and the amount of information being accessible, searchable and comparable through the online wine tech companies influence all the stages of the consumer buying process, namely information search, evaluation and selection of alternatives, purchase and payment, and finally, consumption and evaluation of wine tourism offerings.

Online Consumer Empowerment: Sources and Type of Consumer Power

Since its early development, the Internet has empowered consumers by enabling them to access, search and compare a huge amount of information with the click of a mouse. Product, supplier and price transparency was one of the first and most important types of information empowerment of online consumers. With the advent of the social web, the social media provided the following additional features empowering the tourists to co-create and co-promote their tourism experiences (Sigala 2017):

- Sharing: the social media empowered tourists to share multimedia content (i.e., text, photos and videos)
- (Virtual) presence: social media are accessible at any device, any place and any time, which in turn creates the ‘always on’ tourists who may also have the perception that they are continually being watched online. The always-on consumers are empowered to take (even last minute) decisions about: what to consume; how and when to buy; and most fundamentally, why to consume and share specific tourism experiences as a way to construct their online identity (i.e., the selfie gaze tourists who are influenced to consume tourism experiences for solely uploading content online and gaining satisfaction by following the online trends)
- Conversations: the social media empower tourists to start and participate in online dialogues and interactions which in turn influence the decision-making processes of others
- Relationships and group formation: the social media enable tourists to network and form/participate in peer groups by identifying other peer consumers, interacting and building networks and relations.

In this vein, Labrecque et al. (2013) identified four major sources of consumer power supported and enabled by internet technologies. Recognizing the move from the first to the second internet generation (or else the social web enabling users to not only passively consume

content but also to create and share content themselves), Labrecque et al. (2013) have also categorized these sources of power into two types, namely individual-based power sources and network-based power sources. These two types of power sources reflect the migration from individually based power sources to more dynamic, complex, aggregated and consumer-generated sources of power enabled by the social media. Labrecque et al. (2013) also highlighted that all the four sources of power coexist, complement and reinforce each other. They also recognized that technology advances continuously advance, update as well as enrich these sources of power. The following analysis identifies these four power sources, contextualizes them within the wine context as well as updates them based on the latest technology trends.

Individual-Based Power Sources (Demand and Information-Based Power)

Individual-based power sources mainly represent ways in which Internet technologies enable and empower individual consumers to take more informed decisions. In other words, the focus is on one consumer and how internet applications and information influence his/her consumption and purchase behavior. Individual-based power sources refer to demand-based and information-based power (Labrecque et al. 2013).

Demand-based power resides in information showing the aggregated consumption and purchase behavior of internet users. For example, number of people clicking 'like' on the Facebook profile page of a wine company and Google trends showing the keywords used for search for specific wine offerings do influence the decision-making processes of internet users in terms of what to buy or not.

Information-based power derives from two aspects allowing online users to consume but also produce content (i.e., user-generated content) (Labrecque et al. 2013). Information-based power through content consumption relates to the reduction of information asymmetry between demand and supply and the rapid diffusion of information in the market. For example, the internet has made it easy, fast and efficient for users to search, find and compare information about the offerings,

the prices and the features/quality of wine offerings and suppliers. Information-based power based on content production relates to the ability of users to create, share and expand content as a way of self-expression, identity construction, extension of one's reach to other users/networks and a way to assist as well as influence others' behavior. For example, wine tourists' decision-making is influenced by reviews, comments and ratings, as well as photos/videos of cellar doors, wines and wine destinations; comments and experiences shared by wine bloggers and other wine opinion leaders.

In the wine (tourism) context, demand-based power is evident in Facebook profile pages of wineries whereby a user can see how many other users have liked' the page, or on tweeter accounts of wineries where a user's opinion and behavior toward a winery can be influenced by the number of followers and retweets of a winery tweeter posts.

Information-based power is illustrated in various online platforms enabling the wine consumers/tourists to search, find, compare and buy wine tourism offerings with very few clicks. These platforms can be categorized into websites/intermediaries: selling wine (<http://www.oenojet.com/>, <https://www.wineondemand.fr/> and <https://www.millesima.fr/>); promoting/selling wine destinations (e.g., <https://winecraft.com/>, <https://geovina.com>); selling wine tourism experiences (www.rezdy.com, <http://www.localwineevents.com/>); and/or customer review platforms (e.g., users viewing the score, ratings and comments of cellar doors and wine destinations on TripAdvisor).

Nowadays, technology advances have enabled online wine intermediaries to enhance their business model and to further expand the sources of information-based power that they provide to wine consumers. For example, www.wine-searcher.com uses big data analytics in order to collect, mash-up and analyze a huge amount of online information in order to enable the wine consumers to search for wines and get consolidated wine information in one page relating to: wine prices across many online stores; aggregated wine reviews posted in several websites; and market data relating to price history, wine availability across time and search rank over time. <http://supermarketwine.com> searches, mash-ups and provides in one screen price information of wines across all retailers in the UK. Other wine intermediaries have gone mobile: by exploiting

scanner technologies, mobile apps and data aggregation and analytics, wine label scanning intermediaries enable consumers on the go (either when they are in a restaurant or at a retailer's shop) to scan a wine label and get in their mobile phone aggregated information in relation to the price and reviews/ratings of the wine (e.g., <http://www.snooth.com/>, <https://www.winering.com/>, <https://www.drync.com/>, <https://www.vivino.com/>, <http://www.serjee.com/> and <https://delectable.com/>). Advances in artificial intelligence and big data have also inspired the following innovative wine intermediaries to further empower the wine consumers with the following information:

- <https://www.sublivin.com> uses artificial intelligence to collect and analyze a mass amount of online data (i.e., wine reviews, comments and wine characteristics) in order to predict to consumers when is the ideal date to consume their wine or sell it before its value starts diminishing
- <https://www.millesime.ai/> mash-ups and analyzes a huge amount of online information in order to predict to consumers when it is ideal to sell and/or buy a wine
- www.chaisdoeuivreheritage.fr/ analyzes online data in order to help wine consumers in wine investment decision-making and planning, i.e., on which wine to invest their money, what return to expect and by when for each type of wine.

These above-mentioned examples show how technological advances have enabled innovative online business models (such as cross-comparison, meta-search engines and forecasting models), which in turn have expanded the sources of information-based power that wine consumers can access and use to facilitate and enrich their decision-making processes.

However, the disruptive innovation nowadays does not only come from wine tech companies enabling wine consumers to easily 'consume' information for supporting their decision-making. Market-oriented wine tech companies empower wine consumers/tourists to use information for co-creating the wine tourism offering that they wish to consume. In other words, the business model of these wine tech companies converts the wine consumers/tourists from passive consumers of

information in order to decide what, when and how to buy to active co-designers of the wine tourism offering that they wish to consume. The information-based power enabled by these wine tech companies to transform wine consumers/tourists from passive consumers to active co-creators of their wine experience is a disruptive innovation but also addition to the sources of information-based power enabled by internet technologies. For example:

- <http://thewinefoundry.com/> provides wine consumers access to a huge amount of information and wine expert networks (in order to source information) so that they can be ‘educated’ and take informed decision in order to make and sell their own wine. The website also allows and supports the users to access networks for selling their own produced wine.
- <http://www.winetourbooking.com> empowers its users to design their own personalized wine tour and/or wine experience (e.g., cellar door dinner or degustation, conference—workshop in a cellar door or wine itinerary in a wine destination)
- <http://www.mytailoredwine.com/> empowers users with information and access to wine experts and producers in order to produce their own wine. Users are empowered to personalize the production of their own wine by filtering information and selecting options based on the wine terroir, the grape variety, the viticulture, the oenology and cellar work as well as the wine packaging.

Network-Based Power Sources (Network- and Crowd-Based Power)

While content production from information-based power entails a one-way broadcast with a focus on the self, network-based power implies a multiway dialog with a focus on others (Labrecque et al. 2013). Social media advances support and foster two major ways for generating network-based namely, networks and crowdsourcing.

Network-based power sources represent the metamorphosis of the user-generated or company-created content through network features

and users' online engagement motivated by the goal to build personal reputation and influence markets through the distribution, remixing, and enhancement of digital content. For example, network features and online customer engagement generating network-based power can refer to: content online distribution such as retweets and shares; content completion (e.g., comments on content uploads, tagging of content; content geocoding); and content modifications (e.g., mash-up of online content in a single online platform).

Crowdsourcing (meaning the ability of social media to pool, mobilize, and structure resources in ways that benefit both the individuals and the groups) represents the source of the crowd-based power. Crowd-based power reflects a deliberate aggregation of all preceding power bases (demand-, information- and network-based power) to align power in the best interests of both individuals and larger groups, such as virtual communities (Labrecque et al. 2013). Crowd-based power includes examples of crowd-based co-creation, e.g., Wikipedia; crowd-funding, e.g., Kickstarter or Indiegogo; crowdsourcing as it is used in TripAdvisor for collecting customer reviews of tourism suppliers; crowd-selling, for example, users designing their own products and selling them through online networks like Etsy; or crowd-support in peer-to-peer problem-solving communities such as Linux communities, or www.justanswer.com connecting legal advisors with consumers. Nowadays, sharing economy (peer-to-peer marketplaces) also represent crowd-based power as they enable users to become micro entrepreneurs by social networks to promote and sell their own offerings (e.g., Airbnb.com, car-pooling/sharing websites). In other words, the crowd-based source of power represents the migration from social commerce (which was enabled by network-based powers, i.e., the user-generated content and its enrichment and distribution through networks) to sharing economy (which is generated by the crowdsourcing features enabled by networks).

Within the wine context, there are several examples of social networks (e.g., Facebook, Instagram, Tweeter, Youtube, or dedicated wine blogs like venography.com) that information empowers and influences the wine consumers/tourists. Some studies have also emerged providing

evidence of the impact of these social networks on wine consumers/tourists. For example, Thatch (2010) described how wine blogs enable various wine experts to express and share their opinion within social networks and so, in turn become opinion influencers. Wilson and Quinton (2012) advocated the impact of Twitter on the wine market, while Marlone et al. (2017) identified two features (certified knowledge and wine experience/knowledge) that make the posts of bloggers influential on Twitter. Laverie et al. (2011) explained how social media networks can support the creation of wine brand communities and they identified the features that make such online communities influential to wine consumers behavior (e.g., brand experiences, number and relevance of users' interactions, brand endorsements and syndicated content).

However, wine consumers/tourists are not only empowered by the popular and general social media networks. Wine tech start-ups have initiated and developed wine-specific social networks with functionality and network impact on its users that is similar to the popular social media networks. For example, there are many wine social networks enabling both wine consumers and wine suppliers to create their own personal profile, create their own social network by finding and making friends, and using their online network for socializing, networking and exchanging, sharing and finding wine-related information. Examples of online wine networks include: <https://www.winerepublik.com>, <https://www.lesgrappes.com> and <https://plonk-app.co.uk/#footer> (which is a mobile online community accessible through a mobile app). Similarly, social networks have also been exploited by intermediaries promoting wine destinations and wine tourism suppliers. For example, www.eno-social.com/ represents a wine destination online community/network, whereby wine tourists and wine tourism suppliers can create their own profile, search for other wine tourists to co-plan and share a wine itinerary/experience, search, find and book wine tourism suppliers as well as share their wine tourism experiences.

Apart from empowering wine consumers/tourists to find and passively use a wine social network in order to support their decision-making by accessing community information, there are also wine tech companies whose business model empowers the wine consumers/

tourists to learn how to contribute information in order to participate in wine networks and become active network members. For example, <http://winerypassportapp.com/> teaches and enables the wine tourists to upload, store and catalogue content of their wine tourism experiences, while <http://www.trytipple.com/> teaches wine consumers how to evaluate a wine, write a wine review and post it on the online network. In other words, the business models of these wine tech companies expand the network-based power of wine consumers/tourists from simply being passive users of network information to active contributors and opinion makers/influencers in wine networks.

Within the wine context, there are several examples of wine tech companies that have used crowdsourcing for empowering wine consumers/tourists with crowd-based power. The business model of these wine tech companies is basically based on pooling and mobilizing the resources and power of wine communities/networks in order to enable, facilitate and empower wine consumers/tourists to perform many tasks like:

- Group buying: <https://www.vinoteam.fr/> enables users to form groups so that they can do aggregated purchases; [scoopon](#) and [groupon](#) enable users to benefit from group discounts and flash sales created by wineries and cellar door experiences; www.vinomof.com is a wine community enabling its members to get access to discounted group sales
- Wine exchanges: <http://www.trocwine.com> represents a network of wine collectors enabling them to network and share information on wine collections and their experience, so that they can find peers and wines that they wish to exchange.
- Sales and auctions: <https://www.idealwine.com/ex.jsp> is a wine network enabling its members to initiate and take part in online wine auctions and sales
- Dating and socializing: <http://www.vinealove.com> is a network of wine lovers enabling them to find a mate and date based on their common wine interests.

However, the innovative and disruptive impact of crowd-based power comes from wine tech companies that have used the crowdsourcing

power of wine communities in order to empower its members to become co-creators and co-designers of their wine experience. For example, Columbia Crest has used their Facebook friends network in order to crowdsource the production of a specific wine (Cabernet) in a specific year <https://www.columbiacrest.com/our-winery/news/first-wine-crowdsourced-from-vine-to-table-releases-to-the-public>. Facebook members of the winery were empowered to co-create and co-produce their own Cabernet by proposing and voting decisions online about all the wine production stages: selection of varietal, appellation, vineyard, barrel, bottling and labeling. As a result, the winery was able to promote and sell the first ever crowdsourced wine (<http://crowdsourcedcabernet.com/Default.aspx?ReturnUrl=%2f>).

Nowadays, crowdfunding platforms specialized in the wine sector further expand the crowdsource-based power of wine consumers/tourists by empowering them not only to take decisions and co-produce their own wine offerings, but also to co-invest and become co-owners and co-entrepreneurs of wine (tourism) ventures. For example, wine crowdfunding platforms (e.g., <https://www.winefunding.com>; <http://www.fundovino.com>; <https://www.nakedwines.com.au>; <https://www.cruzu.com>) enable wine consumers/tourists to co-fund wine ventures and projects like the expansion of a cellar door facilities, the development of a cellar door restaurant, the purchase and cultivation of a vineyard, the purchase of viticulture equipment, the design and production of a wine tour, wine festival or wine book. Through crowdfunding, wine consumers/tourists do not only get access to crowdfunding benefits (like access to discounted, the right to purchase/taste/try first the wine offering), but they are also psychologically empowered by developing a feeling of psychological ownership (i.e., I feel that I 'own' this wine project, because I invested personal resources on the project, I helped its design, and I got to know the wine supplier/offering so well).

Despite the increasing customer expectations and adoption of co-creation and crowdfunding in the wine context, one should not simply assume that wine consumers/tourists are capable and have the knowledge and skills to participate in wine co-creation. To further empower wine consumers/tourists to reduce their risks and enhance their capabilities to participate in co-creation, innovative wine tech

companies have developed online business models that aim to educate skilled wine consumers/tourists in wine production. For example, the following companies have created online social gaming platforms that exploit the crowdsourcing features of online networks in order to educate their users about wine production: <http://vinoga.com/> is an online social game enabling its users to 'own' and run their own wine making firm. Users playing the game learn basic information about viticulture and winemaking, produce their own wines as well as can sell their wines to the online community. The users of the game can share their online game experiences with their network in order to compete and/or share their learnings and achievements. Similarly, <https://www.chateauacademy.fr/> is an online social gaming that simulates the management of a wine producer. Users take the role of a wine producer, they have to take daily decisions about the operations of the firm, wine production and sales in order to compete and exceed the performance of other online gamers/wine producers.

Conclusions and Implications for Future Research

Internet and social media advances have changed the way wine consumers/tourists find, search, select, buy and experience their wine offerings. Wine (tourism) research has solely focused on the use and adoption of social media by wine tourism firms, ignoring to examine how and why social media change the wine consumers/tourists' behavior. To address this gap, this chapter adopted and contextualized the Labrecque et al. (2013) model of online consumer sources of power for identifying and explaining how the current internet and social media advances empower the wine consumers/tourists and influence their decision-making and behavior. The application of this power model was illustrated by identifying and analyzing the business models of various related wine tech companies. The analysis of wine tech companies did not only confirm the application of this online consumer power model within the wine context, but it also expanded the model by identifying

additional sources of power empowering but also transforming the role of wine consumers/tourists within the wine distribution chain. Specifically, innovative wine tech companies empower the wine consumers/tourists to be converted from passive consumers of wine offerings to co-creators, co-designers, co-marketers and even co-investors of their own personalized wine tourism experiences. To enable wine consumers/tourists to become capable and skilled wine co-producers, wine tech companies have also developed edutainment online business models aiming to empower its users with the necessary wine knowledge and skills.

Overall, internet and social media advances materialized within the business model of numerous innovative wine tech companies empower but also transform the role and the behavior of the wine (tourism) market by:

- Facilitating but also influencing the decision-making processes, e.g., what, how often, when, from where people to buy wine offerings as well as the most fundamental question, i.e., why consumers should consumer wine offerings.
- Converting wine consumers/tourists from passive consumers of wine information and offering to active co-creators, co-designers, co-marketer and even co-investors of their own personalized wine offerings.
- Diversifying and expanding the wine (tourism) market as they educate, skill but also trigger the interest of the wine ignorant consumers why and how to buy wine (tourism) experiences.

However, the chapter represents only an explorative and descriptive research about the identification and potential impact of wine tech companies and online business models on wine consumers/tourists' behavior. Future research should focus on collecting data from the users of such online wine business models and examining/measuring the real impact of such applications on wine consumers/tourists' behavior and decision-making processes. Research comparing the profile and the behavior of users and nonusers of such applications should also be conducted for confirming and refining the impact of technologies on the wine (tourism) market.

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9

Viennese Wineries on Facebook: Status Quo and Lessons Learned

Lidija Lalicic and Stefan Gindl

Introduction

Social media platforms, in particular Facebook (FB), continue to grow for firms to facilitate personal communication and branding activities. In contrast to other industries who have embraced social media, wineries tend to be more skeptical and less engaged in the online spheres. Interestingly, consumers such as wine lovers and millennials strongly engage with their wine brands and are heavily influenced by social media-based marketing of wine brands (Dolan et al. 2013a). As a result, various studies highlight the need for wineries to continue using platforms such as FB, to increase brand awareness. Furthermore, wineries can increase consumers' participation through online comments, posts, and other types of engagement. The transformation of communication and interaction levels offers wineries

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new opportunities to engage with their consumers (Szolnoki et al. 2014a). However, also consumers expect wineries to be active online as this also adds to their brand credibility and loyal behavior (Reyneke et al. 2011). Hence, wineries who aim to engage and/or enhance their wine tourism activities are even more aware about this trend. Szolnoki et al. (2014a, b) state that gains are best achieved by companies with a strategic implementation of social media campaigns, including key performance metrics and web analytics. In fact, strategic conversion practices demonstrate, how to increase in sales and competitive advantages (Galati et al. 2017).

However, research shows that wineries still do not adopt strategic online marketing and/or lack methodologies that robustly analyze wineries' FB management over a longer period of time. The majority of studies incorporates FB engagement over one year only. Furthermore, only a limited number of studies use models to measure companies' social media efforts (Galati et al. 2017). Galati et al. (2017) stress that it is crucial to focus on the quality of the content of messages and posts, the style of writing, and the timeliness of information exchange. These factors as Galati et al. (2017) state, can increase consumer awareness and brand loyalty, and thus increase sales. In a response to this lack of data, this study aims to demonstrate the mechanism of consumer engagement facilitated by FB-based marketing taking into account a larger amount of data. Through a case study of the Austrian capital Vienna, a popular wine tourism destination, the study will first investigate the presence of the wineries on FB and their marketing-based strategies. The study follows a data-driven approach and analyses large amounts of interaction data. The data pool for the analysis uses the activity downloaded from the public pages for their entire history of existence, usually several years, via FB's official API. It consists of the messages a company posts on its timeline, their type (i.e., video, photo, etc.) and the interaction of their users, i.e., the written comments and the emotions tags FB has available. In doing so, the status-quo and lessons learned are discussed in a critical manner. Secondly, the study aims to investigate the benefits of FB-based marketing activities based upon consumer engagement measurements. In doing so, the paper aims to demonstrate how social media analytics for FB supports the measurement of success or failure of wineries' online media strategies. Also, the study supports wineries to benchmark their FB presence of wineries. Overall, the study provides wineries in wine tourism

destinations recommendations on which marketing activities trigger different consumer engagement behavior and how to adapt them in order to maximize benefits of a FB-based marketing approach.

Social Media and Wineries

The marketing landscape has drastically changed since the entrance of information, and communication technologies (ICT) and subsequently social media platforms. Firms can now include many-to-many conversions, enjoy digital knowledge sharing and provide their consumers with a digital journey. Consumers hereby can get to know the products or services in-depth before interacting with them in a social, emotional and transactional manner (Thach et al. 2016). A large number of studies demonstrates that firms with well-planned social media strategies positively influence their customer relationships. For example, the feedback helps them to learn about their current performances and predict future performances (Kim et al. 2015). Often, companies use social media channels to increase brand awareness, enlist participants' online comments, posts and other types of engagement (Wallace et al. 2014; Kaplan and Haenlein 2010). Especially for wineries, engagement in social media helps them to boost wine sales and allow their consumers to exchange information, but more important, to encourage new consumers to try their wines (Galati et al. 2017). Given the inexpensive promotion options, social media strategies are particularly suitable for small companies (Kaplan and Haenlein 2010), such as wineries (Goodman et al. 2013). However, while discussing the topic of online marketing for wineries, the nature of wine is of utmost importance. Wine is often perceived as an experiential product (Dolan et al. 2013a). Thus, wineries can use social media platforms to communicate about the various dimensions of their wines, such as the experience, quality and the personality (Dolan et al. 2013b; Capitello et al. 2014). The socializing aspect of social media furthermore aligns well with the characteristic of drinking wine. Thach et al. (2016) demonstrate how personal recommendations through social media are an important influencing factor for consumers to buy wine, visit a winery or wine region.

Alant and Bruwer (2010) highlight that wine tourists jointly visit a winery and rely on personal advice. Further discussion on the wine tourism experience leads various studies to divide this into three core elements, known as the destination experience, the personal development of the wine tourists and the core wine experience. Therefore, when attracting and engaging consumers in online spheres, wineries need to include verbal and visual references (Neilson and Madill 2014). For example, photos can help to reveal the setting and winery relationship to the natural environment. This can increase brand identification, stimulate the start of pre-trip experiences, but also enhances post-visit purchases (Neilson and Madill 2014). Another apparent trend for wineries concerns the consumer group 'millennials'. They tend to be wine-lovers and adopt a lifestyle where wine is valuable. They use social media to explore their wine needs and make informed purchasing decisions (Thach et al. 2016). Furthermore, these consumers prefer authentic communication, where the narrative and shared experience are real time (Higgins et al. 2016).

Given these important aspects, wineries need to carefully design their social media engagement. Dolan et al. (2017) refer to three brand communication orientations when engaging in social media, which are: (1) sales and promotion focus, (2) customer relationship focus, and (3) event and visitation focus. Wagner and Weidman (2013) advise wineries to implement reputation management strategies aligning with the brand's communication orientation. The reputation is formed by the wineries' posts, stories told about the wines and the wineries. Thus, wineries can create a favorable reputation, leading to loyal consumers, improving performance and increasing competitive advantages (Wagner and Weidman 2013). As soon as a consumer 'follows' or 'likes' a winery page, a two-way communication is established (Dolan et al. 2017). This allows wineries to facilitate a dialogue and engage with their consumers, but they can also collect different perspectives from their consumers, as consumers tend to be more spontaneous and honest in a social media setting (Goodman et al. 2013). Various studies demonstrate that if wineries succeed in facilitating personal relationships, e.g., by providing information about their winery and wines, they increase brand awareness, create consumer loyalty but also improve the forecast

of purchasing behavior (Galati et al. 2017). Thus, besides building up a reputation and engaging consumers, wineries should also use social media to have a better understanding of their consumers, conduct market research and integrate consumer feedback to improve their operations (Goodman and Habel 2010).

Facebook Engagement of Wineries

Various studies have been conducted analyzing wineries' engagement in social media, their motivations, and expected effects. Wineries seem to be aware of the importance and popularity of social media platforms; however only a few know how to incorporate it into their existing marketing strategies (Dolan et al. 2013b). The lack of awareness and knowledge about effective social media strategies (i.e., consumer engagement activities on FB like post management) is a significant challenge for wineries. Furthermore, Strickland (2013) demonstrates that wineries either lack time to maintain their online engagement or identify their return on investments, which hinders them to adopt (Forbes et al. 2015a, b).

The wineries that engage in social media have various reasons for doing so. This varies from providing consumer service, gain new consumers, advertisement, event information, sharing information about their wines and as a basic sales tool (Forbes et al. 2015a; Szolnoki et al. 2014a, b). Interestingly, FB shows to be the most preferred social media channel for wineries (Capitello et al. 2014; Thach et al. 2016). However, Szolnoki et al. (2014a) show that wineries have various difficulties when managing FB: they (1) often have a hard time developing new ideas and interesting topics for their postings, (2) found it time-consuming, (3) have difficulties to gain new fans, (4) are frustrated by the limited responses from the community, (5) find it difficult to manage FB. Interestingly, various studies shows that there is a difference in FB usage among wineries in various countries. For example, US-based wineries use FB to a large extent (94%), while in Australia and New Zealand only 65% have a FB presence, similar to wineries in European countries, e.g. Germany with 70% and France with 61%

(Szolnoki et al. 2014b). Furthermore, the social media engagement also depends on managerial characteristics (gender, age and educational level). Wamba and Carter (2016) illustrate how younger managers tend to adopt social media strategies more often. Interestingly, a study by Galati et al. (2017) shows that managers with higher educational level tend to engage in social media regardless of age.

Further studies on FB analytics show that only 10% of consumers who see a post actually engage by leaving a comment, liking, sharing, watching or clicking on the post (Dolan et al. 2017). Unsurprisingly, posts with a photo receive the most comments and shares. Furthermore, the schedule of content at the relevant time to enhance purchases and engagement plays a significant role. For example, weekends seem to be less popular and effective than posts during weekdays, whereas posting around 5.00 and 7.00 p.m. seems to more effective than morning posts (10.00 a.m.) (Dolan et al. 2016). Thus, these analytics about FB engagement activities are of utmost importance when enhancing a wineries online image and engaging with its consumers.

Research mainly assesses firms' engagement in terms of numbers of likes, richness and quality of the posts and the frequency of updates (Moro et al. 2016). Galati et al. (2017) refer to three dimensions that conceptualize social media efforts: (i) intensity, (ii) richness and (iii) responsiveness. 'Intensity' refers to the measure where the number of posts and comments are divided by the number of fans. Vlachvei and Notta (2015) refer to this as a great opportunity to influence a firms' market value. The dimension 'richness' represents the number and quality of posts made by firm (i.e., ratio of posts with photos, video, text etc.). The last dimension, 'responsiveness' relates to the degree of interaction between the firm and fan (i.e., comments by firm and total number of comments). According to Galati et al. (2017) this interaction helps firms to build social value, leading to higher levels of consumer loyalty, and overall the market performance. Thus, according to these metrics, wineries must spend time to create rich content in order to attract consumer attention, which subsequently can lead to higher turnover (Dolan et al. 2013a; Goodman et al. 2013; Galati et al. 2017). However, wineries are provided with little guidance and empirical understanding of social media metrics. There are only a few studies,

such as Dolan et al. (2013a, b), who use FB Insights data for one year to provide insights into the data available to wine marketing practitioners, social media strategies and performance metrics. However, to the authors' knowledge, no study has integrated comprehensive data analysis of FB activities. Therefore, this study will integrate comprehensive analytics to measure wineries FB engagement and identifies successful cases. The next section will explain this in more details.

Methodology

To achieve a holistic picture of the social media activities of the Viennese winery community, we aimed to have a coverage as complete as possible. We consulted an online guide¹ listing 155 wineries within Vienna. From these wineries, we used the 31 wineries because they had an existing and active FB page: 'Bio-Weinbau und Heurigenschank "Zum Berger"', 'Weingut Christ', 'Eischer's Kronenstüberl', 'FM Mayer Vitikultur', 'Weingut Franz Wieselthaler', 'Weingut & Heuriger Fuchs-Steinklammer', 'Fuhrgassl-Huber', 'Weinbau Maria Grötzer', 'Heuriger Hans Maly KG', 'Buschenschank Haslinger', 'Weinbau Herrmann', 'Kattus', 'Winzerhof Leopold', 'Weingut Kroiss Wien/Illmitz', 'Heuriger Richard Lentner', 'Weingut Karl Lentner', 'Buschenschank Manhardt', 'Weinbau und Buschenschank Matuska', 'Mayer Am Pfarrplatz', 'Heuriger Muth', 'Weinbau Obermann', 'Weingut R&A Pfaffl, Austria', 'Weinhof Sammer', 'Weingut Stift Klosterneuburg', 'Weinbau Stippert', 'Weingut Walter Wien', 'Weinhandwerk Weingut', 'Weingut Wien Cobenzl', 'Heuriger Wieninger', 'Heuriger & Weinbau Wieselthaler', 'Heuriger Wolff'. The study follows a data-driven approach and analyses large amounts of interaction data derived from FB's Graph API. The data pool for the analysis uses the activity downloaded from the public pages for their entire history of existence, usually several years. It consists of the messages a winery posts on its timeline, their type (i.e., video, photo, etc.) and the reaction of their users. The acquired data helps to assess the current success of FB-based marketing strategies.

The paper measures the outbound activity of the page, i.e., the way the page interacts with its fans throughout its entire online existence.

The setup of the activity strongly influences how fans perceive the page. For instance, Mariani et al. (2016) demonstrate the positive effect of proper timing on engagement. We use the following metrics:

- Post frequency, i.e., the total number of posts during the observation period
- Post type, i.e., video, photo, text, link, event, and note
- Publication time, i.e., the hour and daytime of posting.

Furthermore, the paper analyses the fans' engagement with the page. Engagement reflects the responsiveness of the audience, i.e., how fans interact with the page. Fans react with FB emojis, the most famous of them the "Like" button. Furthermore, fans can comment on the posts of the winery. We measure fan engagement using:

- Post reactions, i.e., the aggregated number of reactions to the posts
- Type reactions, i.e., the number of reactions per post type
- Reactions per post, i.e., the number of reactions per hour and daytime.

Discussion of the Findings

Page Activity

The wineries' activity on FB is first measured by their page activity. As seen from Fig. 9.1, which displays the wineries' posting activity on a monthly basis, half of the wineries started using FB rather early (2011), while the rest follows significantly later and joins Facebook from 2013 onwards. In total, the wineries published 5007 posts. The most active winery (Weingut Cobenzl) has posted 583 posts throughout their FB presence. The least active is 'Weinhof Sammer', which has 3 posts in 4 years. The average monthly activity goes up to 45 posts per month. In addition, the time series in Fig. 9.1 displays the fluctuations of the wineries' page activity. Given the sparseness of posting activity it is hard to

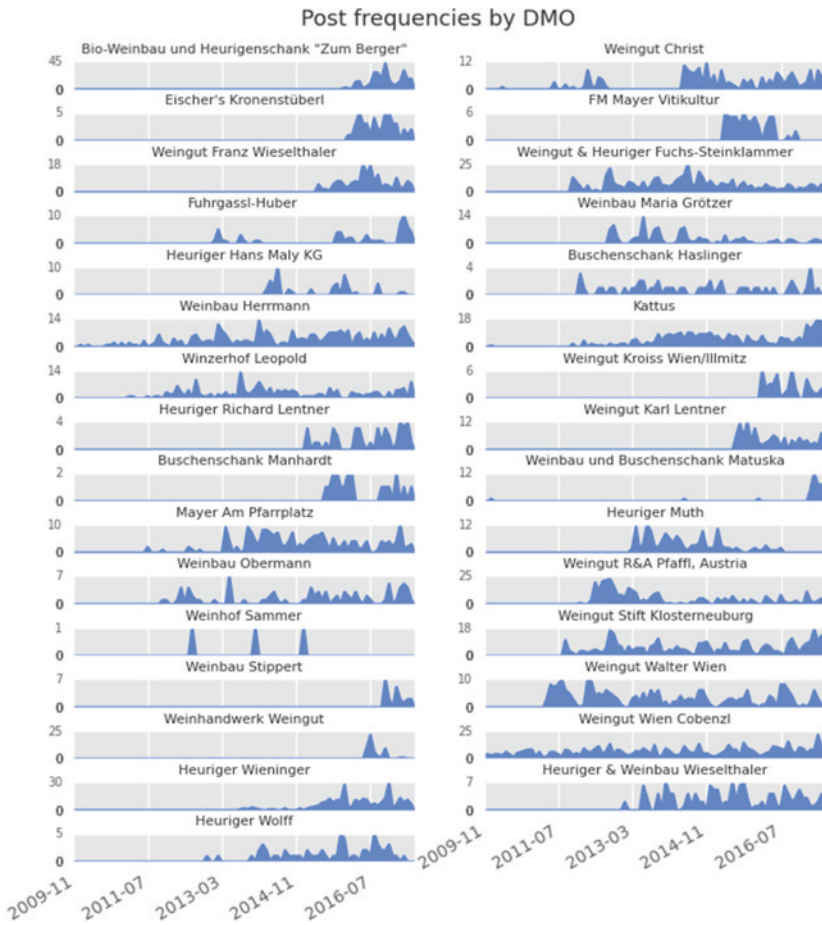


Fig. 9.1 Post frequencies by wineries aggregated on a monthly basis

identify seasonal fluctuations, even though some of the wineries' timelines indicate such characteristics.

In order to establish and maintain an effective FB presence and use FB for a two-way communication with potential consumers, it is of utmost importance to show constant activity. The audience can only engage with an active page if various interactions moments are given

(Mariani et al. 2016). Conversely, an inactive page can even have negative effects on reputation, as it might look like the winery has closed or is not aiming to interact with its fans. In such cases the resources for creating and building the page are not only lost but also harm the winery reputation.

The distribution of the page activity is analyzed according to the type of the post. Wineries use photos (62%), links (12%), status (14%), videos (2%), events (10%) and notes (0.08%). Figure 9.2 indicates that photos are highly represented in the posting activity. Only a handful of the wineries have a balanced activity where links and status, in addition to the photos, play a significant role.

Thus, photos are by far the most widely used type of post. They are at the same time the type of post where audience responses is highest (for a further discussion see Section Engagement). Hence, a first observation would thus suggest that in order to stay competitive, wineries using text-based posting style should adopt a more image-based posting strategy. The engagement analysis show that this type of posts invokes the highest number of reactions and, thus, is crucial to establish a successful FB-presence.

Figure 9.3 shows the hourly posting activity per page. The distribution per daytime is as follows: 3% at night (0:00–5:59), 49% in the morning, (6:00–11:59), 37% in the afternoon (12:00–17:59) and 11% in the evening (18:00–23:59). Figure 9.3 visualizes the peak hours of posting in a heat map, where the darkness of the color indicates the intensity of the posting. Darker colors represent a heavy posting behavior. The most popular time is around 08:00, with 513 posts, and the least popular timing is 01:00 with 3 posts. For weekdays we measured the following distribution: 9% on Sunday, 16% on Monday, 16% on Tuesday, 17% on Wednesday, 16% on Thursday, 16% on Friday and 10% on Saturday.

As the posting activity of wineries needs to reflect the habits of potential customers. Via trial-and-error experiments, the winery could determine the best time of posting as well as determine their fans' interactions behavior. Besides, a given time point, it is also high likely that people engage with the FB-page while they are at the specific location, e.g. when there is a celebration or event at the winery (i.e., geotagging).

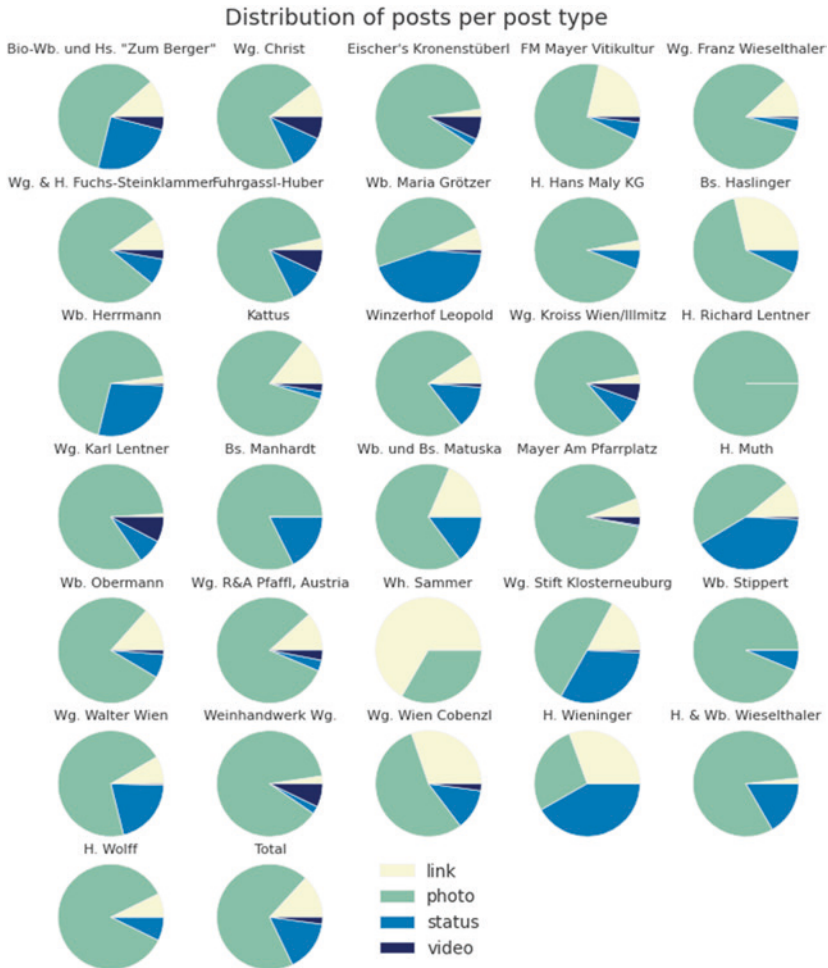


Fig. 9.2 Page activity per post type

This will become visible to a larger audience with a short time-delay, for instance within a few hours friends of the fans browse through their FB feed and hereby also get informed about the winery indirectly. Thus, if wineries manage to engage with their fans, they also might experience indirect spillover effects across a larger social network.

with an average of 1195 fans per winery. The most popular winery 'Kattus' has 7570 fans, and the two least popular wineries are 'Weinbau Stippert' with 101 fans and 'Weinhof Sammer' with 23 fans.

Furthermore, we analyzed how often fans are returning to the FB-page, in this case we refer to page loyalty, which can be seen as a highly relevant measurement for the success of a page. Thus, in case a page has a high number of one-time responders and a low number of recurring responders, the FB marketing strategy has merely superficial effects. In this study we found that the majority of fans can be categorized as one-time responders (58%), only 20% of the fans respond two or three times, 9% of the fans response between 4 and 6 times. We can see that there is a small number of fans which can be categorized as rather loyal core of fans; they tend to respond between 100 and 400 times (0.3%). Figure 9.4 gives an overview of the fan loyalty.

Table 9.1 lists the five most successful post in terms of number of reactions. They are self-reflective in the sense that they provide information with regards to the winery, e.g. presenting a special type of wine or the new online shop for selling products. The third most

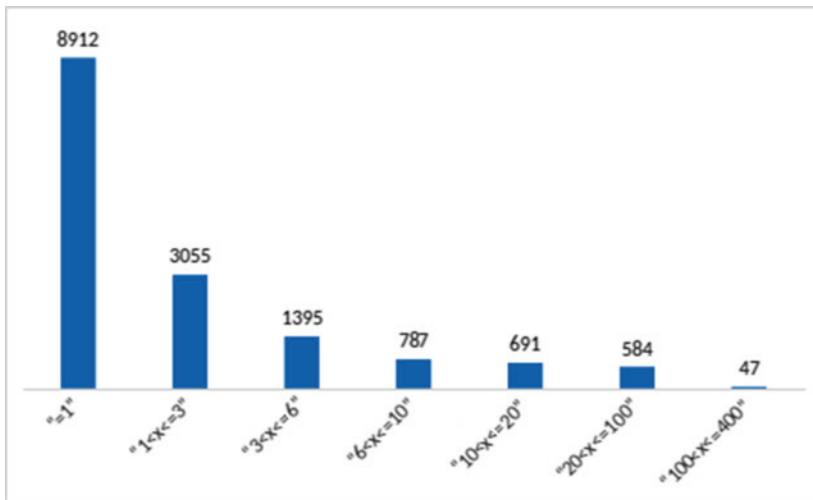


Fig. 9.4 The number of fans with different response frequencies to a winery FB-page

Table 9.1 The five posts with the highest number of reactions (in German)

Page name	Post message	Post type	Number of reactions
Weingut Wien Cobenzl	Wien, Wein und Wandern! Seien Sie dabei und wandern Sie beim Wiener Weinwandertag durch die idyllische Weinlandschaft der Stadt. ...	Photo	686
Heuriger Richard Lentner	Rose-Sturm 2016 ab Sonntag, 11.09. hier erhältlich! *lecker schmecker*	Photo	425
Kattus	Gewinne jetzt 4 × 2 Karten für das CATS Musical in Graz! Einfach E-Mail mit "CATS" an: frizzante@kattus.at	Photo	396
Mayer Am Pfarrplatz	Besuchen Sie den neuen Online-Shop von Mayer am Pfarrplatz unter: http://shop.pfarrplatz.com/	Photo	340
Mayer Am Pfarrplatz	Im aktuellen Gault Millau Führer wurde unser "Riesling Nussberg Weißer Marmor 2015", von der Redaktion zum Lieblingswein gewählt und mit 18 von 20 Punkten bewertet. ...	Photo	295

successful post is a prize competition, which is also proven by Mariani et al. (2016). Future studies will investigate which type of content does not only trigger a high number of reactions, but also a reaction of recurring responders, which would hint at signs of developing more loyal FB fans.

Figure 9.5 shows the division of the wineries' post reactions according to their frequencies and the time of existence on FB. As seen here, one can state that it is important to adopt a proper marketing strategy at an early stage, since it takes a while to build a loyal fan base. Furthermore, in order to understand which post types triggers reactions over time, Fig. 9.6 visualizes the number of reactions according to the type of post from every winery. Overall, the distribution of the reactions on the wineries' posts is as follows: 79% photos, 8% links, status 7%, event 4%, video 2% and note 0.04%. The most successful post type is the photo-based type. Posting photos leads to the highest number of reactions. It is highly recommended to rely on photos when communicating with the FB audience. The second-most successful

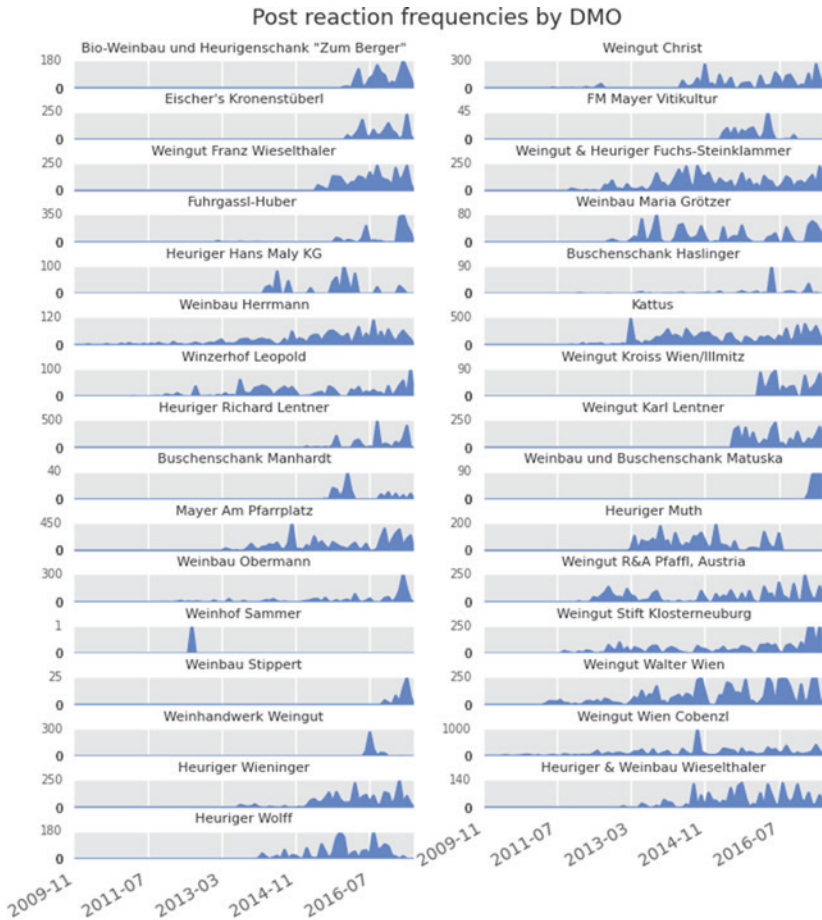


Fig. 9.5 Post fans reactions aggregated on a monthly basis

post type is the simple status update. In case of a lack of a high-quality subject for a photo a status update can help out. Even though they are not as successful as photos, they still help to establish the impression of a well-updated FB page. Mapping the post reaction to the daytime, results in the following distribution: 3% at night (0:00–5:59), 46% in the morning (6:00–11:59), 41% in the afternoon (12:00–17:59)

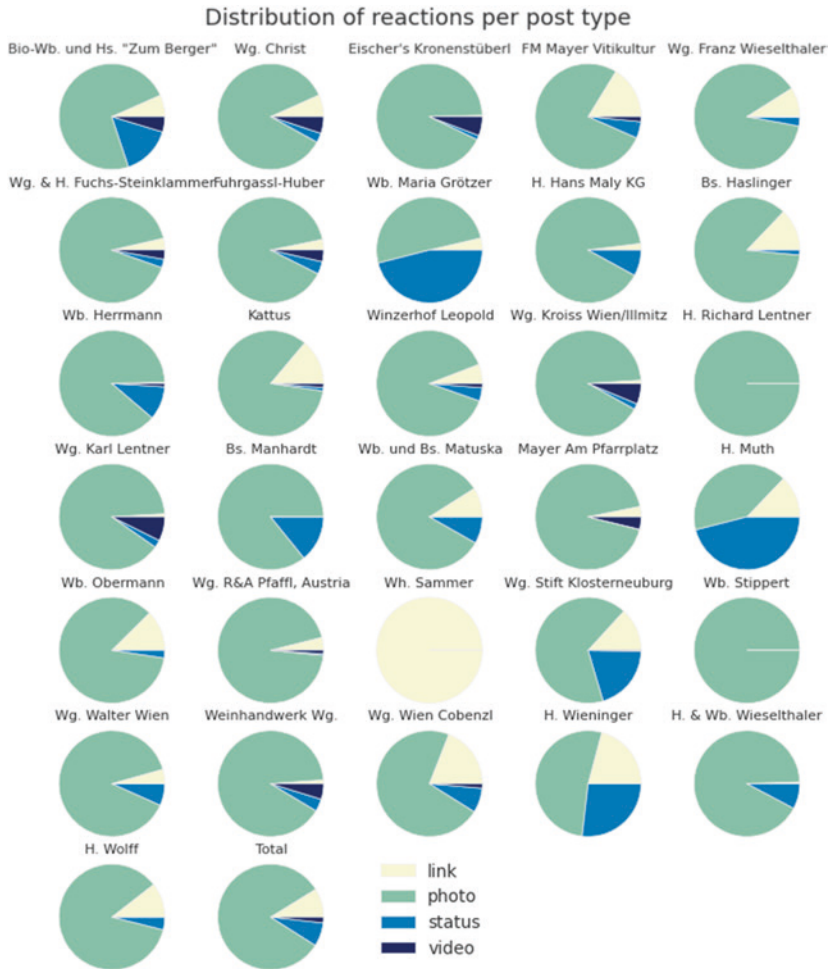


Fig. 9.6 Distribution of reactions per post type

and 10% in the evening (18:00–23:59). Furthermore, the heat map in Fig. 9.7 supports the illustration of the peak moments according to the number of reactions by the fans. This is an important observation for wineries, as we can see that the morning and afternoon times of posting activity in fact triggers the most engagement among the fans.

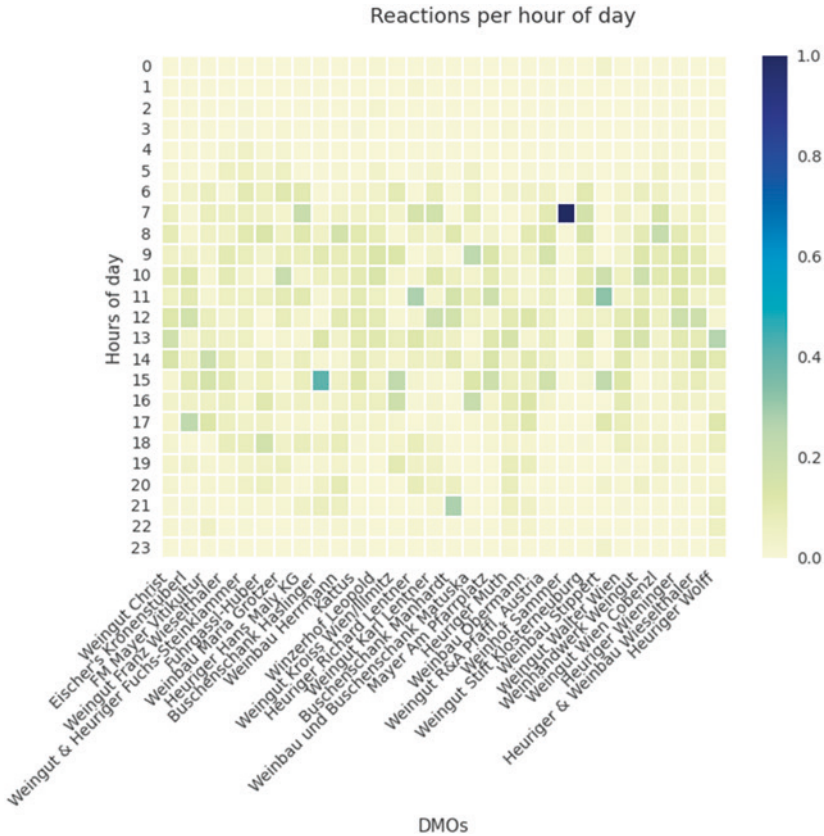


Fig. 9.7 Fans’ reactions per hour of day

Conclusion

The integration of FB as a part of wineries’ online marketing strategies is often a challenge. Wineries are aware of the importance and popularity of the platform, however they are not aware of the effects of their FB behavior. The growing research in wine tourism and marketing activities demonstrates the positive effects of engaging users with the wineries (Dolan et al. 2013b). However, studies often

include a one-year period or only focus on specific elements. This chapter extends the current research on this topic by providing longitudinal data. In doing so, the chapter illustrates wineries' engagement with FB since the beginning. Therefore, various results related to FB behavior and fans engagement were presented and illustrated. An important observation is that the wineries in this study tend to use FB rather late, as the majority only actively uses the platform since 2013. Furthermore, as visualized in the chapter, there is room for improvement how to interact with FB as a marketing tool. For example, the chapter shows that frequency as well as the regular posting behavior should be improved. The random posting behavior can lead to a slower development of loyal fans. In this case, wineries had only a very limited number of highly loyal fans. Furthermore, we can see that the level of intensity, in this case the number of posts in ratio to the number of fans is relatively small (0.013). This would thus refer to a need for more active posting behavior of the wineries. Furthermore, wineries should take into account the schedule of the post content as this can enhance purchases and engagement (Dolan et al. 2016). In this case, wineries tend to post mainly in the mornings and early afternoons, with an equal spread over the weekdays. The study by Dolan et al. (2016) suggests that weekends seems to be less popular and effective than posts during weekdays, whereas posting around 17.00 and 19.00 seems to more effective than morning posts around 10.00 a.m. In this study, number of reactions tends to follow the same trends as the posting behavior of the wineries. In doing so, the effectiveness of the timing in this case is different than demonstrated by Dolan et al. (2016).

Overall, in the case of the Vienna region, we have a few highly active wineries, while the majority remains rather passive. The wineries post mainly with photos, only a handful balances their FB activity by also using links and videos. As Galanti et al. (2017) state, photos are a great tool of information to help consumers identify with the brand and assist in searching for the wineries. However, as Dolan et al. (2013b) state, wineries need to clearly define the goal of their posts, e.g. sales, customer relationship or an event promotion. Furthermore, wineries are

also advised to invest in the creation of rich content, hence, a mix of photos, videos etc., in order to attract consumer attention and thus create a successful FB presence (Dolan et al. 2013a; Goodman et al. 2013; Galati et al. 2017).

The chapter also visualizes how fans react to wineries' posting behavior. Viennese wineries have a solid number of fans (1195 on average) but they respond in a passive manner to the wineries' posts; on average wineries receive 14 reactions, mostly related to posts including a photo. This is in line with Galati et al. (2017) who state that consumers prefer pictures instead of information-rich messages. Further studies on FB analytics show that only 10% of consumers who see a post actually engage by leaving a comment, liking, sharing, watching or clicking on the post (Dolan et al. 2017). This study shows that only a limited number of fans returns to the page and engages multiple times, the majority is categorized as one-time respondents. However, there is room for improvement and wineries can aim to engage fans in a more frequent manner. Vlachvei and Notta (2015) refer to this as an opportunity to influence a wineries' market value. Overall, the chapter advises wineries to post more regularly and more frequently, however the content of the post has to be critically considered. By far most are photos the most popular post type to engage fans and increase awareness. Furthermore, metrics such as the number of page fans and fans who react also indicate that wineries have to improve their engagement techniques. Future research should further include the number of comments, shares and other possible metrics of how wineries act in their network of fans. Also, the topic and emotional values communicated in the posts of the wineries and fan responses will provide a better understanding of which content communication is successful or not.

Note

1. <http://www.austrianwine.com/our-wine/wine-growing-regions/wien-vienna/wineries-located-in-vienna/>.

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10

Evaluating UberVINO as an e-Intermediary in the Wine Tourism Industry: Findings from Adelaide

Marianna Sigala

Introduction

Internet advances and applications proliferate the distribution channels and intermediaries that (wine) tourism firms can use for distributing and promoting their offerings (Sigala and Gretzel 2018; Szolnoki et al. 2016). However, although a plethora of wine research is emerging examining the impact of the internet and social media on the behavior and the practices of wine consumers and producers (e.g., Higgins and Wolf 2017; Chivu-Draghia and Antoce 2016; Higgins et al. 2014, 2016; Dean and Forbes 2016), research in wine tourism research has failed to follow the technological trends and to study their impact on the demand and supply of wine tourism. This is despite the fact that social media are widely mentioned as one of the most important factors transforming the wine tourism sector (Bonn et al. 2018; Szolnoki et al. 2016; Lockshin and Corsi 2012).

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Past wine tourism research has examined the use of various (electronic) information sources and intermediaries that wine tourists use for searching and evaluating information about wine tourism (e.g., Azzurro et al. 2017; Byrd et al. 2017), but there is no research investigating the (online) distribution channels that wine tourists use for booking and purchasing wine tourism experiences and packages. In addition, no study has examined yet the use of intermediaries and distribution channels from the wine tourism supply point of view. Thus, there is only anecdotal and limited practical knowledge about how wineries select which intermediaries to use for distributing and promoting their wine tourism offerings and how they evaluate the performance of their intermediaries in order to decide whether to continue or not their collaboration with them. As the Internet revolution has mushroomed the number and the type of online intermediaries that wineries can currently use (Szolnoki et al. 2016), research providing robust knowledge on how to select and manage intermediaries in the wine tourism sector is urgent to inform and guide both theory and practice.

To fill in this gap, this chapter uses the case study of UberVINO in order to provide theoretical but also practical understanding about the services and the functions that (e)-intermediaries can serve in the wine tourism sector, as well as the criteria that wineries can use for selecting and evaluating (e)-intermediaries. To achieve that, the chapter analyzes the business model of UberVINO by identifying and discussing the intermediary services and functions of its value proposition. Subsequently, primary data were collected from wineries in Adelaide Hills whereby the UberVINO model was offered and tested for several months in 2017. Wineries were interviewed in order to better understand the factors influencing their decision to promote their cellar doors through UberVINO and the criteria that they (would) use for deciding future cooperation with the online intermediary. Given the lack of previous research within the field of wine tourism intermediaries and the need to have a theoretical underpinning, the study reviewed and used literature from the generic and tourism distribution field. The findings revealed that although UberVINO initially seemed as a great opportunity for the wine region and its wineries to become more geographically and financially accessible to a wider market, at the end, the online

intermediary did not manage to help the wineries to penetrate and reach an 'attractive' wine tourism market. Overall, by unraveling the success and the pitfalls of UberVINO, the chapter provides numerous practical suggestions and implications on how wineries need to be more careful and robust when selecting and using (e)-intermediaries.

Theoretical Background

(E)-Intermediaries: Functions and Services

Intermediaries are organizations connecting demand with supply and in doing this, they provide services and benefits to both entities. However, intermediary services do not only provide valued services to suppliers and/or customers, but they also carry an associated implementation cost that is usually paid by the suppliers (in the form of commission and transaction costs and/or reduced selling prices and discounts) and/or the customer (in the form of joining/memberships costs in sales platforms and marketplaces). By connecting supply with demand, intermediaries provide the following major utilities/benefits (Sigala 2013a):

- *product utility*: benefits related to product information, bundling/sorting, education and sales; e.g., customers can easily search, evaluate, learn about product use and features, buy and combine a large variety of goods at one place
- *possession utility*: intermediaries facilitate tasks (e.g., exchange of documents, transactions, booking vouchers, payment) that enable the exchange of possession of a good from the supplier to the customer
- *place utilities*: intermediaries provide (e)-marketplaces that are convenient and easily accessible and usable to a wide and/or niche range of (international) potential customers
- *credibility utilities*: intermediaries possess specialized knowledge, brand credibility and reputation to recommend appropriate suppliers and goods according to customers' needs as well as enforce the quality and reputation of suppliers and offers

- *time utilities*: intermediaries provide potential customers time convenience in relation to when to purchase and/or change an order
- *price utilities*: by buying in bulk, intermediaries can secure low prices from suppliers, and then, provide a bundle of offerings at a lower and better price to consumers.

Because of their benefits/services and associated costs, intermediaries provide both advantages and disadvantages to the tourism firms using them (Buhalis and Laws 2001). Advantages relate to reaching a market more efficiently, quickly and trustworthy, disadvantages usually relate to the management/operational costs of using and coordinating with intermediaries, and the firm's dependency on them (e.g., Louvieris et al. 2003).

The use and the impact of intermediaries in the tourism industry have been extensively debated within tourism research (Buhalis and Laws 2001; Sigala 2013a; Yao and Zhang 2017), while research focus is currently being directed to the emergence, importance and transformational impact of e-intermediaries on both tourism demand and supply (Buhalis and Licata 2002; Sigala and Gretzel 2018; Stangl et al. 2016). However, research into the use of intermediaries by wine tourism firms and destination is non-existent. This is surprising and a major gap, since internet advances and the social media have totally transformed the profile, behavior and expectations of wine tourists (Bonn et al. 2018). Indeed, as wine consumers increasingly use e-sources of information for selecting and buying wine (Chivu-Draghia and Antoce 2016; Dean and Forbes 2016; Fuentes Fernández et al. 2017), wine firms need to urgently adopt e-channels and e-intermediaries for targeting and serving the new wine consumers (Higgins et al. 2016). As the use of e-intermediaries in the wine tourism sector has become an imperative, future research is required to investigate what types of e-intermediaries exist, their business models and the associated services and costs of their value propositions, as well as their industry adoption and impact.

Criteria for Selecting and Evaluating (e)-Intermediaries

There are two major approaches for evaluating intermediaries (Schegg et al. 2013; O'Connor and Frew 2004; Sigala 2013b; Louvieris et al. 2003):

- economic approaches that focus on the financial costs and benefits of using intermediaries such as, commissions, transaction costs, revenues and sales generated. Economic approaches use quantitative criteria and techniques to evaluate the financial performance of intermediaries such as, cost–benefits analysis, value added and productivity approaches, capital approaches such as ROI and profit sharing
- non-economic approaches focusing on the soft/qualitative costs and benefits of using intermediaries, such as: marketing benefits and costs (e.g., market penetration and heterogeneity/diversification); strategic costs and benefits (e.g., competitors' presence, reputation/branding); management costs and benefits (e.g., operational costs and investments, coordinating and managing intermediaries conflicts, technical issues and requirements).

For deciding whether to use or not e-intermediaries selling coupons, Sigala (2013b) highlighted that tourism firms need to use a mixture of financial and non-financial criteria for evaluating the performance of their online coupon distribution strategies. In addition, Sigala (2013b) emphasized the importance of getting access to online consumer behavior data (e.g., online traffic, customer profiles, shares, etc.) captured from (e)-intermediaries in order to be better assess the financial and the non-financial performance of e-intermediaries selling online coupons. O'Connor and Frew (2004) also found that tourism firms use multiple and varied criteria for selecting which e-intermediaries to use. O'Connor and Frew (2004) also advocated the need to use a multi-dimensional evaluation framework for selecting e-intermediaries and assessing their performance. Their consolidated evaluation framework includes the following factors and assessment criteria:

- Financial factors: cost and revenue aspects of using a channel; overall cost of using the channel; transaction costs; increased volume of transactions; balancing costs against benefits; effect on profitability; achieved volume of transactions; achieved revenues; impact on firm prices; predictions of driving future sales; revenue that could potentially be generated; initial capital costs (set-up costs, joining fee and/

or capital investment); cost of transactions (commissions, intermediary expenses).

- Marketing factors: potential to service existing markets; the ability to address new customers in terms of market segment and geographical spread; effect on existing customer relations; presence of competitors in the channel; effect on existing channels of distribution.
- Management/strategy factors: effect that using the intermediary would have on the “brand image” of the firm; competitive positioning; the effect on existing customer and distribution channel relationships; ability to recognize individual/loyal customers; ability for direct marketing; easy to use (operationability) of the intermediary; provision of information to management; integration with existing channels of distribution (for data management); availability of other distribution channels.
- Operational factors: technical easy of use of the intermediary; integration with existing distribution systems; automation of processes; control issues; and reporting issues.
- Intermediary factors: reputation of the intermediary; level of understanding of the tourism sector; reputation of the distributor/intermediary.
- Technical criteria: transaction speed; update speed; data quality and security; handling of payments and commissions; traffic level and use of channel/intermediary.

To avoid dependency on few intermediaries and to achieve a wider distribution and promotion, wine tourism firms should also adopt a multi-channel distribution strategy. Identifying and using various intermediaries is not currently a challenge given the proliferation of (online) channels and intermediaries. However, because every intermediary has a different business model and value proposition that in turn imply various (hidden) costs and benefits, wineries need to have a strategic and robust approach for selecting the mixture of the intermediaries that is the most appropriate to work with. Ad hoc decisions for selecting (e)-intermediaries based on intuition rather than hard data, insights and continuous measurement can seriously damage the short-term financial and market position of the company as well as its long-term strategic positioning and reputation.

UberVINO as a Wine Tourism Intermediary: Its Business Model and Value Proposition

Uber is one of the most prominent companies within the sharing economy that also has a disruptive and substantial impact in the tourism industry. Uber represents one of the largest peer-to-peer ridesharing platform in terms of number of users, transactions and international presence. Uber describes itself as a mobility service company aiming to provide flexible, fast, reliable, cost-efficient, safe and environmentally friendly transportation services to people and their belongings. To that end, Uber continually aims to expand its peer-to-peer platform and valorize its user community database by developing and experimenting with various similar ventures such as, UberEats (delivery of food), Uber for Business (corporate transport), UberPOOL (carpooling platform), UberRUSH (on demand delivery), self-driven cars and vertical-take-off-and-landing planes.

UberVINO is a replication of the Uber peer-to-peer ridesharing service that provides mobility/transportation as well as distribution services (promotion and sales) within the context of the wine tourism industry.

The UberVINO mobility service is available to all the Uber users. UberVINO enables its users to request and get an affordable, safe and reliable transportation service so that they can design and experience their personalized wine itinerary and visit to personality selected wineries and other firms. To achieve that, users of Uber need to:

- enter UberVINO into the Uber mobile app
- design and have their own wine itinerary by: entering the address and selecting the winery that they wish to visit; arrive at their destination and have their wine experiences; when users are ready to go, they need to use the mobile app again to find and select their next winery to visit and/or end their wine itinerary by request a ride back home
- or
- select one of the wine tours suggested by UberVINO.

To have a 'private' driver/car and personalized wine trip, users of UberVINO pay a low price of 39 AUD per hour for up to four people per car (minimum charge 50 AUD). If users do not visit at least one winery during their journey, then UberVINO will charge the normal Uber transportation prices. Users can use the UberVINO mobility service from 10 am to 4 pm from Wednesday to Sunday. Users also have access to special promotions and services provided by the wineries cooperating with UberVINO such as (<https://www.uber.com/en-AU/blog/adelaide/ubervino-partner-information-kit/>): free wine tastings, discounts for food or wine purchases, free upgrades to taste selective wines.

Uber knows that in order to motivate people to travel and use its mobility services, people have to have a reason to move. In the experience economy, a major factor motivating people to travel is their need to seek and live experiences. To that end, Uber identifies and promotes various (local) experiences like promoting specific destinations, products, businesses and price promotions/discounts that Uber secures and agrees from businesses wishing to be promoted through the platform (e.g., <https://www.uber.com/en-AU/blog/adelaide/>). In addition, Uber identifies opportunities like events and festivals whereby it can promote its services and boost rides (e.g., the promotion of Uber during the Fridge festival in Adelaide, <https://www.uber.com/en-AU/blog/adelaide/adelaidefringe/>). In this vein, the UberVINO is a promotional service that uses and promotes a specific wine destination and its wineries with the aim to increase Uber rides and visitation to the region/wineries by extending the provision of the Uber mobility services to this region and so, making the region/wineries more easily and economically accessible to the Uber user community. In other words, the UberVINO has become part of the wine tourism distribution chain by providing a win-win intermediary business model that combines transportation and distribution services (promotion, sales, payments) for wineries, wine destinations, wine tourists and car drivers alike.

There are several reasons providing supportive and positive arguments for the rationale of Uber to expand its mobility services and business model within the wine tourism industry. Accessibility and

transportation to wine regions are usually problematic, inconvenient and/or even non-existent (Sears and Weatherbee 2017). Oftentimes, wine tourists have to rely on hiring private cars, on joining other tourists/groups and paying expensive wine tours and excursions and/or taking the risk of ‘driving in the wrong side of the road,’ or of ‘drinking and driving’ or not tasting wine at all. Indeed, solving the mobility and the accessibility issue has been considered for long as one of the major factors determining the success of wine destinations and wineries (Getz and Brown 2006). Specifically, in Australia, the availability and the frequency of public transportation are in general problematic and/or non-existent (particularly in the rural wine regions), while the private tours or car hire are quite expensive. Car rentals are also a risky option for many international wine tourists in Australia, as they have to ‘drive on the wrong side of the road.’ Thus, it is also not surprising that UberVINO has partnered with DrinkWise in order to enhance its image and better promote its services by emphasizing on the social value and the corporate responsibility that is generated by its services. For example, John Scott (CEO, DrinkWise) reported: “*Plan your winery tour to ensure you can have a great day out and get home safely. Remember to DrinkWise and uberVino this weekend*”.

UberVINO was made available as a promotional Uber mobility service in Perth and in Adelaide (during selected periods in 2016 and 2017 respectively). The introduction of UberVINO in Adelaide was purposefully aligned with the start of the Adelaide Fringe festival (a major event attracting numerous interstate and international visitors) in order to create more buzz and generate more interest/use. Several other events were used for promoting UberVINO in Adelaide, e.g., during ‘The winter reds,’ a wine festival taking place in the Adelaide Hills wine region during the last two weekends of July. Perth and Adelaide were ideal places for introducing and testing the UberVINO mobility service, because of the geographic proximity of the cities (and so, of its urban population and city tourists) to a nearby wine region namely, Swan Valley in Perth and Adelaide Hills in Adelaide.

Because of the above, the launch of UberVINO in Perth and Adelaide has been heartfully welcomed by the representatives of the wine regions and the cities. In short, UberVINO meant that it made

the wine destinations and their (wine) tourism firms economically and safely accessible to a huge market, which in turn promised: demand growth by targeting and stimulating a (new) wine tourism market; the generation of sales for (wine) tourism firms; the geographic spread of economic benefits and tourism flows to firms that are not located within specific touristic hot spot (even to firms dispersed and located off the tourist track or the trail of touristic buses and tours); and the generation of multiplier effects and the promotion of regional development in remote places.

Nicole Roberts (Executive Officer, Adelaide Hills Wine Region) reported:

With the Festival Season underway, we are extremely excited to welcome uberVINO riders into our wine region. With 50+ wineries throughout the Adelaide Hills and only 20 minutes up the freeway, the service will offer a flexible, safe and reliable way to experience our diverse wine offerings. (<https://www.uber.com/en-AU/blog/adelaide/ubervino-your-designated-driver-to-the-adelaide-hills/>)

In Perth, Tom White (Uber WA general manager) claimed that:

UberVINO will give locals and tourists more clarity and control over their day with a simple hourly flat rate that allows them to plan a Swan Valley tour that suits their schedule and budget. (Millimace 2016)

Similarly, Mayor Mick Wainwright (City of Swan) reported that:

UberVINO will provide an innovative way for visitors to explore the region, visit multiple venues and be able to enjoy a drink or two without having to worry about appointing a designated driver. We're confident it will have a positive economic impact on the Swan Valley. (Millimace 2016)

By using the utility framework offered by intermediaries, Table 10.1 summarizes the benefits of the value proposition of UberVINO for both the wineries and the wine tourists (UberVINO riders).

Table 10.1 The value proposition of the business model of UberVINO as an e-intermediary in the wine tourism sector

Types of UberVINO services/benefits	For the wine tourist	For the winery
Product utility (what to buy)	<ul style="list-style-type: none"> - Design and experience a personalized wine itinerary (users can stop the tour whenever and wherever they like, there is no limit to the time or distance on uberVINO trips, but there is a minimum charge of 50AUD) - Select from a wine tour suggested/recommended by Uber - Use a platform (Uber map) for easily searching, learning and traveling to wineries and other attractions in the winescape - Bundle and 'buy' mobility services from one place to another at a single platform - Have a private driver/car for the whole wine tour - Take a personalize tour with only a small group of self-selected friends (instead of joining a wine tour of a tour company) 	<ul style="list-style-type: none"> - Promote their business and offerings in the UberMap and Uber community (access, target and educate a new market for generating sales and customers)
Possession utility (how to buy)	<ul style="list-style-type: none"> - UberVINO is a service within the Uber mobile app - The Uber mobile app is used for making all the online bookings, and payment of rides in a secure, easy and fast way - Users of Uber do not have to re-enter personal data and payment information to a new mobile app 	<ul style="list-style-type: none"> - The Uber mobile app provides a consolidated and easy to use platform whereby wineries can get and manage all their promotions offered to UberVINO riders (e.g., how many Uber Riders they received, when, what product/price discounts they received) - A safe and secure platform/system to use that collects useful customer insight and information

(continued)

Table 10.1 (continued)

Types of UberVINO services/benefits	For the wine tourist	For the winery
Place utilities (where to promote and buy)	<ul style="list-style-type: none"> - UberVINO is accessible through the Uber mobile app and website - Users can find and request a driver and a ride to a winery with the push of a button at any place, any time and any device 	<ul style="list-style-type: none"> - Wineries get promoted and distributed to the Uber community of users (an international audience—tourists—but also a local market, i.e., residents) - Wineries get promotional benefits from the onward advertising that Uber does to other Uber communities (e.g., UberEATS) - Wineries get promoted through the affiliate marketing practices done by Uber in order to generate customers by asking existing customers to suggest a friend, e.g., "Have a friend new to uberVINO? Give them the code 'UBERVINOADL' to receive \$20 off their first uberVINO ride!" - Wineries benefit from the exposure and promotional benefits of advertising and marketing done by UberVINO to promote its services, e.g., "Enter the code <i>UBERVINOADL' in the app to receive \$20 off your first uberVINO ride</i>"

(continued)

Table 10.1 (continued)

Types of UberVINO services/benefits	For the wine tourist	For the winery
<p>Credibility utilities (why to buy)</p> <ul style="list-style-type: none"> - UberVINO riders evaluate the quality of Uber drivers and wineries visited; Riders' comments and rankings help: other customers to select and evaluate service providers (reduce their quality risk); help Uber to monitor and maintain the quality the services provided by UberVINO - The credibility and reliability of the Uber mobile app for monitoring and assuring quality of ride services ensures UberVINO riders the quality of mobility services to wine regions and wineries 		<ul style="list-style-type: none"> - Wineries can boost the credibility and quality of their services through the reputation and quality monitoring system of Uber - The credibility, reputation but also the quality system of Uber enables wineries to promote themselves as the quality selected partners whose quality is being monitored and checked by Uber and Uber users on a continuous basis - Wineries not having and/or being able to afford a secure online platform to receive payments as well as wineries that do not know how to distribute their promotions online, can use UberVINO as a secure and credible platform to distribute and promote their products and special prices online and make themselves 'bookable' and payable online - Wineries can save time for promoting themselves online and managing online transactions and promotional activities by using the Uber mobile app and distribution/promotional practices
<p>Time utilities</p> <ul style="list-style-type: none"> - Users of UberVINO can make and book a ride request at anytime; riders can start and finish their visit at every winery whenever they wish, users can start and finish their wine tour whenever they want with the push of a button 		

(continued)

Table 10.1 (continued)

Types of UberVINO services/benefits	For the wine tourist	For the winery
<p>Price utility</p> <ul style="list-style-type: none"> - Users can easily predict, control and plan the budget that they wish to spend for wine tourism: uberVINO gives users clarity and control over the cost of their ride. With a simple hourly fare of \$39/h (calculated 65c per minute), users can create a wine tour to suit their wallet, preferences and schedule - Users have access to special price and sales promotions and discounts offered by partnering firms: e.g., UberVINO works with some of the best wineries in the region to offer uberVINO riders exclusive offers and discounts to enhance their visit - UberVINO riders get access to price promotions provided by other Uber services, e.g., <i>Famished? Well! UberEATS has got you covered. Enter the code UBEREATSVINO and get \$10 off your first order</i> 		<ul style="list-style-type: none"> - Wineries have to provide special prices, discounts and sales promotions if they wish to get an extra promotion through the UberVINO service - Participation of wineries in the UberVINO service is free - By being promoted in UberVINO, wineries benefits from marketing, distribution and transportation services provided to their potential guests (good value for money for a bundle of intermediary services)

Research Aims and Methodology

This study aimed to investigate the business model of UberVINO and discuss its value proposition as an (e)-intermediary in the wine tourism industry. UberVINO has penetrated and it is now part of the wine tourism distribution chain by combining and providing mobility and distribution (marketing and sales) services to wineries and wine tourists alike. The study also aimed to use UberVINO as a case study in order to develop and demonstrate the applicability and the practical value of a multi-dimensional evaluation framework when deciding how to select and evaluate the use of (e)-intermediaries for distributing wine tourism experiences. To that end, the study reviewed the previous literature for identifying the criteria and their related metrics that wineries should use for selecting and evaluating the performance of (e)-intermediaries. The applicability of the evaluation criteria was shown by collecting data from wineries in the wine region of Adelaide Hills (South Australia) whereby, the UberVINO mobility services were offered for several months in 2017.

The research sample included both wineries that had used as well as had not used UberVINO. The purpose was to collect information in order to find out: the factors influencing the wineries' decision to promote their cellar doors through UberVINO and the criteria that they used for deciding the continuation of their cooperation with the e-intermediary; and the factors leading wineries not to use UberVINO and the factors that they would consider for deciding whether to use the e-intermediary in the future. Six wineries were found to be promoted through UberVINO (<https://www.uber.com/en-AU/blog/adelaide/ubervino-partner-information-kit/>) and it was possible to conduct interviews with four of them. In addition, six interviews with wineries that had not used UberVINO were also conducted. Interviewees represented the cellar door managers and/or the marketing managers of the winery, who were responsible for the promotion of the winery through UberVINO. A semi-structured questionnaire was designed based on the intermediaries' evaluation dimensions, as identified by the literature, and this was used for guiding discussions during the interviews. Each interview lasted for about 30 minutes. Interviews

were transcribed and data were content analyzed. The major findings and the emerging themes that derived from the interviews are summarized below.

Presentation and Discussion of the Findings

The interviewees consist of a representative sample of wineries/cellar doors in Adelaide Hills: users of UberVINO included large and small wineries, known and less known wineries, such as ‘The Lane,’ ‘Somered Wines,’ ‘Howards vineyard’ and the ‘Sidewood.’ A similar profile of wineries not using UberVINO was also selected to be interviewed including ‘Nepenthe,’ ‘Shaw & Smith’ ‘Hahndorf Hill Winery’ ‘Romney Parks.’

Overall, the findings revealed that both users and non-users of UberVINO identified that all types of evaluation criteria were important and influenced their decision to adopt or not UberVINO (Table 10.2). This shows that the industry has recognized the need to use a multi-dimensional approach when selecting and evaluating (e)-intermediaries. In other words, managers were not only concerned about the quantity of guests reached and attracted through the intermediary but also about the quality (spending behavior and profile) of these guests and the implications of this strategy on other soft issues such as positioning and image of company, quality of wine tourism experience delivered. However, the findings also revealed that although the managers identified the need to base distribution decisions on multiple criteria, they hardly reported to have a system/procedure in place to collect and monitor metrics for each criterion and/or to have access to (historical) data in order to better apply these criteria. For example, users of UberVINO did not monitor the number of guests arriving with the intermediaries neither their spending power at the cellar door. Similarly, non-users of UberVINO reported to have no access to the number of the potential people reached and promoted through UberVINO. Both metrics are important for better judging whether there is a sufficient economic return for using the intermediary. In addition, although the findings revealed that wineries based their decisions to use or not use

Table 10.2 Evaluation criteria and metrics used by the wineries for assessing the UberVINO performance and deciding their (current and/or future) use of the e-intermediary (number of wineries)

Criteria/ metrics	Wineries using UberVINO (4)	Wineries not using UBERVINO (6)
Financial criteria	<p>Interviewees decided to use UberVINO because</p> <ul style="list-style-type: none"> • It was free and easy to use, no up-front, or investment costs (nothing to lose/pay unless if a user selects UberVINO to visit the winery in which case the winery has to provide the price promotion/discount); distribution costs are variable (not fixed) based on performance/guests attracted; and there are no joining fees, no capital investments to use, no commission/transaction costs (4) • Free exposure/visibility/promotion of the winery to the Uber's user community (3) • Ability of UberVINO to increase cellar door guests numbers by attracting new demand (people that would have not visited otherwise) and/or by increasing visitation frequency of existing demand (make it cheaper and easier to current guests to visit more often) (4) • Interviewees reported that UberVINO resulted to none (2) or very few (2) cellar door visitors; their predictions for future visitations through UberVINO were also very low; the low likelihood of UberVINO to drive future visitations made the wineries skeptical of their future use of UberVINO (e.g., 'a waste of time and effort') 	<p>Factors influencing interviewees' decision not to use UberVINO</p> <ul style="list-style-type: none"> • Wineries (4) noted that they were not approached or informed (by UberVINO) for this possibility; they understood that inclusion was 'by invitation only.' However, 2 wineries claimed that when they found out about this opportunity '...it was already late' • All wineries have noted that not using UberVINO may have been a lost opportunity for them, as there were no fixed costs and investments required to participate in the campaign • However, all the wineries also mentioned that they did not 'regret' a lot for not being promoted through UberVINO, as they could not and they still cannot estimate or know the 'appeal' or the 'attractiveness' of this opportunity; UberVINO represented a 'new initiative and channel,' with 'no past performance record,' to allow any reliable estimations or predictions about how much more visitation they could had gained as well as about the profitability and the spending power of this new guests

(continued)

Table 10.2 (continued)

Criteria/ metrics	Wineries using UberVINO (4)	Wineries not using UBERVINO (6)
Marketing criteria	<ul style="list-style-type: none"> • All wineries reported that they did not use a formal way to measure the number of visitors coming to their cellar door through UberVINO as well as the spending and behavior of these guests at the cellar door, but they all reported that the prediction of future visitor numbers is a major concern that will influence their decision to use UberVINO <p>Factors influencing interviewees' decision to use UberVINO</p> <ul style="list-style-type: none"> • UberVINO could allow them to increase visitation by penetrating a new market segment: <ul style="list-style-type: none"> – The young generation/residents of Adelaide area using technology apps (3) – (Wine) tourists in Adelaide who cannot afford a (personalized) wine tour and have no transportation mean to reach the wine region (1) • UberVINO could grow guests' numbers, by boosting the existing local demand (4): UberVINO makes it easier, cheaper and safer (very similar to the convenience of using ones' owned car) for people to visit cellar doors; consequently, UberVINO makes current cellar door visitors to include and consider a cellar door visit as an option of a day out/leisure activity; and to increase their motivation to visit the winery more often 	<ul style="list-style-type: none"> • Nevertheless, two wineries also felt disappointed for not using UberVINO. This was because they understood that even if UberVINO may have not generated any guests to them, they could have at least benefited from the 'free promotion and visibility to the Uber users.' As a winery reported '...if we wanted to reach all these people connected and using Uber, we would have had to pay a fortune' <p>Concerns about the impact of UberVINO that will make the wineries think about their potential promotion through UberVINO</p>

(continued)

Table 10.2 (continued)

Criteria/ metrics	Wineries using UberVINO (4)	Wineries not using UBERVINO (6)
	<p>• One winery (less known) mentioned that it was good to be included in UberVINO so that the cellar door could be promoted next to well-known winery brands; <i>'usually, nobody visits only one winery, and so, well known wineries attracting UberVINO users to visit them, could then visit us as well.'</i> On the other hand, a well-known winery mentioned <i>"...we were told that the most popular cellar door already agreed to be listed in UberVINO, so we could not afford not to be included as well"</i></p> <p>• All interviewees agreed (4) that UberVINO did not present a threat or conflict with their existing distributors, as UberVINO appealed to a totally different market and offered a different 'product,' i.e., people who wanted a more personalized wine itinerary with a smaller number of friends and did not want to use join a big tour operator bus and follow the schedule, the itinerary and the 'crowd'; and people who wanted a more affordable private wine itinerary than a limousine hire</p>	<p>• Customers' perceptions about the image of the winery (4); people associate Uber with a 'low cost' option, so, wineries were afraid that this might lead demand to make similar branding connotations to any company co-branded and co-promoted through UberVINO. Wineries (2) explicitly said that co-promotion with UberVINO does not seem to be compatible with their premium branding strategy. Wineries (3) were also concerned that customers' perceived associations of the winery with a brand of a 'low cost' profile may also refrain them in promoting and boosting their premium priced offerings (e.g., luxury wine experiences or premium wines). However, all wineries reported that these conclusions were based on their judgments about people's perceptions and brand associations and not real market research data</p>
	Factors influencing interviewees' decision for the future use of UberVINO	

(continued)

Table 10.2 (continued)

Criteria/ metrics	Wineries using UberVINO (4)	Wineries not using UBERVINO (6)
	<p>• Two wineries expressed concerns about the impact of UberVINO guests on other cellar door visitors: one winery reported that one occasion UberVINO visitors were a group of young adults in their 20s that arrived in the cellar door just to get drunk and go; their behavior upset and disturbed the experience of the other guests as well as the job of the cellar door staff, while these guests had no intention to come back, buy more wine or become wine brand lovers; another winery mentioned: <i>‘... we decided to use UberVINO to raise awareness and make our cellar door known to the market; once we achieve this and/or get the numbers, we do not want to continue doing this for ever. We do not want to increase guests’ numbers, we want loyal guests. So, if UberVINO guests can be converted to loyal – repeat guests in the long term, this is good otherwise, we will not use it continuously to generate crowds that can affect our other guests.’</i></p>	<p>• Wineries (3) claimed that if UberVINO turns out to become popular and many people use it to select which wineries to visit, then they will also have to be listed “... otherwise, guests will simply Uber to the next available cellar door” Data about the past performance of UberVINO to generate new cellar door guests would be needed to take future decisions</p>

(continued)

Table 10.2 (continued)

Criteria/ metrics	Wineries using UberVINO (4)	Wineries not using UBERVINO (6)
Management/ strategy criteria	<p>• Wineries (4) reported that they needed hard data about the impacts and ability of UberVINO to generate new demand and/or increase visitation frequency. Wineries (3) also claimed the need to have data about the 'qualitative' profile of the new market (e.g., sociodemographic, spending behavior) and more information which winery is listed before taking future decisions to use UberVINO</p> <p>Factors influencing interviewees' decision to use UberVINO</p> <ul style="list-style-type: none"> • UberVINO can allow the winery to diversify its distribution strategy and not rely only on few intermediaries (4) • UberVINO could allow the winery to generate visitors and boost capacity utilization during the slow period (1) <p>Factors influencing interviewees' decision for the future use of UberVINO</p> <ul style="list-style-type: none"> • Provision of UberVINO performance data and profile of UberVINO guests by the intermediary (2); willingness of UberVINO to share critical distribution data and market intelligence with the wineries (1) • Number of distribution options/available intermediaries in the future (2) 	<p>Factors influencing interviewees' decision not to use UberVINO</p> <ul style="list-style-type: none"> • Impact of UberVINO on the up-market positioning of the winery (3) <p>Factors influencing interviewees' decision not to use UberVINO</p> <ul style="list-style-type: none"> • Availability of data about the number and quality of guests generated by UBERVINO (3)

(continued)

Table 10.2 (continued)

Criteria/ metrics	Wineries using UberVINO (4)	Wineries not using UBERVINO (6)
Operational criteria	<p>Factors influencing interviewees' decision to use UberVINO</p> <ul style="list-style-type: none"> • The use of UberVINO did not require the investment on any new technology and/or training of staff or hiring of extra staff, very easy to use technically (4) • UberVINO is based on Uber, which is a tested and reliable platform that is easy for people to use (2) <p>Factors influencing interviewees' decision for the future use of UberVINO</p> <ul style="list-style-type: none"> • Willingness of Uber to share data with wineries (4) 	<p>Factors influencing interviewees' decision not to use UberVINO</p> <ul style="list-style-type: none"> • Not familiar and/or no knowledge about how to use UberVINO and the need of any technical knowledge and requirements (2) <p>Factors influencing interviewees' decision not to use UberVINO</p> <ul style="list-style-type: none"> • Willingness of Uber to share data with wineries (5)
Intermediary criteria	<p>Factors influencing interviewees' decision to use UberVINO</p> <ul style="list-style-type: none"> • High penetration of UberVINO in the tourism industry by a huge amount of tourists using it (4) <p>Factors influencing interviewees' decision for the future use of UberVINO</p> <ul style="list-style-type: none"> • Uber's popularity in the marketplace (2) • The continuation of the legal status of Uber and the continuation of its business (3) 	<p>Factors influencing interviewees' decision not to use UberVINO</p> <ul style="list-style-type: none"> • Brand positioning of UberVINO/Uber (3) • Profile of the market/users reached/served by Uber (4) <p>Factors influencing interviewees' decision not to use UberVINO</p> <ul style="list-style-type: none"> • Future popularity of Uber/UberVINO in the market (5) • Profile of the market using Uber (4) • Is Uber going to continue being legal? (1)

(continued)

Table 10.2 (continued)

Criteria/ metrics	Wineries using UberVINO (4)	Wineries not using UBERVINO (6)
Technical criteria	<p data-bbox="229 327 285 758">Factors influencing interviewees' decision for the future use of UberVINO</p> <ul data-bbox="285 327 532 758" style="list-style-type: none"> <li data-bbox="285 327 532 758">• Ability of UberVINO software to collect and report performance statistics to the winery (4) 	<p data-bbox="229 774 285 1457">Factors influencing interviewees' decision for the future use of UberVINO</p> <ul data-bbox="285 774 532 1457" style="list-style-type: none"> <li data-bbox="285 774 532 1457">• Integration of UberVINO system with the CRM system monitoring the club members of the cellar door so that (2): the winery would track whether UberVINO guests register and become 'club' members; and the cellar door staff can recognize whether UberVINO guests are members of the club <li data-bbox="487 774 532 1457">• Ability of UberVINO software to collect and report performance statistics to the winery (4)

UberVINO on personal judgments and no hard evidence, the majority of them identified and reported that their future distribution decisions will be influenced by the availability of a performance measurement system, software and data about distribution/intermediary performance.

The latter findings highlights that: (1) the interviewees are aware of the need to migrate their distribution decision-making from arbitrary decisions to more information-based decisions and (2) that in order to take informed distribution decisions, the wineries need to establish a performance system (including procedures and metrics) as well as to invest on human resources that can enable them to better measure and monitor the intermediaries' performance.

The following sections provide more detailed information about the use and the interpretation of each type of evaluation criterion by the interviewees and their comments about each criterion.

Financial Criteria

Major financial factors driving wineries to use UberVINO related to the 'free' use of the UberVINO service, as there were no initial, up-front or investments costs. UberVINO distribution/promotional costs were all variable and based on its performance, i.e., wineries had to 'pay' in the form of price discounts and promotions only when UberVINO brought them guests. Indeed, it was the 'financial risk-free' business model of UberVINO that motivated wineries to use it and that made the others 'regretting' it for not using it or to have second thoughts about this 'lost opportunity.' However, findings also showed that the wineries that used UberVINO were concerned more about the quantity of the demand/guests generated by UberVINO rather than the quality of the demand generated by UberVINO. On the other hand, the unknown profitability and spending power of the guests potentially being generated by UberVINO were two major factors that made the non-UberVINO users to feel less 'sorry' for missing this 'opportunity.' In other words, the wineries' decision to use UberVINO was mainly influenced by the ability of the e-intermediary to boost the number of guests and not the quality/profitability of the guests (emphasis on the quantitative

rather than the qualitative aspects of the intermediary's ability and performance to generate sales). Moreover, both users and non-users of UberVINO recognized and considered another financial benefit provided by the e-intermediary namely, the visibility and promotion of the winery raised by UberVINO to its user community; although wineries did not have to pay for this promotion, they all recognized the monetary value assigned to this benefit.

In general, it can be said that the financial criteria related to the costs and the benefits for using UberVINO were a major consideration factor influencing the wineries' decision-making process for using, not using and/or continuing the usage of UberVINO. The wineries that had used UberVINO show it as a great financial deal (no fixed costs just variables depending on performance), while the wineries that did not use UberVINO show it as a lost 'financial' opportunity. The findings also suggest that the wineries need to use both a quantitative and qualitative (soft) approach for interpreting and applying the financial evaluation criteria (e.g., number and quality of sales generated by the intermediary, considering both the real but also the monetary value of intermediary services such as the visibility/exposure to a database). However, despite the recognized importance of these criteria, the wineries reported that they have not used any method to track and record such financial performance data, while they also wished that they had available past/historical performance data in order to better inform their decisions.

Marketing Criteria

Marketing criteria influencing wineries to use UberVINO related to the interviewees' expectations of the ability of the intermediary to create a new market and/or motivate existing guests to visit the cellar door more frequently. Only two current users of UberVINO expressed concerns about the quality of these UberVINO guests and their impact on long-term profitability and quality of experiences to their other guests. However, wineries again reported to have no hard evidence of these factors, and so, hard evidence and data would be good to have in the future for taking better decisions. The marketing factor influencing

non-UberVINO users to avoid being promoted through the intermediary was related to their concerns about being associated with a 'low cost brand' which did not seem compatible and appropriate to their positioning, image and premium price/product/branding strategies. However, again, this was based on interviewees' perceptions about the market's brand associations and not on hard evidence, which they would have liked to have.

Two more marketing factors were identified: listing of 'competitors' (other wineries) in UberVINO and 'conflict with other intermediaries' (like limousine private hire and tour operators). Competitors' presence influenced both users' and non-users' decision to use UberVINO, while conflict with other intermediaries was not considered as a problem by UberVINO users. These were also based on interviewees' own judgments and not hard evidence.

Management/Strategy Criteria

The management/strategy criteria influencing wineries to use UberVINO related to their strategies to: diversify their distribution strategy; and follow a multi-distribution strategy to spread risks and reach a wider market so that they can boost capacity and sales during slow periods. However, the availability of other distribution options and intermediaries as well as the availability of distribution performance data were mentioned as a major criterion that will determine if UberVINO was going to be considered as an intermediary option in the future. Concerns about the brand image of Uber and its impact on the winery brand strategy was the management/strategy concern making wineries not to use UberVINO. The availability and accessibility of distribution performance data were also mentioned by non-users of UberVINO as a management criterion to determine their future intentions to use UberVINO. Overall, findings revealed that wineries do consider decisions related to the use of intermediaries as part of their overall firm strategies and practices that are inter-related and influence other management operations. This is important as distribution and intermediary decisions can critically affect wineries' strategies and

competitive position. Finally, the wineries' persistence to have access to UberVINO performance data highlight that wineries do recognize the need to take strategic decisions based on information and hard evidence.

Operational Criteria

Users and non-users of UberVINO identified the following operational criteria influencing their decision to use UberVINO: factors related to the technical easiness and investment-free (on technical or human resources) distribution option. However, the willingness of Uber to share data and market intelligence with wineries was mentioned as an important factor determining the wineries' decision to use UberVINO in the future. This in turn highlights the increasing concern and need of wineries to have access to data in order to take more informed decisions.

Intermediary Criteria

The intermediary criteria influencing the distribution decisions of both the users and the non-users of UberVINO were identified as follows: the popularity, awareness and reach of Uber to an appropriate/tourist market; as well as to the profile and characteristics of the market/users of Uber. Some, interviewees also identified their concerns about the legal status of Uber and its ability to continue its operations in the future, as an important factor that will influence their future usage of UberVINO.

Technical Criteria

Both users and non-users of UberVINO mentioned that their future decision to use UberVINO will be influenced by the technical characteristics of the UberVINO software to: collect and report distribution performance data; and connect with the CRM system that is used for managing the club members of the cellar door.

Conclusions and Recommendations for Future Research

The proliferation of distribution channels and intermediaries that wineries can use nowadays, which is mainly boosted by technology advances, has enforced the need of the industry to adopt more sophisticated procedures for taking distribution decisions. Intermediaries can critically influence the short-term performance but also the long-term strategy and positioning of the winery. Given the lack of research on distribution strategies and intermediaries in the wine tourism sector, this chapter reviewed past literature in tourism distribution in order to provide a consolidated multi-dimensional framework that can guide the wineries to take more sophisticated and information-based decision when selecting and evaluating their intermediaries. The case of UberVINO was used for showing the applicability of the framework, but also for investigating the readiness and the approach of the wine tourism firms to take appropriate distribution decisions. The findings showed that although the interviewees possess a good understanding of the multi-dimensional criteria and factors that they need to consider when selecting intermediaries, they are lacking a performance measurement system and data to support their decision-making processes.

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11

Towards the Implementation of Digital Through Wifi and IoT in Wine Tourism: Perspectives from Professionals of Wine and Tourism

Jean-Éric Pelet, Marieshka Barton and Claude Chapuis

Introduction

The consumer has shifted from a sedentary desktop-driven commerce to being a mobile-empowered person creating unique, multisensory experiences, anywhere at any time. The digitally savvy, “on the go” consumer, untethered by previous time and place boundaries, now uses smartphones, tablets, and wearables to visit e-commerce websites and apps in order to discover, comment, compare, and purchase goods and services. Information access has developed a cadre of professional consumers or “prosumers” who both consume as well as create. The empowered,

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creative consumer necessitates producers shift with consumers' evolving patterns and technologies as well their desire for experience (Niezgoda 2013). The growth of digital tools has created "a massive opportunity that you already see some services pursuing because, particularly in large-scale, high-density urban centers, there is a population of technology-enabled households that want and can afford to pay for convenience" (Bernot 2017). While a "technology-enabled" environment might be the norm in urban areas, it is not necessarily the case in rural areas. In particular, rural wine tourism destinations present interesting challenges for tourists as well as marketers due to rural cultural differences and the lack of infrastructure that makes connectivity possible. Operating without digital connectivity diminishes the consumers' multisensory experience and results in lost opportunities for businesses in touristic destinations.

Creating a multisensory customer experience is fundamental to wine tourism. Chapuis (2017a), wine business researcher, viticulturist, and poet eloquently captures what wine tourists desire, "*Rather than behave as passive consumers, they want to learn, understand, share, have fun, and dream ... Wine tourism combines wine, tourism, landscapes, culture, heritage, and meeting with local people.*" Vintners build multisensory experiences for their guests by welcoming them with gracious charm and inviting them to enjoy the wine and vineyard views surrounding the estate. Tasting the precious liquid with the winegrower increases the feeling of belonging to a cohort of people who experience a unique moment by enjoying and discussing a wine's quality. The vintner takes pride in helping the guest discover the estate and wines from the vintage essentials such as the grape harvest to highlighting winery events and tours. The winegrower provides wine education by initiating his visitors to the art of sniffing out the subtleties of the estate's finest wines and helping them understand how to choose the perfect bottle. Winegrowers also tell them the stories and secrets behind the labels, share the vineyard stories, have them meet the cellar masters, and peek into the remarkable lives lived on the terroirs of the wine estate. Reflecting on a winery's bucolic environment and the vintner's efforts to enchant the guests, one can consider the tourists' desire for accessing the Internet as unequivocally relevant to the "enriched experience." Consumers wish to broadcast their reflections on Facebook, post their

vivid images on Instagram, and upload their memories to YouTube as means to reaffirm, relive, and archive their experiences.

The clever use of digital amenities can help tourism destinations enhance consumers' experiences. A digital ecosystem connects smart devices enabling an array of innovative technologies to work in sync and exchange value (e.g., information, entertainment, promotion, and economy) between producers and consumers. Smart devices, referred to as the Internet of Things (IoT), are objects connected to the Internet capable of real time, object-to-object, and object-to-actor interactions. For instance, a sensor may detect the proximity of a "smart license plate" or a smartphone initiating location-based systems (LBS) to push notifications to nearby tourists and offer promotions through their social media channels (Buhalis and Amaranggana 2015). A strategic use of digital devices may help direct connected tourists to wineries.

It is prudent for artisanal producers and agro-tourism businesses, such as wineries, to overcome market barriers and connect with nearby wine tourists. Indeed, "*the professionals of the vineyard see their salvation in wine tourism*" (Chapuis 2017b). Many places in the world are famous for their unique wine landscapes which play an important role in the development of tourism in rural areas (Riguccio et al. 2017). Wine producing zones as potential tourism destinations represent important areas for economic development, especially in rural areas. A tourism infrastructure could be reinforced by Wifi aeriels along the roads enabling social interactions to be prompted. Wineries can use digital technology to reach and craft real-time promotions tailored to tourists driving within an estate's proximity. While digital tools are accessible across all marketing budgets, used by large firms and small firms alike, they are vital for smaller producers with limited marketing budgets requiring brand recognition and growth. A digital infrastructure would help producers build brand value by allowing them to promote their products and services through innovative digital tools such as apps, social media, LBS, and mobile commerce (m-commerce) websites.

Rural connectivity of digital devices or "smart rural" is increasingly relevant for rural wine tourism where tourists tend to be an urban, digitally savvy consumer base who expect connectivity to be the norm. For consumers, digital access has become an expected good, not a value-add.

More and more consumers use mobile technology connected to the Internet through Wifi or other methods such as Bluetooth or Beacons allowing access to information through websites, apps, and social platforms (Pelet et al. 2017a, c). However, rural areas present unique challenges for smart development because rural areas tend to cover large tracks of undeveloped terrain without the retail-tax base urban areas possess when implementing smart city infrastructure. Furthermore, the rural demographic and cultural makeup differs from that of urban areas possessing a higher density of high-tech users. Urban environments' technological advancements, giving rise to a high-tech consumer base, compound the issue that rural-tourism areas are not adequately equipped with digital connectivity. Therefore, as a preliminary study on smart-rural tourism, we address the following research question:

How might Wifi in rural-tourism areas enable wine producers to use social media marketing in an effective way (e.g., using LBS technology to target nearby customers and send timely push notifications)? Moreover, what are the possible strengths, weaknesses, opportunities, and threats entailed by the implementation of Wifi in rural wine tourism destinations?

We explore the issue of rural connectivity by first discussing the literature on smart tourism and wine tourism and the factors related to creating a digitally connected ecosystem. We then present an exploration of rural wine tourism stakeholder sentiments regarding digital connectivity made possible by Wifi. We synthesize findings with the literature and conclude with managerial implications and recommendations.

Smart Tourism Trends

Smart tourism is an extension of the “smart city” concept and organization that combines human capital with IT systems to enhance people's quality of life and improve economic competitiveness (Boes et al. 2015; Koo et al. 2017). Smart tourism is uniquely defined as “the increasing reliance of tourism destinations, their industries and their tourists on emerging forms of ICT (Information and Communication Technology)

that allow for massive amounts of data to be transformed into value propositions” (Gretzel et al. 2015). ICTs such as IoT and Cloud Computing represent powerful instruments and platforms able to facilitate the dissemination of information and knowledge among stakeholders, thus enhancing innovation and destination competitiveness (Del Chiappa and Baggio 2015). Tech-savvy tourists may be referred to as “smart tourists” able to create their desired experiences, empowered through digital tools and connectivity. As smartphones and online activities become ever more important to digital consumers, it is clear consumers are becoming more tech-savvy and more privacy-aware while deploying tools capable of controlling and/or improving their online, offline experiences (Global Web Index 2017).

The Concept of Wine Tourism

Wine tourism represents a strong driver of economic and social development in rural areas (Ferreira and Hunter 2017). As stated by Croce and Perri (2017, p. 61), people who expressly choose food and wine tourism are essentially cultural tourists. They tend to have the following characteristics:

- They enjoy food and wine and are interested in finding out more about production methods. They either consider themselves to be “educated” wine consumers or, if not, would like to become more knowledgeable;
- They are open to new experiences and see food and wine as a delightful way to discover new and different cultures and identities with food and wine being as much a cultural expression as a work of art;
- They are educated and have a good cultural knowledge. They have a desire for lifelong learning and are willing to spend time, at some point during their holiday, on educational activities through farm visits, guided tours, tastings, and other experiences; They have high expectations of a region in terms of discovering its distinctive flavor and character, its unequivocal beauty, and the quality of its services and facilities.

Smart tourists visiting wine country tend to be independent travelers accustomed to organizing their own travel arrangements. As a result, they are not that keen on using the services of tour operators, even when the latter are specialists in organizing food and wine itineraries. They would rather choose their handheld devices such as their smartphone or tablet to search for information on social media, User-Generated Content, websites or apps and switch their GPS on to locate their potential target even more easily. Armed with their smartphone and Internet connection they may access the latest comments, Facebook fan pages, view pictures on Instagram and Pinterest, and launch apps dedicated to wine. Through these sites, they read and make choices based on the reviews. Following this scheme, the wine tourist can be on the lookout for the trendiest destination such as visiting a restaurant and/or a wine cellar.

We now turn to the individual factors related to “smart” wine tourism and the digital ecosystem: mobile use and commerce, customer experience, purchasing intent, user-generated content, social media, and LBS technology.

Growth of Mobile Usage

As digital devices increasingly compose a prominent place in the lives of consumers, the continued growth of smartphone usage and technology feeds the surge of m-commerce. On a typical day, Internet users spend, 6½ hours online. Smartphones are becoming ever more prominent in the time spent online. Since 2012, the time spent online using mobiles has increased from 1 hour 17 minutes to 2 hours 30 minutes per day. The share of Internet time captured by smartphones has risen from 23 to 39%, per Global Web Index (2017). Research shows these users typically come from high-income households and are prepared to spend as much as 20% more per purchase than regular desktop visitors (Mack 2014). M-commerce data from the United States and France, representative nations with digitally savvy and affluent consumer bases, show the shift from e-commerce over a desktop or laptop to m-commerce using a smart device (smartphone, tablet, or wearable). In the United States,

m-commerce accounted for 19.6% of digital commerce expenditures during the third quarter of 2015 with signs indicating further growth. In France, m-commerce accounted for 22% of all e-commerce transactions as of 2014 (smartphones 37%, tablets 63%) (Criteo 2015). The number of mobile phone users in the world is expected to exceed five billion by 2019 (Statista 2017). The shift from desktop and laptop e-commerce to smartphone m-commerce requires management to adapt and develop unique m-commerce strategies.

Reasons Why Mobile Is Taking Over

Smartphones represent the most ubiquitous personal device in the digital market and are the Internet user's most important Internet access point (Global Web Index 2017). Frequent use of the mobile device as a cultural object has led to a mobile lifestyle in which consumers use mobile devices for various activities, including communication with others, seeking information, achieving transactions, managing time, and socializing (Shankar et al. 2010). Mobile technology enables consumers to use their mobile throughout the purchasing cycle by creating lists of envy, doing product research, comparing prices, consultations, indulging in purchases and post-purchase activities (Shankar et al. 2010). Mobile users value the technology's convenience and accessibility as the mobile has become the "access point" for "anytime" and "anywhere" services (Holmes et al. 2013; Cyr et al. 2006). The mobile connections to one's self-identity combined with its powerful technology and accessibility have facilitated the rise of mobile transactions resulting in an improved market performance at every level of the conversion funnel (Pelet et al. 2017a).

Customer Experience Defined

Providing excellent customer experience helps secure a competitive advantage in the market and should be employed across all channels from physical to mobile (Johnston and Kong 2011; Pine and Gilmore 1999; Shaw and Ivens 2002; Voss 2003; Prahalad and Ramaswamy

2004; Meyer and Schwager 2007). A holistic concept of “customer experience” encompasses the cognitive, emotional, social, and physical responses between the customer and retailer (Verhoef et al. 2009). This experience consists of the items the retailer can control (e.g. store atmosphere, product, and price range) as well as the factors beyond control (e.g., influence of others and purchase purpose). Some research goes further by illuminating the experience as “composed of cognitive..., emotional, physical, sensory, [and] spiritual” elements suggesting customers seek “engaging, robust, compelling, and memorable” experiences (Gilmore and Pine 2002). In light of the holistic customer experience concept, it becomes obvious that the perceived customer experience underpins the purchasing intent.

Customer Experience Influences the Purchasing Intent

Schamel (2017) proposes that the four realms of an experience (i.e., entertainment, education, escapist, and aesthetic) relate to consumer preferences. The author has found that the most preferred demand feature of a culinary wine experience relates to informative entertainment a concept referred to in lay terms as “edutainment.” The second feature relates to social-cultural activities that are also educational. The third is escapist wine and food activities, and the fourth relates to the aesthetics of accommodation traits and style in the culinary and wine domain. Meeting the needs of customers’ experience preferences can be developed offline as well as online.

The customer experience, whether online or offline, influences the consumer’s purchasing intent, requiring winery managers to “manage the emotional component of the experiences made with the same rigor... [given to] the management of features of their products and services” (Berry et al. 2002). Online purchasing intention refers to the likelihood of purchasing on a given website or Fan page in the future. It relates to attitudinal loyalty defined as the level of a customer’s psychological attachments, willingness to recommend the service provider, and

engage in positive e-WOM communications (Kaur and Soch 2013). The customer will evaluate the service and experience, i.e., whether one's demands and needs have been met. These judgments, good, bad, or indifferent, result in the intention to purchase, repeat a purchase, or not purchase as well as the intent to recommend or complain.

Rise of User-Generated Content and e-Word-of-Mouth as a Co-marketing Tool

Given an exceptional experience, tourists, through the virality of their user-generated content (UGC), may amplify electronic word-of-mouth (e-WOM) and co-creation activities vital to consumers' decision-making processes (Bruns 2008). UGC has accelerated the proliferation of review sites, such as Facebook, TripAdvisor, and Twitter among others. For instance, a UGC like e-WOM has become so prolific that some regard it as "opinion spam" (e.g. Ott et al. 2011). Among other positive attributes, e-WOM's anonymous communication allows consumers to express their opinions without fear of judgment or reprisal, thus further adding third-party credibility of one's opinions (Kaynar and Amichai-Hamburger 2008). Users researching products and services online are more confident with the opinions of their peers than with those offered by professionals (Di Pietro et al. 2012; Fotis et al. 2012). With the decline of confidence in advertising, WOM is quickly replacing traditional marketing as the primary channel of influential communication (Lee 2009). Indeed, WOM promotion lends more credibility than advertising because the perceived reliability of "people like me" is higher than biased advertising messages (Allsop et al. 2007). With the rise of UGC activities, producers cannot escape the growing power of the consumer via social media.

Consumer social media activity represents a major indicator for m-commerce success, since social media are mainly used on mobile devices (Global Web Index 2017). Consumer loyalty to a winery's Fan page and e-WOM represent proxies for digital sales potential (Okazaki 2008; Thach et al. 2016). Consumer online reviews provide

an additional source of information on products and are, therefore, an asset to sales. Therefore, managers need to provide wine consumers with a platform to express their views and embrace the autonomy and power of consumers while observing e-WOM brand messages (Tedeschi 1999). User engagement varies depending on the day of the week and hour of the day of the brand post (Dolan et al. 2017). From a wine grower's point of view, it is advantageous to deliver a timely message along the tourist's journey. A location-based system would allow wine professionals to target the visitor even more precisely.

Social Media and Location-Based Systems (LBS)

Social media combined with LBS and m-commerce can help build customer relationships as the combined technologies represent an innovative approach to draw in connected wine tourists and capture sales (Pelet et al. 2017b). LBS may target nearby potential tourists while social media push communication tools such as social media alerts, SMS, and advertising can be used for wine promotions. Push notifications received at or near the point of purchase have more influence on consumer behavior than digital messages received at home because touring customers are primed with the intent to purchase (Gazley et al. 2015). Wine professionals who understand how to use these innovative digital tools will help develop a loyal consumer base who advocate the brand and spend more (Tubaro et al. 2012).

Research Methodology

This exploratory study used a qualitative interview method as the best means for gathering insight into the under-explored social phenomenon of connectivity in a rural wine tourism context (Myers 1997). The approach allowed us to understand wine tourism stakeholder opinions on Wifi implementation and digital connectivity in rural wine tourism destinations. We applied content analysis to participant sentiments among the primary categories of wine tourism stakeholder groups:

wine country representatives (government officials, consultants, and business development representatives), professional tourism representatives, winery managers, and wine tourists. The selection method included snowball sampling where an existing participant recommended future participants who satisfied qualitative criteria based on a mix of age, gender, and socio-professional background. A total of 20 interviews were conducted. Appendix 1 provides the respondent characteristics. The interview process lasted from September 15, 2017 to October 8, 2017 when the results obtained reached semantic saturation. The rural wine tourism area under study includes Russian River Valley, Dry Creek Valley, and Sonoma Coast American Viticultural Areas in Sonoma County, California.

A semi-structured questionnaire was used to interview participants. The instrument included four standardized questions and several clarifying questions aimed at creating a feeling of confidence between interviewer and interviewee. The standardized questions asked interviewees for their opinions regarding the strengths, weaknesses, opportunities, and threats (SWOT) of full connectivity made possible by a Wifi infrastructure in rural wine tourism destinations. We defined internal strengths and weaknesses as the participant's personal experience when wine touring, and the external opportunities and threats as the participant's opinion on Wifi regarding the regional brand and wine tourism industry. Appendix 2 provides the aims and structure of the research questionnaire. The brevity of the questionnaire benefited our study by not overwhelming the participants, while it was open enough to capture rich data. The length of the interviews ranged from 20 to 30 minutes. Interview data was transcribed on a word document verbatim to increase accuracy of interpretation (Jennings 2005). We used a traditional coding technique by coding the interview transcriptions into three distinct levels from granular to thematic categories (Strauss and Corbin 1998). Sentiment data were approached inductively showing a level of allegiance to participant voice through open coding. Open codes were then analyzed through an iterative process by comparing findings to the literature and refining data interpretations to thematic and selective codes (Arsel 2017). The final distillation of selective codes is presented in this paper.

Presentation and Discussion of Findings

The following findings are analyzed that reflect the strengths, weaknesses, opportunities, and threats (SWOT) of implementing Wifi rural wine tourism destinations. Table 11.1 provides the codes that were used for analyzing the sentiments reported by the professionals when asked about questions relating to the SWOT implementation of Wifi in their location.

Table 11.1 Coding analysis of participant SWOT sentiments regarding digital connectivity in rural wine tourism destinations

Internal	<i>Strengths</i>	<i>Weaknesses</i>
	<ul style="list-style-type: none"> • Directions • E-WOM co-marketing 	<ul style="list-style-type: none"> • Data security • Impact on culture
External	<i>Opportunities</i>	<i>Threats</i>
	<ul style="list-style-type: none"> • SME discovery • Increased tourism revenue • Use of applications 	<ul style="list-style-type: none"> • Push notification clutter

Strengths of Implementing Wifi in Rural Wine Tourism Destinations

Access to directions through map applications improves tourists' experience

High-quality Internet access has the potential to empower the customer and improve the experience. Access to information creates a state of self-efficacy enabling the customer to research needed information independently. Stakeholders' most frequently cited benefit of rural Wifi was access to map applications. A social media consultant remarked:

The major strengths would be the ability to provide directional information to people trying to get to you because they could actually use their GPS enabled phones. They don't have to go very far away to not know where they are going, so they rely on maps. They rely on driving directions. They rely on their voice-activated systems.

Map applications increase tourists' sense of certainty when driving in unknown, rural areas. Whereas getting lost in rural and remote areas might lead to feeling frustrated, anxious, and annoyed. One wine tourist shared their experience when he got lost:

I lost my data. I had no data and lost my navigation at the same time. Initially, I was anxious, but, when I finally arrived to the winery, I felt relieved but annoyed at the same time. So, that would probably be the biggest benefit...would be to help with navigation.

From a winery's point of view, *"I mean for us...we're so remote that it's hard. People get lost and even a smartphone gets spotty out here. Or, it can send you to the wrong place."*

As participant statements indicate, losing one's way is upsetting, and this highlights the need to consider providing mapping services as a part of managing customers' positive emotional experience when touring rural areas (Berry et al. 2002). Frustrated consumers might transfer their negative emotions to a winery or wine region. Or, some tourists might reduce the risk of negative experiences by only traveling the main paths such as *"I feel like without [maps] I would be less inclined to go driving to areas that I'm unfamiliar with."* Not traveling beyond the known paths and touristic routes may also limit the tourists' experiences and reduce the sense of adventure.

Consumer Co-marketing Through e-WOM

Digital connectivity allows consumers to help co-market brands they enjoy through electronic word-of-mouth (e-Wom) posts on social media channels. As one professional participant stated, *"Tourists and their word-of-mouth experience is a pillar of our expression. We can't market our brand all by ourselves. We need our visitors to share that information."* As stated by Lee (2009), word-of-mouth, whether offline or online, is the advertising medium that the customers trust the most. From a marketing perspective, it is vital that managers support customers' digital engagement and provide the necessary social-sharing tools (Tedeschi 1999).

Weaknesses of Implementing Wifi in Rural Wine Tourism Destinations

Data Security

For customers, data security represented the most disconcerting weakness inherent in public Wifi. Participants stated that they felt vulnerable on an open Wifi system due to hackers attempting to steal personal data. Sentiments such as *“It’s always the same weakness. It’s hackers; it’s bad people; it’s people trying to steal money, steal information, steal data accounts. It’s always security.”* They stressed the need to take precautions when on an open Wifi system, *“I shouldn’t sign on to my bank, my banking information, because there’s hackers.”* Wine tourists might represent a prime target for data thieves, because they are typically affluent and usually less careful when vacationing and wine touring than during their regular routines at home.

Customers need to know they can use their personal data to make purchases, comments and share their locations without the fear or risk to lose their private information or affect their well-being. Activities such as purchasing online from a mobile site or leaving a comment on social media can involve major risks linked to privacy and security. Thus, their adoption requires trust to the technology. Perceived privacy and perceived data security underpin user trust (Shin 2010). In fact, trust influences the use of m-commerce technology in all its aspects, and the lack of trust is a major barrier to adopting digital technologies, such as m-commerce (Al Mashagba et al. 2013; Nassuora 2013).

Impact on the Cultural Experience

Participants shared apprehensions related to culture and the environment. Some lamented Wifi would have a negative impact on the culture of small wineries such as *“keeping the integrity of small wineries if they want to stay small, more homely.”* A concern was expressed that Wifi and an increased use of Internet services might impact the connection between the wine tourist and winery. As a winery professional described, *“people get sucked into looking at their social media all day. I*

led a private tasting, and the customers literally looked at their phones the whole time.” Others expressed the need for simpler experiences and spaces with less technology, since technology pervasiveness is nowadays everywhere. For instance, “*you don’t have any real places of serenity that are truly rural. The whole thing. That everything is...that technology is going to every corner, there’s no escaping it.*” Environmental concerns were couched in terms of natural beauty and aesthetics, which provide a sense of pride for rural stakeholders. A Millennial explained:

If you’re in Russian River Valley or Dry Creek, you’re in the middle of all the vineyards, and there’s not many cell towers or many big buildings. You just see the vineyards, and you feel out there, which I think some people come for. Especially, when they’re coming from a big city.

The Millennial’s statement captured the concept that a beautiful view is an integral part of a wine tourism region’s value proposition related to the beauty and authenticity attracting tourists to the area. Findings concur with Tribe and Mkono’s (2017) concept of *e-lienation* which reflects the alienating effect of “super-connectivity” that reduces the authenticity of the customer experience.

Opportunities of Implementing Wifi in Rural Wine Tourism Destinations

SME Discovery

Digital access increases a tourist’s awareness of a rural region’s variety, especially for establishments off the main road. Participants were more likely to venture and seek out “hidden gems” such as smaller wineries “off the beaten path” when able to access maps. A Generation-X participant expressed:

There’re so many vineyards that you can’t find, or you just don’t know where they are, and it would help them be, like, noticeable. You could just be driving down the road and not even see a vineyard buried down a ways and get directions and incentives to come visit. That would be really

cool. Because, if you're in the area, why not. You know—it's like a little adventure.

When customers feel secure with directional information, they are able to discover and patronize unique, lesser-known wineries as stated by a Millennial wine consumer:

You can discover the small wineries, and then you get the culture of that. Where you're not fighting for a spot at the bar, and you can go and have a nice sit-down tasting and get more attention from those people. So, I just think more awareness, and you can discover more wineries.

Discovery of lesser-known wineries enhances the sense of having an authentic experience.

Increased Tourism Revenue Through Time Spent and Spontaneity

Revenue increases occur when tourists have access to real-time decision-making information. A wine country representative articulated, *“People plan their vacation but many people only plan parts of it. The rest is serendipitous, and we absolutely can't have that serendipitous experience without strong Wifi.”* Wifi increases consumer spontaneity and patronage of additional destinations such as having spontaneous meals or visiting an extra winery based on a local's recommendation. *“Without strong Wifi coverage, our guests are not doing any of the spontaneous, spur-of-the-moment planning or change of plans that Wifi allows them to do.”* Wifi also helps increase the visitors' hours spent at a location, which in turn can also increase revenue. For example, *“If people don't check in, it reduces the time that they spend in a winery, and it reduces the money spent. More checking-in and more likes equals more money for the wineries.”* A social media consultant summarized the WiFi strengths in the following way:

Internet connectivity and access to social channels and functions increases the amount of time spent at a winery, which increases purchases and increases the “likes,” which helps broadcast the brand throughout the

tourist's social network. Less time spent reduces likes, reduces consumer co-marketing, and reduces tourism revenue.

A connected environment allows customers to satisfy real-time needs and act on local intelligence, thus creating a more customized and memorable experience and resulting in tourists spending more time and more money at destinations.

Use of Applications

Marketing and business opportunities include the use of apps to increase competitiveness and reach valuable customer segments. Social media and application business models succeed at increasing engagement while providing useful information. Pre-booking and recommender apps (such as OpenTable and Foursquare) are indispensable tools for business travelers with limited time (Buhalis and Amaranggana 2015). Foursquare and other social apps are most useful in smart cities where the digital infrastructure supports an ecosystem of connectivity between stakeholders. A tourism representative highlighted the importance of apps for business travelers *“who do ‘bleisure travel,’ which is a combination of business and leisure”* where a couple of personal travel days are added to a business trip. Meeting the needs of *“bleisure tourists,”* a lucrative, niche customer segment, could foster a competitive advantage for wine tourism destinations. For instance, a busy professional unfamiliar with an area's tourism amenities might use Foursquare to locate food and beverage establishments. Another major customer segment for wine destinations is the emerging Chinese wine consumers and tourists who are predominantly *“digital, especially the Millennials who love using their phone”* to access apps. The tourism representative continued: *“When we're looking at the new markets coming in like China and so on, they...at some point...they'll only go to destinations where they can fully use their mobile phone”* necessitating digital amenities to remain competitive with the emerging Chinese tourism market.

Using apps to push content, promotions, and incentives benefit the consumer. For example, from a Generation Boomer's perspective:

“making promotions to people who are touring around Sonoma County, ‘come and try this,’ and have some offering that could be very interesting. I can see that there’s opportunity in that because there is a competition for customers.” Competition generates value for consumers by having businesses incentivize consumers to choose a particular business among the competitive set of offerings. Using apps to promote and incentivize patronage is an efficient and interesting method of communication for both the consumer and the producer.

Applications such as Square and PayPal also enhance business efficiency. As a professional stakeholder stated:

The benefit for them would be to be able to market more widely, to have their visitors spread the message for them, to be able to save more money with the credit card processing services they depend on. Square, Intuit, PayPal, Venmo, they all require a Wifi connection, and tourism dollars go up when people can spend money easily. And, we know that buyers do enjoy using their credit cards. They don’t carry much cash.

The reported sentiments by the professionals also suggest that applications create opportunities by making content more interesting for customers as well as by increasing the value and efficiency of transactions for the customers and the businesses alike.

Threats of Implementing Wifi in Rural Wine Tourism Destinations

Push Notification Clutter

Some participants felt Wifi would lead to a state of uncoordinated marketing from multiple wineries using push notification technology. A mismanagement of regional marketing would annoy tourists, especially if Wifi is going to be used for delivering irrelevant notifications. As expressed by a Boomer Generation participant: *“The threat would be if it’s done badly and overdone. If it was overdone, it would be like getting*

junk mail, and, part of the reason, it would be junk, would be, because people basically don't want to see it. The messages would need to be closely aligned with the region as opposed to nonspecific things. It would have to be wine and food and local accommodation oriented. But, the threat would be irrelevant information being pushed. That just turns people off." Research findings about consumer opinions of personalized services delivered through digital technology show that consumers feel apprehensive about privacy misuse and "abusive marketing activity" (Buhalis and Amaranggana 2015). The same study also proposed that an opportunity cost exists between privacy and efficiency, which in turn require producer transparency over the use of data and security.

Discussion

In this study, we explored the sentiments of wine tourism stakeholders about the implementation of digital infrastructure in a rural wine tourism destination. We used a SWOT method of inquiry to solicit a comprehensive perspective revealing the benefits and costs of providing Wifi and digital connectivity. To our knowledge, this is the first exploratory study extending "smart tourism" research to the rural wine tourism arena, which represents a context encompassing interesting environmental and cultural challenges. Major findings are presented as selective codes across the SWOT matrix (Table 11.1). A revealing aspect of the study relates to the rural scope where the terrain, economic base, and culture differ vastly from the urban environment where most "smart city" and "smart tourism" research has occurred. Rural stakeholders exhibit different values and skill sets than urban tourists, exacerbating the issue of the rural/urban digital divide regarding tourism. While participants acknowledged strengths and envisioned opportunities (18 out of 20 participants had positive expectations for a digital infrastructure), participants were not without reservations regarding Wifi's perceived negative impacts of digital connectivity regarding the "smallness" and "authenticity" of the area's boutique winery culture. For instance, they expressed the desire to keep "the integrity of small wineries" intact.

They also valued the terroirs' natural beauty expressing that it gave them personal pleasure and increased the desirability of the area as a tourism destination stating, "you're in the middle of all the vineyards, and there's not many cell towers or big buildings."

The most salient strength of connectivity is the ability to access and get driving directions, because tourists "don't have to go very far away to not know where they are going, so they rely on maps." As evidenced, stakeholders had vivid memories of being lost in rural areas and saw being without directions as an inconvenience and a barrier to finding and visiting small to medium enterprise (SME). Thus, the use of wifi-enabled applications for discovering SMEs and wine entrepreneurs can favor the development of new business opportunities and enhancement of the customer experience, because finding "hidden gems" is "like a little adventure."

The largest source of participant vexation related to data security. As digital ecosystems spread and IoTs continue to gather "big data," the concern for data management, privacy, and security continues to grow as a top-of-mind issue for consumers and researchers. Some participants perceived Wifi connections as a risk, because they are potentially open to "hackers...bad people...people trying to steal money, steal information, steal data accounts..." Our study supports research that finds trust to be an outcome of handling personal data as a prerequisite for e-commerce and m-commerce success (Luo et al. 2010; Pavlou and Dimoka 2006; Zhou 2011). Protecting the security of personal data from data thieves and avoiding "abusive marketing activity" by limiting the occurrence of push notifications and not abusing prospects and consumers is a keystone of digital marketing, especially in the rural context. System-wide infrastructure and security will likely require a coordinated effort among professional stakeholders to establish transparency and management protocols protecting the consumer and brand image of the destination (Buhalis and Amaranggana 2015). Official communications through websites and road signage that alert tourists to the boundaries of open Wifi zones would allow tourists to use the system while taking necessary precautions with their information. Informing tourists of open Wifi zones would help reinforce consumer trust.

Technology empowers consumers to wield an inordinate level of power most notably through co-marketing and branding, which in turn collects vast market intelligence and generates value for all stakeholders. Ensuring the serenity of rural wine tourism might require influential consumers to wield their digital power to reinforce the cultural norms expected from touristic destinations as one method of mitigating the negative impacts of “e-lienation” (Tribe and Mkono 2017). Lastly, a Wifi developmental project would require tailoring it to the local context. Customizing IT to the local context concurs with smart city research by Neirotti et al. (2014) arguing that an areas’ smart infrastructure depends on factors specific to a given location, which pertains to rural as well. Assessing the local context and implementing the best fit smart infrastructure (such as Wifi) require strong leadership (Boes et al. 2015).

Conclusions and Research and Managerial Implications

Directional information emanating from map applications, push notifications, social media incentives, and other forms of invitations favor a winery’s attractiveness and encourage tourism visits, which in turn increases business opportunities. Results reveal that winegrowers, tourist agencies, and managers working in the wine industry could use Wifi to help encourage their existence on the Internet and improve the Search Engine Optimization (SEO) of their website address or page rank to leverage notoriety in the fierce digital market, while brand image can be increased through comments on social media.

Results also show the importance of providing Internet access through Wifi terminals in order to meet tourists’ needs and secure business opportunities. If terminals are disseminated along touristic roads where wine tourism destinations present their websites and/or apps, they facilitate the discovery of their geographical location. Wine tourism professionals should consider the value of connectivity, for instance, by using apps to promote brand awareness and help them become

famous on the digital market. As found by Schamel (2017), matching demand preferences and supply conditions is crucial in developing a successful culinary and wine-related tourism segment. Connectivity would support the use of apps dedicated to wine, food, restaurants, wine stores and wineries meeting consumers' need for a "wine informative entertaining experience."

Connectivity might also be useful during periods of crisis, such as the devastating wildfires that occurred in Sonoma County, 2017. Among other benefits, IoT might facilitate natural disaster mitigation in rural-tourism destinations. The wildfires' economic impact on the wine tourism industry in Sonoma County represents a grave concern as inquired by Thach and Eyer (2017): "*So how long will the horrific images linger in the minds of tourists and keep them from returning to a region that depends on wine tourism as its economic backbone?*" In response, we ask, "Could IoT and digital communication assist economic recovery by providing tourists with enriched information to help compensate for the loss?" Presumably, registering on social media by having a strategy oriented to the creation of a network would act in favor of wine tourism businesses and help wine growers recover from unforeseen disasters while enhancing the customer's experience.

The development of wine tourism also proves to be responsible for the transformation of rural landscapes, especially in the regions that have the most developed wine routes (Ferreira and Hunter 2017). Rural wine regions might require higher-level protection (especially for the cultural and natural resources) in the form of an "agricultural reserve" or through the declaration of a "national heritage site." Strategies ensuring the sustainable stewardship of cultural and natural assets could be considered more broadly in the different rural regions where wine prevails.

Brands that want to benefit from the pervasiveness of Internet through Beacon aerial, IoT or Wifi transmission (whether large companies, SMEs, or startups) have to consider a duality; on the one hand, they need to create a state-of-the-art Web presence. The latter would provide customers with a digitally supported purchasing experience based on comparison tools and other online tools. On the other hand, they need to provide an engaging interaction and

compelling experience across all the touch points throughout the customer's journey, including the post-purchase experience (McKinsey 2017). The customer's journey comprises multiple touch points representing some of the ripest innovation areas for a truly superior customer experience. A comprehensive customer journey would require joint investment from wine growers, tourism professionals, and politicians to cooperate throughout the online and offline channels in an effort to create an enriched customer experience. As noted in the introduction, consumers want to "learn, understand, share, have fun, and dream.... [As wine tourism] combines wine, tourism, landscapes, culture, heritage, and meeting with local people" and, within a contemporary terroir, the holistic customer experience now also has to include the *digital landscape*.

Appendices

Appendix 1: Presentations of the Interviewees

Stakeholder groups	Reason for interview	Respondents
Customer		10
Millennials	Millennials are increasingly interested in the wine segment and enjoy "authentic experiences" such as vinotourism. As digital natives, this cohort is familiar with social media and has a high demand for connectivity	2
Generation X	This cohort is accustomed to buying wine in wineries and are typically owners of facilities to properly store wine	4
Boomer generation	Boomers represent the richest cohort and are also the primary consumers of wine and wine tourism. This cohort is the least familiar with digital technologies but are frequent users of smartphones	4

(continued)

(continued)

Stakeholder groups		Reason for interview	Respondents
Professionals			10
Wine country representatives	Social media consultant	This stakeholder provided digital and social media marketing expertise with a holistic, third-party vision for the region in question	1
	Business organizations	Businesses provide support services to wineries and are invested in the economic development of the region	2
	Government	Government agencies provide support services to locals and tourists with the primary concern for health and safety as well as economic development	1
Tourism		Tourism professionals represent the wine industries primary partner in providing the wine tourism experience	2
Wineries		Wineries represent the primary wine tourism stakeholder	4

Appendix 2: Interview Guide

We are conducting an exploratory study on the benefits of making regional Wifi access available in rural wine tourism destinations. We want to ensure the various stakeholder perspectives (wineries, tourism agencies, growers, etc.) are represented in our case study by conducting interviews.

Research question How does a lack of Wifi in rural-tourism areas impact wine producer's effective use of social media marketing (e.g., using location-based system (LBS) technology to target nearby customers and send timely push notifications)? Moreover, what are the possible issues and benefits of full Wifi implementation in rural wine tourism destinations?

Tourism scenario Two attendees of an international business conference held in San Francisco decide to make a journey to rural wine country for a day of wine tasting. One attendee is American, and the

other attendee is from abroad. They both have smartphones and tablets. However, only the American has free access to Internet service while driving whereas the foreign tourist must ask for a passcode upon arriving to wineries. Wine road tours cover some of the country's most bucolic scenery, yet Wifi is not universally available and coverage is spotty once they enter the countryside and coastal roads. Essentially, how does the lack of Wifi impact the customer experience and a wine region's value, and what are the factors involved in implementing a regional Wifi project?

Based on the proposal of implementing universal Wifi coverage in rural wine tourism destinations, please answer the following questions:

SWOT

What do you feel are the strengths of implementing full Wifi coverage in rural wine tourism destinations?

SWOT

What do you feel are the weaknesses of implementing full Wifi coverage in rural wine tourism destinations?

SWOT

What do you feel are the opportunities of implementing full Wifi coverage in rural wine tourism destinations?

SWOT

What do you feel are the threats of implementing full Wifi coverage in rural wine tourism destinations?

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Part III

Experience Management in Wine Tourism: Design and Differentiation

Marianna Sigala

Introduction

The provision of experiences is not anymore a luxury but a survival necessity for every business, including the wine tourism. It is widely known that wine tourism is not just wine tasting. Since the publication of the famous book on ‘experience economy’ by Pine & Gilmore, numerous papers in wine tourism research have emerged identifying and categorizing wine tourism experiences based on this 4Es framework (i.e. Escapist, aEsthetics, Educational and Entertainment). However, as nowadays all firms provide ‘experiences’, research has failed so far to identify and provide evidence: what are the key factors and characteristics of experiences that can provide a competitive advantage and differentiation to wine tourism firms; how and why wine tourists engage in wine tourism experiences; the benefits—value that wine tourists gain from engaging in wine tourism experiences; and how to motivate, trigger and instill customer engagement in wine experiences.

This part provides a several chapters and cases that provide several answers to the above questions. In his chapter, David Priilaid highlights that in order to achieve and maintain a competitive advantage wine

tourism firms have to immigrate from following 'red ocean' strategies that entail them to compete on price and operational efficiency, and to adopt 'blue ocean' strategies that will allow them to adopt a continuous market and experience innovation approach. David Priilaid provides numerous examples from the New Zealand and South Africa context illustrating various pathways to implement 'red ocean' innovation, such as the search for alternative industries, buyer groups, synchronous products and services, and emerging trends. The chapter concludes by proposing a typology of wine innovation, positioning the cited innovations across a continuum that spans commodities, brands, services and experiences.

In her chapter, to help wineries to shape competitive wine tourism strategies, Cristina Santini proposes an interpretative framework that shows how to develop wine tourism offerings that are based on two factors: market positioning (i.e. the market needs and orientation); and the role of territory. Wine tourism experiences need to be market focused and address the topical needs of the wine tourists, while the role of territory (i.e. wine terroir or winescape or touristic terroir) on wine firm performance is highly advocated in both wine research and wine tourism research. The chapter provides numerous examples and cases to better illustrate its arguments.

In their chapter, James Downing and Dan Parrish highlight the importance of creating a sense of authenticity for achieving a differentiation in the wine tourism sector. To develop authenticity, they identified four differentiation approaches namely, appellation, tourism, terroir, and storytelling. Wineries are located in specific regions and so, they frequently participate in strategic groups. The latter allows them to collectively craft a sense of regional authenticity by appellation differentiation from other regions, as well as through tourism. Moreover, to differentiate themselves within their respective strategic groups, wineries need to adopt story telling for creating authentic differences based on the terroir of the winery property to make the wine produced appear more authentic. Storytelling allows wineries to shape narratives about wines and wineries to create an authenticity unique to the winery. Downing and Parrish provide several examples for demonstrating their arguments.

In her two chapters, Sigala advocates that the design and the provision of transformation wine experiences is currently the cutting edge for satisfying the sophisticated wine tourism demand and for achieving competitive differentiation. Transformational wine tourism experiences enable and empower the wine tourists to satisfy higher order needs, such as self-development, identity (re)-formation and building, spiritual needs, (re)-connection with the cultural system and others. Sigala uses a case study based on the revival of Ariousios wine (an old grape varietal heavily linked with and documented in Greek mythology and history) whereby a winery combined culture with wine for providing transformational wine experiences. In her second chapter, Sigala used the case study of a scarecrow art exhibition, whereby a winery combined, art, wine and cultural winescapes for triggering and nurturing a multi-dimensional engagement of wine tourists (i.e. aesthetic, cognitive, spiritual and emotional) which in turn allowed the tourists to achieve numerous types of benefits by interacting with the winescape elements.

In the last chapter, Dimitris Karagiannis and Theodore Metaxas re-emphasise the importance of wineries to engage in continuous innovation to maintain their competitive edge. The significance of innovation is illustrated through the analysis of a case study related to the Brintzikis' winery. The authors discuss several aspects of the winery operations showing aspects of innovation, but they also analyse the creation of a new innovative product called "DIA PYROS", which emerged out of a catastrophic event (i.e. the great fires of Peloponnese in 2007) and which turned a disaster to a successful social innovation.

The section concludes with two case studies that provide more practical context and guidelines on how wine tourism firms can design and provide competitive offerings. The first case study written by Richard Robinson debates the importance of building synergies for developing the capacity for innovation. The ways to build synergies and the benefits emerging from them are illustrated through the discussion of a case study of a partnership between a university, an emerging wine region and its wine education institute. The second case study is contributed by James Downing and Dan Parrish. In their case study about the New Clairvaux Vineyards (a winery located at a monastery) they better

explain how a winery used its cultural context for differentiating itself and creating a sense of authenticity.

Although one cannot claim that the chapters in this section include all the possible ways to develop differentiated wine tourism experience and achieve a competitive achieve, they however identify and successfully illustrate through the use of illustrative cases some of the key success factors in wine tourism experiences namely: exploitation of the wine terroir (wine terroir and touristic terroir); enhancement of wine experiences by combining the wine with the cultural elements of the winescape so that the wine tourism experiences represent stories that embed the natural, physical, cultural and human resources of the region; the development of wine experiences that entail a multi-dimensional engagement of wine tourists (i.e. cognitive, spiritual, emotional, social and aesthetic); the creation of a sense of authenticity; and the provision of an engagement platform empowering wine tourism actors to exchange resources for co-creating value. All the contributions also identify numerous directions for future research and ways to advance our understanding and knowledge of the impact of wine tourism experiences on the wine tourism market and on the performance of the wine tourism firms.



12

Exploring Blue Ocean Innovation in the Wine Industry

David Priilaid

Introduction

The wine industry is typically overtraded, with many producers struggling to remain profitable. Such market conditions have been described as a “red ocean”, where producers are forced to trade on price, and profits are competed away (Kim and Mauborgne 2005). Following a brief overview of what is understood as a “blue ocean strategy”; this chapter introduces a number of so-called “blue ocean” innovations occurring in the South African and New Zealand wine industries. In South Africa, these include the development of a unique coffee flavoured pinotage, a rooibos tea flavoured merlot, the use of clay pots as a replacement of oak barrels, and the production of wine flavoured ice-lollies. From New Zealand, the development of an innovative wine buyers’ club and the sale of varietal-specific grape juice are showcased. A consequent typology of wine innovation is proposed, with suggestions to where further innovation could be anticipated.

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Blue Ocean Explained

Traditional red oceans represent the competitive industrial space of many companies today. This is familiar territory because most firms pitch their business here. Blue oceans, on the other hand, represent uncontested market spaces where no currently operating businesses exist.

In red oceans, market territories are clearly demarcated. They become boxing rings, where the rules of engagement are well understood. Within the ring, companies are required to compete directly with one another to gain as much market share as possible. As the ring becomes increasingly crowded, firms reach a state of equilibrium, where prices are forced down, products lose their differentiation to become commodities, and profits are whittled away by abrasive trading conditions.

Table 12.1 illustrates some of the key differences between red ocean and blue ocean conditions.

Traditionally, strategic thinking has focused on how best to cope in red oceans. Michael Porter's (1980) work has, for example, taught us about "low cost", "differentiation" and "focussed" strategies. Little, however, is available on how, practically, to identify and/or create blue oceans. Consequently, without the necessary guidelines, many firms believe that it is just too risky to seek them out.

Table 12.1 Red and blue ocean strategies contrasted (Adapted from *Blue Ocean Strategy* [2005, 18])

Red ocean strategy	Blue ocean strategy
Identify a market and compete in it	Identify and develop spaces of zero competition
Compete to win	Seek out monopolies where there is no competition
Create strategies to leach off present demand	Ensure that these monopolies are developed from a new customer base
Create innovative products—but ensure that customers pay a premium for these innovations	Produce innovative products that simultaneously increase customer value and reduce costs
Concentrate activities on either reducing costs or creating innovation, but not both	Concentrate activities on both low cost <i>and</i> innovative differentiation strategies

The pressure to seek out new markets is however ever increasing. Right now, across a number of key industries, including wine, we sit on a glut of product, with little meaningful differentiation. Globalization has accelerated this process: with the erosion of trade barriers, and the internet-driven availability to source product and price information. Producers are thus under increasing pressure to conform to market expectations. This equates to a “race to the bottom”, where products become increasingly uniform, and subject to downward price pressure, with commensurate weakening in profitability. In key American service and product categories, Kim and Mauborgne (2005) report that brands are losing their ability to differentiate themselves from one another, with many consumers selecting their products on price because there are no alternative cues with which to distinguish one product from another. Within the wine industry, for example, when faced with a plethora of confusing wine labels that all look the same in the same way, consumers are left with little basis upon which to choose a wine other than on price. Faced with a bewildering homogeneity of extrinsic cues, consumers are likely to default to the price heuristic as a basis of product selection. No one wins here.

The key to moving away from such red oceans, argues authors Kim and Mauborgne (2005), relates to what they term a “**strategic move**” into a freshly created market using a new business model. Citing examples across numerous industries including airlines, computers, motor cars and hotels, what matters, they assert, is not the company, its leader, or the industry. What matters, rather, is the strategic move that incorporates a concept called “**value innovation**”. This concept places stress on *both* value and innovation. If we emphasize value *without* innovation: we would enter a cost-cutting space, where we progressively reduce costs without offering any meaningful value to the customer. Simply cutting costs is a direct route to a red ocean.

On the other hand, where we emphasize innovation *without* value: we would enter a technocentric space where customers simply do not “get” the technology on offer. They do not see what it is being offered, because the offer is not customer centric. In this situation, technology offerings tend to overshoot what buyers are willing to accept and pay for.

In this sense therefore, value innovation can only happen when the firm links innovation with *usefulness* and *value-for-money*. If the firm fails to make this link, in the red ocean boxing ring, another firm is likely to do so.

Put like this, the blue ocean authors, Kim and Mauborgne (2005), introduce two concepts that assist in identifying potential lines of differentiation, namely the “strategic canvas” and the “four actions framework”. Though a detailed description of these analytics lies beyond the scope of this short chapter, worth noting is that, in combination, they seek to identify alternate spaces beyond the scope of the traditional market by creating a meaningfully different product that stands out from the crowd. By being “different in a different way” (and not the “same way”, as in red oceans), these products and services stand apart, and for a while, at least, dictate blue ocean terms without any red ocean interference.

The magic of creating this differentiation may be achieved in a number of ways. Kim and Mauborgne (2005) identify six such approaches, namely by looking (1) at related industries, (2) across strategic clusters, (3) across certain consumer segments, (4) across related product and service classes, (5) across potential practical or psychological orientations and (6) across time. For the balance of this chapter, each of these pathways is explored within the context of wine, the aim being to introduce examples of meaningful differentiation within the wine industry.

Paths to Identifying Blue Ocean Markets

Path 1: Searching Across Alternative Industries

Within the context of wine, the typical red ocean approach to remaining competitive is to stick with existing wine drinkers and to offer them something better than what is currently available. This falls into the trap of “*being different but in the same way*”. Here the producers aim to offer a better wine with better branding in a better bottle packed in a better box. With everyone following this strategy, in the main, customers

become increasingly confused because of the bewildering array of product each cast in similar formats. Stepping away from this approach, the trick here is to look across to search for potential new customers in alternate industries. Examples of this approach include targeting the drinkers of coffee, rooibos tea and fruit juice as well as lovers of ice popsicles.

Coffee Flavoured Wine

In South Africa, the most famous example of this pathway is the coffee flavoured pinotage. At the start of the millennium, winemaker, Bertus “Starbucks” Fourie was seeking out new ways to enhance the toasting effects of wine, by carbonating oak staves. Then a lecturer at the wine college of Stellenbosch University, Fourie discovered that the aromatics of roasted coffee beans corresponded to those found in Pinotage (wine) following contact with toasted oak. Joining forces with the Diemersfontein wine estate in the Wellington region of South Africa’s Western Cape, in 2001, Fourie released then these wines onto the market. Purists were scandalized, on blind tasting, continually scoring his wines 0/5. Diemersfontein was however undeterred. Locally and internationally, non-wine drinking coffee lovers enthused about the wine, turning it into an overnight sensation. As Fourie said at the time: “If this style of wine is converting previous beer and whisky drinkers into wine drinkers, what’s the problem?” (winemagazine.co.za). To satisfy the cognoscenti, Diemersfontein also offered the “Carpe Diem” Pinotage in the standard format. It would become a regular competition winner. The money-spinner, however, remained the coffee derivative. Since its debut, other wineries have followed, its blue ocean soon becoming pink with other “me too” coffee wines with giveaway names like “Barista”, “Ja-Mocha” and “Capu-pinno / cino-tage”.

Rooibos Flavoured Wine

In a similar vein, the Stellenbosch wine estate, *Audacia*, has commenced on the production of an organic Merlot with no added sulphites or

preservatives. Instead, Trevor Strydom, the winemaker, is using locally grown Rooibos and Honeybush wood. The story goes that after a long day in the cellar, Strydom's daughter offered him a cup of refreshing Rooibos tea. Historically, the leaves of the Rooibos plant (*Aspalathus Linearis*) have served as a cheap and popular alternative to the black tea traditionally grown in East Africa, India and Ceylon. This interlude provoked a "eureka" moment for the winemaker, with Strydom then moving to see what options lay within the bounds of South African wine law. Within the legalities applying to "Additive Substances", he found no specifications relating to the type of either "wood" or "enzymes" that could be applied to a wine. Soon *Audacia* began to focus on alternatives to traditional oakening techniques. While timber from Apple, Chestnut, Acacia, Redwood, Cherry, and Pine have all at some stage been employed in wine making, Strydom discovered that toasted wood chips from the locally indigenous Honeybush (*Cyclopia Genistoides*) and Rooibos plants provided a significant and hitherto undiscovered antioxidant action, thus yielding a potential alternative to the use of Sulphur Dioxide (SO₂). With these two plants also containing no caffeine and very little tannin, a wine-based patent has since been registered giving *Audacia* exclusive rights in the application of Honeybush and Rooibos. Strydom notes that Honeybush primarily affects the aroma, while Rooibos contributes to the palate, his 2013 Merlot made in this rooibos style with ample red fruit, Turkish delight, rose, fynbos and tea leaf flavours. While not attractive to traditional wine drinkers, as in the case of Diemersfontein's Pinotage, these do not represent the market. The blue ocean non-customer is the lover of rooibos tea.

First Press Grape Juices

The third innovation in the category of cross-industry fertilization is a non-alcoholic varietal grape juice from New Zealand's Kiwi Juice Company. Based in the Gisborne district at the eastern extremity of North Island, the company was formed in 2014 with its twin enterprise, the Gisborne Wine Company. There are obvious synergies between the two firms, most importantly because excess grapes from

the wine farm may be transformed into non-alcoholic fruit juice, resulting in substantial cost savings and adding heft to existing revenues. The First Press opportunity arose when the company identified the non-wine drinking segment that wishes to drink socially, but responsibly. Kiwi Juice offers a sophisticated but hitherto unavailable range of varietal flavours including Chardonnay, Gewürztraminer, Merlot and a Rosé blend. All are pasteurized for a 9 to 12-month shelf life and bottled in attractive, recyclable 250 ml glass jars under the “First Press” label. They retail at \$4.60 NZD.

Each varietal juice is well described on the Kiwi Juice Company website, with copy that reads as if the juices were in fact wine. This seems deliberate, elevating the character of the juice to that of a fine wine. Juice drinkers are consequently drinking “up”, with “wine speak” now becoming “juice speak”. Thus, for example, the First Press chardonnay is described as follows:

Premium Gisborne Chardonnay harvested in optimum conditions, hand-picked and lightly bunch pressed. Showing sun-ripened stone-fruit character and delicate floral aromas. Full of summer ripeness, this juice is a satisfying balance of natural sweetness and acidity. (see www.kiwijuice-company.com)

Wine Popsicles

The fourth innovation in this category is a wine-based popsicle, PJ PopsTM, first produced in 2016 by Pierre Jourdan wines at the Haute Cabriere estate in Franschhoek, near Cape Town. JML Consulting developed this product from a blend of wine that aims to create value for non-wine drinkers while at the same time also challenging existing wine drinkers to “try something new”. The product is distributed through a variety of channels at major retail outlets in South Africa, selling in the provinces of Gauteng, KwaZulu-Natal and the Western Cape. The director at JML, Natasha Alomia, said that following a business trip to the UK, she had discovered a Champagne lolly in London’s Fortnum & Mason department store. Returning to South Africa, she

and her business partner, Jon-Marc de Carvalho, had experimented in her kitchen with South Africa's version of Champagne (known as Cap Classique) to find a winning formulation. South Africa's warm climate makes lollies perfect for a hot day. Said Alomia: "We loved the concept, but we wanted to make our own South African version as opposed to importing the range from overseas, as we believe that the wine and Cap Classique industry in South Africa has an incredible reputation". She adds that their range is "slightly less alcoholic than standard table wine".

Stored in freezers at -18°C , the ice suckers carry a one-year storage life and are sold for R25 in the liquor aisles of major retailers. They are vegan-friendly, contain only natural ingredients, and serve as excellent additions to a braai or picnic, or a refreshing treat at the end of a long day. They also work beautifully as an aperitif, a palate cleanser, or even an alternative dessert.

Much like the [yellowtail] example cited in Kim and Mauborgne (2005), these wine popsicles eliminate the wine speak and ageing qualities typical of many wine products, reducing also much of the wine industry's inherent complexity and making the price equivalent to that of a typical ice cream cone (and thus cheaper than a decent glass of wine). At the same time however, above-the-line marketing has raised the product to the standard of other "top-end" desert lollies—with a non-wine positioning that proposes easy consumption, enjoyment and fun. They come in two attractive offerings: either the Cap Classique Pierre Jourdan Brut, or the Pierre Jourdan Tranquille, a still wine made from a blend of Pinot Noir and Chardonnay.

Path 2: Searching Within the Industry for Strategic Clusters

Within an industry such as wine, red ocean strategies calcify where there is an unwavering accent on a tried and tested. Sticking to the orthodox only serves to cement existing patterns of behaviour yielding overtraded situations with increasingly thin margins. Take the approach

to bottle types, for example, with its ongoing convergence around the same format. With little exception, bottles are green with hard or sloping shoulders. Some are heavier than others. Some are lighter. While there appear to be few alternatives, fresh opportunities emerge if we search within the industry for alternatives options.

Earthenware Clay Pots

One of the more noteworthy trends in South Africa is the current move towards earthenware clay pots, or amphora. Famously employed by the ancient Greek and Roman winemakers, such pots have been employed for thousands of years for the fermentation and storage of wine. Georgians claim to have been using amphora for over 8000 years, and employ them to this day. The trend towards clay in South Africa was started in 2005 by Anthony Hamilton Russel, who sourced clay off his Hemel en Aarde property, near the coastal village of Hermanus. With the resultant terracotta pots too porous, Hamilton Russel then sourced stoneware pots from nearby Swellendam. These yielded a better result. “You get the same level of air exchange as you would in a wine barrel, just not the oak flavour or tannin”, said Hamilton Russel (wosa.co.za).

Since then, a number of prominent winemakers have followed suit, working with the Cape Town potter, Andre “Yogi” de Beer. A potter since his student days, De Beer specializes in wheel-thrown creations including massive planters, bathtubs or bespoke terracotta chimney pots. There are few in South Africa that can produce pieces as large as De Beer. Right now his 600-litre amphora containers retail for R40,000 (approximately US\$3000). This compares to the R5500 cost for a 225 l French Oak barrel, which will last up to three or four fills, unlike amphora, which can last indefinitely.

A number of high-profile winemakers are utilizing De Beer’s pots. Most notably, perhaps, is twice winner of Platter’s Winemaker of the Year, Eben Sadie, of Sadie Family Wines. At Sadie’s Malmesbury winery, his stoneware containers are stored in a specially constructed cellar focused especially on the production of his world-famous

Chenin-driven blend, Palladius. According to Sadie, amphora add more depth and structure, and don't let wines go "flabby". "They stay linear, dense and tight", says Sadie. "It's finer stitching" (Howe 2017).

Another advocate of amphora is Duncan Savage from Cape Point Vineyards. "Surely there is more to winemaking than stainless steel and oak", observes Savage, who described his process of clay experimentation with De Beer as "a cool journey". Currently Savage is using his amphora to experiment with a batch of Grenache, which has undergone a three-month maceration on the skins. Avondale's Corné Marais is also enthusiastic about the use of stoneware, stating that "the combination of oxygen and clay certainly gives the wine a unique character. There's a definite elegance and earthy minerality". Marais notes too that amphora were employed long before any other wine containers and is experimenting with numerous red and white varieties including Semillon, Chenin Blanc, Syrah, Mourvèdre and Grenache. "We get great clarity, purity of fruit, lean tannins and natural acidity from slow fermentation on skins in amphora", says Marais (Howe 2017).

While the employment of pots in South Africa is still in its relative infancy, worth noting is how this cost-saving technique is yielding better wines and heightened interest from wine buyers. It is a true blue ocean opportunity that is only just emerging.

Path 3: Searching for Different Buyers

Within many industries, there is a tendency for rival producers to settle on a mutual definition of "the buyer".

This is certainly so within the wine industry where much of the traditional focus has converged on wine buyers who implicitly understand wine and the process of wine purchase. Of course, this is not exclusively the case: witness new or novice wine drinkers, who struggle in the wine selection process because of the bewildering array of seemingly similar wines. For this segment, wine purchase is a daunting process that many distrust.

Querying the orthodox industrial assumptions around wine buyer knowledgeability can lead to the establishment of a blue ocean.

The Wine Club Called “WineFriend”

In New Zealand, one of the most successful wine retail ventures has been the launch of a wine club called “Wine Friend” that aims explicitly at those who find the purchase of wine a stressful exercise. As their website states: “Everyone likes drinking wine, but not everyone enjoys buying it. Whether you leave the supermarket with the same old thing you always get, or panic and take a total punt, the truth is most of us could use some help connecting with wines we will truly love”.

The basis of club sign-up is uncomplicated—with a website that aims to declutter the perceived complexity of wine purchase. First, up, WineFriend asks the prospective member to test his or her taste buds against a quick (60 second) eight-question taste assessment, this in order to gauge the flavour profile best suited to each member. The opening question, for example, asks which coffee is most preferred: with answers varying between: a long black, a flat white, mocha, a couple of sugars, or “I don’t drink coffee”. The second question probes food preference (curry versus steak versus pasta), thereafter following questions relating to desert of choice, favourite sauce or seasoning, preferred non-wine beverage, favourite white and red wine, and level of expertise ranging novice to “seasoned pro”.

By the end of the test, WineFriend informs you that they have your preferences “sussed” and are ready to take your order. Price options per case of six bottles are straightforward, ranging between the basic NZ\$109 (preferred by 60%), to the intermediate NZ\$159 (preferred by 30%), to the connoisseur’s NZ\$259, and customers can tick options between either straight white or red or 50/50. Deliveries occur every two to four weeks. Following first delivery, which is free anywhere in New Zealand, drinkers may express dislikes, these logged on the database, enabling the company to recalibrate wine selections for future deliveries.

Launched in late 2015, WineFriend has proven popular, with subscriptions doubling between April and August 2016, and then once more in the three-month period to November. At that time, Rob Fyfe, the former CEO of Air New Zealand, purchased a 25% stake of WineFriend, along with two other investors, Sarah Wickens and Catherine de Groot. Remarked Fyfe at the time: “We were drawn to the WineFriend business model which ignores established conventions in wine retail and looks at it with a fresh perspective. The result is a new path to market which inserts real innovation to a tired and tradition-entrenched model” (McNicol 2016). With the tagline: “your kind of wine”, WineFriend was shortlisted in the 2016 New Zealand Innovation Awards.

Businesses like WineFriend offer insight into ways in which the tapping into nontraditional buyer groups can translate in blue ocean opportunities.

Path 4: Examining Synchronous Products and Services

Wine is seldom purchased or consumed in a vacuum and, in many instances, ancillary services and products may add or detract from experience itself. In red oceans, wine producers tend to cluster around certain boundary definitions of the buyer experience, and venture no further. Blue ocean opportunities exist however if boundary scopes were widened to consider the potential of complementary products or services made available before, during or even after initial purchase and/or consumption.

Much in line with Virgin’s provision of complementary taxis to and from the airport, wine producers would do well to consider additional offerings to the wine experience.

The Art and Wine Experience

Stellenbosch is one of the South Africa’s most renowned wine areas, with strong competition to attract tourist-visitors. To better differentiate themselves, a number of local producers have added art as a

complement to the wine experience. Some of these farms are worth noting:

1. *The Cavalli Stud and Wine Farm*

“Cavalli” is Italian for horses, and the art on this farm is driven by the owner’s passion for the creatures. A separate “Equus” gallery is home permanent exhibitions as well as several rotating exhibits showcases the work of invited artists.

2. *Tokara*

In the mountains above Stellenbosch lies the Tokara wine estate, owned by finance entrepreneur, GT Ferreira.

With views of both the Atlantic and Indian Oceans, the farm also hosts a collection of sculptures to be seen in the surrounding gardens, as well as a dedicated art gallery in the estate’s entrance hall.

3. *Delaire Graff*

Just adjacent to Tokara is Delaire-Graff wine estate owned by the London-based jeweller, Laurence Graff. The estate has been substantially refurbished and combines outstanding gardens and some substantial sculptures. It includes its own private gallery including the iconic Chinese Girl by Vladimir Tretchikoff (1913–2006).

4. *LaMotte*

In the adjacent district known as Franschoek lies LaMotte. This wine estate is owned by the Rupert family, which control the Swiss-based luxury goods company, Richemont. Showcased on the estate is a substantial collection of one of South Africa’s most famous artists, Jacob Pierneef (1886–1957) who ranks within the top five greatest SA artists, along with William Kentridge (b. 1938). The farm’s association with Pierneef dates back over decade, when it introduced its premium wine range, the Pierneef Collection.

Path 5: Examining the Emotional Versus Functional Distinction in Wine

Along with its gravitational pull towards a given range of products or services, competition within the wine industry usually converges

towards the functional aspects of the product: the excellence of the vineyard and its grapes, the intrinsic quality of the wine, the superiority of the cellaring techniques, and so on. Given a competitive red ocean scenario, the blue ocean alternative is to shift away from the seriousness of these functional attributes towards an emotional appeal driven by *extrinsic* factors, such as the emotional backstory driving the context/ethos of the wine. Due to the “intellectualism” inherent in much of the wine industry, the emotion that can come with wine is seldom invoked. Within South Africa, a reversal of this trend became apparent with the emergence of a wine growing area north of Cape Town, called the Swartland (or Blackland). With temperatures that on average exceed traditional wine areas like Stellenbosch or Paarl by 15 degrees Celsius, historically, this hot dry rural backwater has been better known for its sheep and wheat.

The Swartland Revolution

The first inkling of the Swartland’s wine potential occurred in 1995, when Charles Back, an entrepreneurial Paarl winemaker in search of cheap grapes for his Goats do Roam wine-brand, discovered a top quality Sauvignon Blanc sourced from a Swartland co-operative. “I couldn’t believe that anyone could make Sauvignon Blanc that good in such heat”, recalled Back, who subsequently purchased the farm, replanting the vineyards almost entirely, except for the stand of Sauvignon.

Apart from one or two eighteenth-century farms, at the time, Swartland wine was entirely dominated by volume driven cooperatives. With the introduction of his Spice Route wine project, Charles Back set about reshaping the Swartland. Critical to this endeavour was the availability of cheap Swartland farmland, allowing entrepreneurial wine farmers to enter the industry without having to overcome the steep barriers-to-entry due to expensive agricultural land; typical of proximate areas like Stellenbosch and Constantia. Moving away from the conventional Bordeaux wine varieties employed in South Africa—like Cabernet Sauvignon, Merlot and Cabernet Franc—Back and the farmers that followed planted varieties more typical of a warm

Mediterranean climate: choosing, instead, Rhône-specific grapes like Shiraz, Mourvèdre and Grenache; as well as Barbera, Tannat, Viognier and Souzão.

By 2001, Back's talented winemaker, Eben Sadie, had left Back to go independent, producing wines like *Columella* and *Palladius*, that in more recent years have become stars in the South African firmament. Since then, over 20 other talented winemakers have followed suit. Worth noting here are: AA Badenhorst, Craig Hawkins (Lammershoek), Chris and Andrea Mullineux (Mullineux Family Wines), Callie Louw (Porseleinberg).

While the more serious Swartland wines have done well, the key to success in this area lies in the establishment of a regional brand of wine that, though also different in its varietal composition, is distinctively fun, light hearted, and "alternative". To market the emotional dimension of this project, each year, in the small town of Riebeck-Kasteel, the district holds an event known as the Swartland Revolution: a wine celebration where the produce of the area is showcased. In among the merriment and laughter, seminars are held. Wines participating in the Revolution must adhere to certain criteria including being aged in no more than 25% new oak, and being "naturally" produced with no added tannins, yeast, acidity or reverse osmosis. Importantly, no Chardonnay, Sauvignon Blanc, Merlot or Cabernet Sauvignon is allowed.

By making itself distinctively different and presenting themselves as fun-loving street-smart outsiders, Swartland winemakers are demonstrating that collectively they can challenge the more staid and traditional mores of the South African wine industry (Atkin 2013).

Path 6: Trends in Time

All business models evolve over time because of the inherent trends within the cycle. The rise of alternative energy is an example of this. With the increasing capacity to capture energy from solar energy, for example, traditional combustion engines are now being challenged by battery-driven alternatives, giving rise to a new type of car, popularized by Tesla and most recently, Nissan.

In the wine industry, the ongoing prominence of the internet has and continues to change the way business is done.

The Internet

One such example of this trend is the rise of wine clubs that incorporate online wine tastings. Here the key idea is to serve wine lovers who would ordinarily not be able to attend centralized/urban wine tasting functions—or who would rather prefer to taste wine at home than elsewhere. Addressing this need, companies like *crushwineclub.co.za* post wine-packs to signed up members along with the accompanying tasting notes. Members of *Crushwineclub* pay R500 per month and receive four different wines—the aim being to taste one wine per week. In each week, one of these wines is tasted. Members may then download an online wine tasting video for members to watch at their convenience. Additionally, members are emailed wine tasting notes along with a recipe designed to be paired with the featured wine.

Given sufficient broadband, there is further scope for tasters to meet to chat in a virtual space about particular wines. With the emergence of drone-supplied transport, now popularized by Amazon, the cost of wide-scale delivery is likely to reduce. It is simply a matter of time before the automation of large-scale logistical services create services that parallel with the internet to create virtual/real wine experiences.

Conclusion

Having presented the six different dimensions out of which wine innovation may emerge, it is worth considering how these, in turn, couple with the literature on the experience economy as developed over the past 20 years by Pine and Gilmore (1998, 2011, 2014). Their key observation is that, over time, new business models add value when they convert commodities to goods, or goods to services, or services to experiences. This continuum requires ongoing customization yielding increasingly differentiated offerings at premium prices.

This makes absolute sense in the wine industry, where the trend is to shift from bulk wines to (1) high quality to wines, or (2) wines individually made for or (3) even by the consumer. Each step from commodity to experience requires increasing customization and appreciation of the needs of the customer. In the developing blue ocean strategies such as those outlined above, it is worth thinking through how these offerings may be further customized to yield better returns for both business and customer. This insight is important for the wine industry as it evolves towards creating meaningful customer experiences, especially within tourism. This has important consequences in the South African wine industry, where its wine capital, Cape Town, has been earmarked by Airbnb as one of just 12 cities that may offer not just ordinary accommodation, but experiences as well. While this means that locals may now curate special wine-tourist experiences, it is worth asking just how geared is the local wine industry for this opportunity.

In conclusion, let us consider how the blue ocean examples cited here stack up in a commodity to experience continuum (Fig. 12.1).

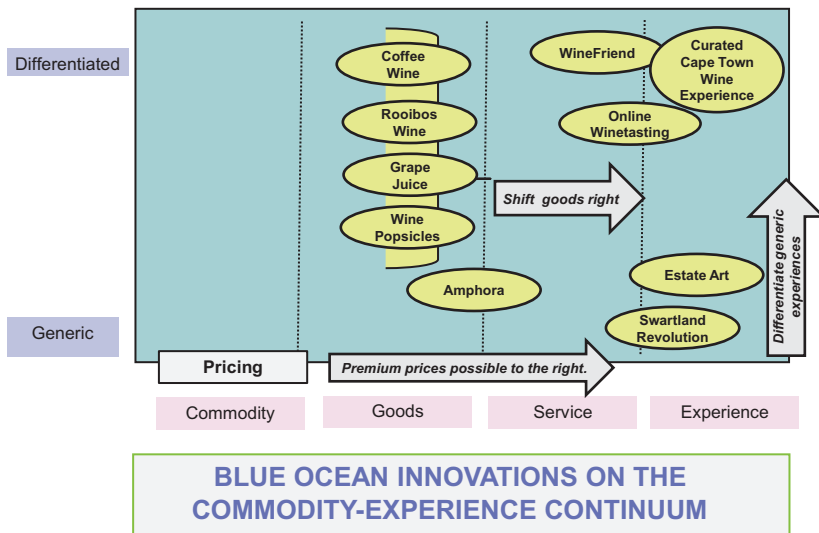


Fig. 12.1 A framework for further enhancing blue ocean strategies

Though the blue ocean innovations introduced here provide opportunities for uncontested profit, surely further potential exists. The blue ocean goods, for example, could be customized to better suit the needs of the customer. The amphora wine containers are a good example here. The potter, Yogi, de Beer, will design his stoneware to the specific requirements of his clients. The element of service is highly valued by the winemakers, and de Beer can command a premium for his product as a consequence.

The search for blue ocean opportunities is ongoing, and the possibility of enquiry along the pathways highlighted in this chapter yield fertile grounds of further enquiry.

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13

The Business of Wine Tourism: Evolution and Challenges

Cristina Santini

Introduction

The business of wine tourism is growing and so does research in this field as well. A recent study (Sánchez et al. 2017) documents the increase of published refereed articles in wine tourism from 1994 to 2014: findings show that during the period 2010–2014, there has been a positive trend in publication numbers with 72 papers contained in WOS (web of science) and 117 articles indexed in Scopus.

Most of the research has focused on wine tourism with the aim of answering the question “who are the wine tourists?”. This research question is driven by the necessity to define a profile of visitors and to understand why people undertake wine tours in a winery or a wine region.

Therefore, winery associations and institutions have to face some strategic challenges when they plan to develop the wine tourism business. Background research has underlined many successful cases of

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wine tourism development; this part of the research has focused on rural development and the expansion of a profitable business. Yet, the links between territory and wine tourism strategy in terms of resource dependency and management is still an unsolved and pivotal matter. This is because strategic planning of a wine business requires a deep reflection upon the availability of the resources and the impact that tourism flows could have on existing resources.

In this vein, this chapter explores how wineries can position their tourism offer by identifying and discussing two major factors that should drive strategic choices in wine business, namely market needs and the territory. To better understand the role of the market, the chapter debates the profile and the needs of the wine tourist by reviewing the related literature and identifying emerging insights. In addition, the impact of wine tourism on a given territory is also discussed. As a result, the paper concludes by proposing an interpretative framework for developing wine tourism strategies that build upon these two factors: market positioning and the role of the territory.

Who Is the Wine Tourist

Although research in the wine business is growing, studies mainly dominate only some part of the globe (Sánchez et al. 2017): 90% of articles have been published by scholars affiliated to Anglo-Saxon countries (especially USA and Australia). For Sánchez et al. (2017)—citing Varchiano and Cadorna (2013)—this is explained by an idiosyncrasy of academic research rather than a lack of interest in wine tourism in other regions. Yet, despite this concentration, research in wine tourism is a global matter. One of the main research topics has always been wine tourism segmentation.

However, in understanding who is the wine tourist, the researchers have to face some challenges. Scholars must manage the controversial issues of the generalization of regional or national findings as well as the development of a unique segmenting model that can be universal in its criteria—dimensions for segmenting wine tourists. As Charters and Ali-Knight (2000) have observed there is not a stereotypical wine tourist.

Therefore, academicians have provided many interpretative models and established categories or segments that vary accordingly to scholars' theoretical approach or to the type of observed variables. Some scholars have adopted an intuitive approach such as the one followed by wineries who define visitors' segments on the basis of what companies observe at cellar doors (Charters and Ali-Knight 2000). Other studies have focused on a set of issues that could include cross-cultural, behavioral and wine-related lifestyles variables (Bruwer et al. 2002). The examples from the literature are abundant and they provide an overview of the numerous research efforts to achieve a robust and comprehensive wine tourist segmentation.

Molina et al. (2015) provided an overview of the most commonly employed models for wine tourists segmentation is presented; according to their findings, all the typologies of segmentation are based on the tourists' demographic or psychographic characteristics. Subjective criteria are difficult to be quantified (Molina et al. 2015) and psychographic variables can have a high variability across segments. Similarly, Bruwer et al. (2002) also found that the wine tourists showing similar demographic characteristics can have considerable differences in attitudes or behaviors. Research also shows that typologies of wine tourists profiles based on their wine knowledge or interest and their motivations in choosing a destination can be particularly helpful for understanding the importance of tourists for wineries. This is because by knowing the level of wine knowledge and involvement of wine tourists (Johnson and Bruwer 2003; Mueller et al. 2008), one can understand whether a visitor is a wine tourist with a deep involvement in wine or whether he/she is a tourist who simply chooses wine tourism as an alternative and different tourism activity during his/her journey. For example, visitors choose a winery because they are interested in its wine, although they might not be familiar with the wine tours. Or perhaps they decide to visit a winery that is located nearby their destination instead of doing something else, e.g., going to a museum. These motivations and reasons for visiting a winery reflect upon a key issue: the border between wine tourists and tourists.

There are three major studies providing useful typologies of wine tourists profiles that can help us better understand what people search

for when they visit a winery. Alebaki and Iakovidou (2011) classified wine tourists into neophytes, wine lovers, occasional visitors, hang-ers-on. Hall (1996) talked about wine lovers, wine interests or curious tourists, and Johnson (1998 in Getz and Brown 2006b) categorized wine tourists into specialist or generalist. Thus, all the provided definitions help firms or those who are interested in wine tourism to define the type and the motivations of their current or potential customers.

Research also gradually recognized the role of the territory in shaping the visitors' motivations. Overall, research shows that the availability of a differentiated and diversified tourism destination can stimulate new interests or motivations in visitors who can be attracted by various wine experiences, e.g., tours or tastings. This chapter adopts the word territory reflecting a broader conceptualization (Correia and Brito 2016) including both the physical assets available in a specific location and the cultural issues that are embedded within a specific area. Correia and Brito (2016) advocated the multifaceted experience that wine tourists pursue when they visit a certain wine area whose territory includes both tangible (landscapes, winescapes, touristic attractions, restaurants, cellars, museum) and intangible components (culture, authenticity, tradition). Other scholars have also used the word territory for describing the wine destination. Brunori and Rossi (2000) observe the development of wine routes and they refer to the territory as a key actor that includes local production, services, and cultural issues. Their study highlighted the value of a wine route in supporting the creation of new markets provided that the wine route is based on a territory that is attractive for tourists due to its services, location, and cultural resources. Therefore, the territory should be one of the critical factors to be considered when planning the strategy of a wine business firm.

Territory and Wine Tourism Strategy

There is no doubt that wine tourism can be a leverage for reinforcing local economies. This is also one of the primary interests of European policymakers, who have seen wine tourism as a tool for local development (Hall and Mitchell 2000); in some countries, wine tourism has

also received a heavy financial and economic support by local institutions (Sharples 2002). While some studies have explored the relationship between wine tourism and the economic expansion of communities or rural areas, another stream of research has focused on the development of wine tourism as a way to boost the wineries' profits. Under these perspectives, some scholars have focused on the development of a wine tourism in areas where this activity is new (see, for instance, Wargenau and Che 1999) or on defining best practices for successful winery management.

As research in the field boomed, studies started identifying and considering the impact of various territory factors on wine tourism strategy development. Getz and Brown (2006b) discussed the role of marketing research and the product life cycle on strategic planning in wine tourism. As wine tourism goes through some development stages, firms must adopt and revise their strategies based on the stage of the life cycle in which their wine tourism offering and destination competes. Some scholars have also advocated the role of brand equity for the development of a cellar door strategy (Lockshin and Spawton 2001), while others have outlined how wineries formulate their strategic choices based on their location and target markets. Because of the latter, wineries must also plan and work toward the development of a profitable tourism offering. For example, in some cases, wineries can find it very hard to succeed in wine tourism, although their wines are excellent and their location is exceptional.

Hojman and Hunter-Jones (2012) better explained the complexity of the problem in developing a wine business strategy. The authors explored the case of the Chilean wine tourism and explained that there are wineries which have experienced a negative contingency either because of the economic downturn or because of an inefficient management that considers wine tourism "as their best hope of survival". The authors (p. 16) reported: "*Unfortunately, even this desperate option is too difficult for some of them, because they are in the wrong region, too far away from Santiago, or away from any positive externalities that neighboring wineries or other tourist attractions generate. In many cases, even the wine tourism solution can only take place if they receive generous subsidies. Unlike in other countries, no winery in Chile can survive by relying only on*

direct, cellar door sales. The tourist numbers are far too small, and the gap in relation to what would be ideally required is just too large. Consumers can buy every good wine from Colchagua for the same price in Santiago". Overall, after summing up all the difficulties that wineries encounter in every part of the globe, Hojman and Hunter-Jones (2012) implicitly highlighted the importance of location as a resource critically influencing and determining strategic choices. Therefore, a wine tourism strategy should be built based on the characteristics of a territory and the size of the market that is going to be served by the company. By focusing on the relationship between territory and the width of the addressed market segment, new questions about the strategic and sustainable planning of wine tourism arise.

Strategic designing should also consider how the business could be sustainable in the long run in terms of environmental, economic, and social goals (Poitras and Getz 2006) and so, careful consideration should also be given to the sustainability of wine tourism activities (e.g., Poitras and Getz 2006; Hall 2000). For example, in the case whereby a winery decides to address its wine tourism offer to a considerable mass of tourists, this type of tourism development can seriously threaten the rurality of a certain area (Poitras and Getz 2006) and it may be hardly supported by local resources if the territory is inadequate to sustain a massive tourism flow. Therefore, the capacity and the nature of the local resources also need to be considered in strategic planning before deciding to target a wide or narrow market segment. Dodd and Beverland (2001) explored how the context can affect wine tourism strategy and by introducing a life cycle approach, they outlined how wineries can be sustained or limited by the local context. Based on their findings, research on the strategic development of the wine business highlights the importance of the wine tourism experience to promote brand loyalty and sales, while practitioners focus on cost reduction, the improvement of cellar door operations, and optimization of cellar door promotion materials. Consequently, wine tourism needs to be a critical component of the planning process of a wine business strategy by considering both the firm's attitude toward wine tourism (Leiper and Carlsen 1998) as well as its evolving stages (Dodd and Beverland 2001).

A Proposed Framework of Wine Tourism Strategies

Based on the previous discussions, the following framework is developed aiming to explain how organizations (e.g., wineries, associations) should shape their wine tourism strategy on the basis of two factors: the territory and the target market. The framework is based on the insights and approaches emerging from Walsham (2006) and Mackenzie and Knipe (2006). The territory includes material and immaterial features that can influence the firms' strategy. There is no doubt that the availability of cultural or geographical attractions can facilitate the development of a successful wine tourism strategy. Wineries that are established in areas with a strong cultural background are significantly blessed with competitive resources when developing their wine tourism strategy. The same is true for wineries that are based in areas where it is easy to build stable relationships with local stakeholders operating within the wine business, such as food- or accommodation-related businesses. In general, the location/territory of those companies can significantly help them to compete with and differentiate from wine tourism competitors (Mitchell and Schreiber 2007).

The impact of territory on the success of wine tourism can also be debated if one considers the economic environment in which firms operate. The case of Niagara wine routes (Telfer 2000, 2001) and New Zealand (Mitchell and Schreiber 2007) show the positive effect that clusters can have on providing a competitive advantage for wine tourism. The literature has extensively explored the positive role of wine and non-wine clusters on wine tourism (Telfer 2001).

The need to establish relationships with other stakeholders is indispensable in wine tourism. The nature of the wine tourism offering itself (Bruwer 2003; Mitchell and Schreiber 2007) requires the symbiosis between the wine and tourism industries. Therefore, wine tourism is more likely to succeed in cases whereby the territory represents a breeding ground for the nurture of network relationships.

The characteristics of the economic environment, as previously outlined, are key issues for the development of a wine tourism businesses.

In some cases, the presence of seasonal activity and workforce is a strategic resource for wine tourism (Hall 1998). The structure of the wine industry itself determines the role and the development of wine tourism in a specific context (Bruwer 2003).

The topic of territory covers many aspects as briefly illustrated. Companies and organizations should ask themselves: What is the role of territory in my wine tourism strategy?

Generally speaking, the importance given to “territory” can vary from high to low. When a winery (or an association of wineries, policy makers) gives a primary role to a territory, this means that there is a strong dependency between the winery and the territory and the wineries heavily rely on territorial resources—material or immaterial—for developing their wine tourism. The linkage with the territory can be based on the presence of a flourishing wine industry or on the presence of recreational, cultural, or natural amenities that attract tourists. In the case of wineries that have developed a tourism business, because they benefit from the nearby art city or landscapes.

This can be the case of wineries that welcome tourists whose primary motive for visiting a winery is not the wine itself: for example, the Tourism British Columbia Bureau published in its website (2009) that “international visitors who travel to wineries have a higher interest than other visitors in cultural attractions (museums, art galleries, wine festivals) particularly those reflecting local customs and heritage”. In this case, it is the territory that has attracted tourists to visit the destination, and then, tourists may decide to visit a winery as an alternative tourist activity.

Alonso et al. (2008) have extensively discussed the case of Canary Island by outlining the importance of wine tourism for creating an alternative tourism attraction for a targeting a selected segment of tourists. The idea of visiting a winery can sound appealing also for tour operators who can promote something different. For example, Walkabout proposes on its website a guided wine tour in the Chiantishire by stating “A unique day trip from Florence, we will eat and drink our way through Chianti”. Similarly, Craftours suggests tourists to take a Chianti Tour and have a wine tasting, that is “fabulous for families or anyone wanting to escape the heat and take a well-deserved

break from the city”. Both examples from online promotion demonstrate that the wineries simply benefit from the tourist flow deriving from the main tourism destination and they expect that tourists would take a wine tasting as a break from their normal tourism activities. When a winery experiences a strong dependency on the territory, it should invest efforts on reinforcing its relationships with local tourism stakeholders. This is because, tourists visit the winery not because they are fans of the wine brand, but because they are attracted by the tourism elements and resources embedded within the territory.

Thus, the key questions a company must face are the following: For how long the competitive advantage that arises from a territory can last? How should I manage the relationships with the other tourism stakeholders?

The above analysis demonstrated that the location and the territory can represent an opportunity not only in terms of benefiting of the geographic proximity to tourists flows but also in terms of enhancing the territorial brand or reputation. Tourists and wine tourists can be attracted by the resonance of a certain area; some scholars have shown the role that country of origin play in the wine tourism destination choice (Orth et al. 2012). Some companies have decided to boost their wine tourism business because they are located in an area famous for its wines; others (e.g., Chile; Kunc 2010) can have a good reputation through its products, but the wine tourism industry has not encountered a booming phase.

The literature has described cases of wineries that are settled in areas that have been touched by scandals with negative repercussions for the reputation of the local wine industry. The Brunello case explored by Cavicchi et al. (2010) and Cavicchi and Santini (2011) illustrates the fraud that has affected the Montalcino wine system in 2008. Montalcino is a small village in the heart of Tuscany that has built its fortune on the Brunello wine (i.e. one of the most famous Italian wines in the world that is sold internationally). As the fame of the wine brand grew, tourists have been attracted to Montalcino. In 2008, some companies were accused of producing Brunello by using different grapes from those allowed by the appellation code. As media coverage grew, the credibility of Montalcino System was threatened and gave way to consequences for the reputation

of the territory, even within the Italian food and wine sector. US wine importers threatened to suspend imports of Brunello. After one year of investigations 17 individuals were accused of fraud and a new president was designated for the consortium of the Brunello di Montalcino wine and some companies had to rethink their marketing strategy. As time passed, the echo of the scandal has vanished, but the Brunello scandal represents a good example for understanding the need to manage critical events that can significantly affect wine and wine destination reputation.

Cavicchi et al. (2010) and Cavicchi and Santini (2011) have further explained the importance of territory and the reputational effect that an area or a product could have on related business. When companies build their competitive strategy on the reputation of a certain area, they must be aware that unexpected events can threaten the achieved competitive advantage. The territory is an external resource that could be affected by events that can't be managed (natural disasters, fraudulent behaviors, or unfair practices, such as problems with the system of stakeholders, etc.) So, a winery should ask itself: Am I able to manage and face the unexpected?

On the other hand, there are also those companies that consider territory as a marginal resource for the development of their wine tourism strategy. Those companies should base their strategy mainly on their internal resources, rather than on local and external ones. This is the case when a deep reflection upon the uniqueness of resources should be carried out.

The target market is the second variable included in the framework for developing wine strategies. Wineries or association can develop their wine tourism offering for a niche or for a mass market of tourists. The definition of the target market should be developed in relation to the wineries' internal and external resources, since the number of people to be reached and served has critical implications on the accessibility of the winery as well as the sustainability and the carrying capacity of the destination and the firm's investments.

Based on these two factors, the framework identifies four main wine tourism strategies that the wineries can choose to develop (Fig. 13.1).

Those wineries who pursue a company brand-based strategy are companies that give a low importance to the territory. Instead, they need to

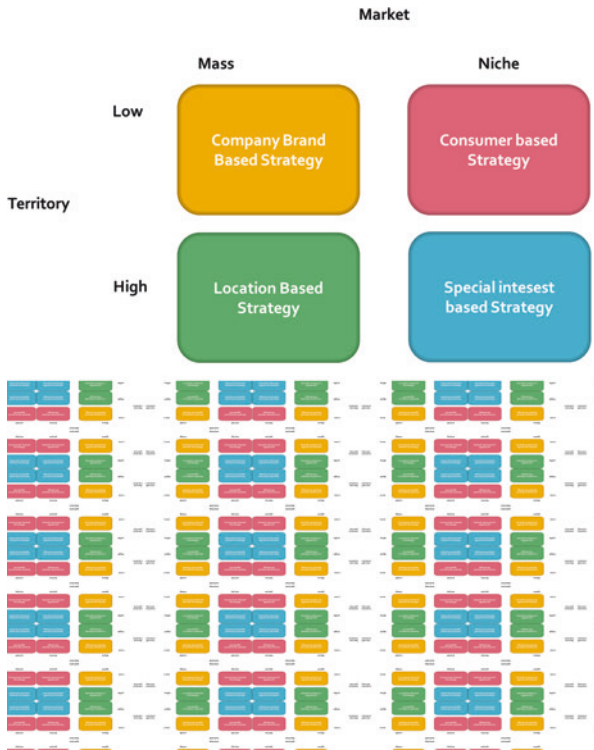


Fig. 13.1 A framework for building wine tourism strategies

invest in strengthening the winery’s reputation and to improve the visitors’ awareness toward their products. They basically develop and target their services to a mass of visitors; by serving an abundance of customers, they reduce the impact of marketing investments. Those wineries must plan their offer so that they can attract as many customers as possible.

Wine companies may also select to invest on developing their regions where wine is a new or emerging business. Due to climate changes big companies and investors are planting vineyards and establishing production facilities in countries that are relatively new to this business or where wine plays a secondary role in the local economic development.

For example, this is the case of Poland mentioned in an article released by *Forbes* (29 December 2017) which also confirms and highlights that the market will register an increase of lesser-known varietals from Hungary, Croatia, Bulgaria, or Georgia. This is a strategy that suits new products and companies that wish to diversify their investments by exploiting their corporate brands and their internal resources for achieving a competitive advantage.

In the scenario whereby wine businesses wish to target a niche market, they need to follow a consumer-based strategy by developing their tourism offering to appeal to a clearly defined market segment. To achieve this, firms need to have a clear understanding of who their current and potential visitors are and why they visit or would like to visit their winery. Subsequently, their wine tourism offering should be designed in order to fulfill the needs of this specific market segment.

For those companies who highly rely on territory, there are two options: a location-based strategy with a wine tourism offering addressing and targeting the mass market; and a special interest based strategy targeting a niche market.

In the case of location-based strategy, wineries prefer to focus on a mass market rather than on a niche. This might happen in those places where there is a high flow of tourists. In this situation, wineries take advantage of location. In the long term, competitive advantage can be threatened by new entrants in the competitive environment or by a depletion of material or immaterial local resources. Any change in the tourist flows can create difficulties to wine tourism. Wineries adopting this strategy benefit from the territory where they are located; this situation could be extremely convenient for those companies running a new business or for those companies that cannot afford high marketing expenses. Nevertheless, as it emerges from the previously analyzed case of Brunellopoli, some companies can experience difficulties when a crisis hits the territory.

Wineries following a special interest-based strategy design their offering in order to attract some specific wine tourists. Wineries shape their tourism offering for a selected target. Visitors' involvement in location is high but wineries seek for tourists with a specific profile. Wineries design their offering for a group of people that are attracted to a place

and like wine, but they also have a special interest (e.g., hikers, bikers, organic wine consumers, or experienced wine consumers). This could be the case of heroic viticulture: Some wineries, especially those who are settled at a high altitude or in isolated places with low accessibility, cannot address their tourism offering to the mass, but they must carefully select the segments they want to serve. Wineries should also market and distribute their specialized tourism offering through specialized channels or agencies.

Conclusions

The development of a wine tourism strategy is an interesting but also a very complex issue requiring the consideration of numerous factors. The chapter developed an interpretive framework for providing a tool that can help the firms' understanding of the critical issues affecting their wine tourism strategic choices. Strategic development should be a dynamic process adapting strategies to the evolving of competitive context. Some companies may possess a simplified perception of the wine tourism strategy development. For example, wineries located in an attractive tourism location or producing a good wine may simply believe that the tourists will automatically come and visit their business. However, this can be a wrong perception of the complexity of the factors influencing the development of wine tourism and competitive wine tourism strategies.

On the contrary, competition in the wine tourism has increased, internationalized, and intensified: New competitors have entered into wine tourism; customer needs have changed and evolved; and new wine tourists have emerged. Wineries must identify and exploit the resources that can provide them a competitive advantage. The proposed framework identifies two major factors that wine firms need to consider when developing their wine tourism strategy and/or when they wish to reflect and evaluate their existing strategy, namely territory and target market. Future studies could aim at investigating the development and implementation of wine tourism strategies at the firm level.

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14

Welcome to My House, Do You Like the Neighborhood? Authenticity Differentiation Within Strategic Groups of Wineries

James A. Downing and Dan Parrish C.S.C.

Introduction

In any mature market, barriers to entry make it difficult and costly for new entrants to create a niche. This is certainly true of commodities, where the primary source of competition is price based and new entrants face substantial startup costs that must be recouped. But it can also be true of markets in which products are more differentiated and competition shifts from price to quality and features. There is an increased interest in competitive strategies for firms in fragmented industries (Xie 2012; Thomason et al. 2013). The US wine industry is a large, highly fragmented industry that the National Association of American Wineries (John Dunham and Associates 2017) claims generated \$84.5 billion in 2017. However, there is a lack of underlying

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theory, conceptual foundations, and understanding of the role of entrepreneurship in the wine industry (Dana et al. 2016).

To better understand the mechanisms at work during niche creation in a crowded market, we build on a growing body of research that examines the perception and creation of value for the purposes of differentiation. Overall, the chapter explores how strategic group members in the wine industry develop collective and individual entrepreneurial strategies for authenticity in a fragmented industry setting, which lacks the conventional bases for sustainable strategies. We understand these strategies through wineries' individual efforts and through the collective efforts of strategic groups to provide sensegiving information to wine consumers that create a wine experience differentiation based on authenticity. The chapter begins with a consideration of the value of creating the perception of authenticity (Beverland 2005; Peterson 2005). We explore organizational sensemaking (Weick 1995) and sensegiving (Gioia and Chittipeddi 1991), particularly the role of identity (Gioia and Thomas 1996; Tajfel 1979; Turner et al. 1979) in creating the perception of authenticity. We then discuss strategic groups—which are meaningful collections of firms, or substructures—with a common purpose of differentiation in the wine industry.

Authenticity

Perceived authenticity plays an important role in the differentiation of products and experiences, especially in craft industries (Beverland 2005; Delmestri and Greenwood 2016; Frake 2016; Kim and Bonn 2016) and tourism (Cohen 1988; Kovacs et al. 2014; Littrell et al. 1993; Quan and Wang 2004; Taylor 2001; Tung and Ritchie 2011; Wang 1999). Authenticity is increasingly understood as a socially constructed phenomenon (Peterson 2005), springing from the interplay between entrepreneurs, their establishments, and the patrons they attract. Ironically, this knowledge has even led to the fabrication of authenticity by some tourism promoters who have “reimagined the historical past of a country, [and] have also tried to reimagine the locus of popular

mythical worlds” (Peterson 2005, p. 1084). So powerful is authenticity as a driver for tourism.

Research shows that “consumers assign higher value ratings to organizations regarded as authentic” (Kovacs et al. 2014, p. 458), and “devalue organizations that behave inauthentically” (Frake 2016, p. 1). Whether it is assigning higher ratings to restaurants that seem more authentic (Kovacs et al. 2014), seeking out crafts that “have a link to the past in the materials, technique, and content that are employed” (Littrell et al. 1993, p. 210), or assigning a “stigma penalty” (Barlow et al. 2016, p. 1) for craft brewers who offer products perceived to be of lower quality, it is clear that authenticity plays an important role in consumer behavior.

Authenticity can be understood as a socially constructed phenomenon (Peterson 2005) that indicates something is true to its assigned classification (type authenticity) or that it “conveys moral meaning about the values and choices embedded in an object” (moral authenticity) (Carroll and Wheaton 2009, p. 261). It exerts a moral authority that influences the way people perceive other people, places, or things (Trilling 1972). In addition to type and moral authenticity, research has explored emergent authenticity, a process in which “new cultural developments may also acquire the patina of authenticity over time” (Cohen 1988, p. 371); craft authenticity, “which involves whether something is made using the appropriate techniques and ingredients” (Carroll and Wheaton 2009, p. 255); and idiosyncratic authenticity which denotes a “commonly recognized (usually historical) quirkiness to the product or place” (Carroll and Wheaton 2009, p. 255).

For entrepreneurs engaged in niche creation in a crowded wine market with significant barriers to entry, moral authenticity, in particular, provides a way in. Consumers motivated by moral authenticity seek to act in ways that illustrate a connection between their own deeply held morals and the values inherent in (or at least espoused by) the products and organizations they support. A person who is deeply committed to reducing her carbon footprint, for instance, might be drawn to consider the purchase of an electric vehicle from a company with a demonstrated dedication to environmental sustainability. The electric vehicle not only aligns with her sustainability values, but even becomes for her a signal

to others of these deeply held morals. Moral authenticity can thus serve as a powerful motivator for consumer behavior.

In the winemaking industry, numerous values might fall under the umbrella of moral authenticity. These would include terroir, which includes the environmental factors of wine production, such as soil and climate; environmental sustainability; craftsmanship; use of time-honored winemaking methods; and so on. Because many vineyards already seek to leverage these sources of moral authenticity, however, it can be difficult to differentiate from other competitor vineyards. For this reason, winemakers tend to carefully craft and manage their vineyards' stories in order "to reinforce their status, command price premiums, and ward off competitors" (Beverland 2005, p. 1003). While sustainability practices and the use of traditional winemaking methods may be more easily replicated, unique, and compelling stories can be formidable tools for differentiation, especially if they reinforce the moral authenticity the vineyard seeks to project.

Sensemaking and Sensegiving

With an understanding of the role of authenticity in wine tourism, we might turn to a consideration of sensemaking. Organizational sensemaking is "the process through which individuals work to understand novel, unexpected, or confusing events" (Maitlis and Christianson 2014, p. 58). In organizations that are constantly changing and evolving, sensemakers extract social cues to construct plausible accounts of what is happening. Weick (2008) claims, "To focus on sensemaking in organizational settings is to portray organizing as the experience of being thrown into an ongoing, unknowable, unpredictable streaming of experience in search of answers to the question, 'What's the story?'" (para. 1).

Sensemaking has been explored in a rich variety of organizational contexts, including the 1949 Mann Gulch wildfire (Weick 1993), the 1984 Bhopal plant disaster (Weick 1988, 2010), and the 1996 climbing catastrophe on Mt. Everest (Kayes 2004). Scholars have also examined sensemaking in noncrisis situations, such as processes of organizational

change in a university (Gioia and Thomas 1996; Gioia et al. 1994) or in an industry (Balogun 2006; Balogun and Johnson 2004, 2005); the use of storytelling by elite business leaders to make sense of their careers and to preserve their personal legacies (Maclean et al. 2012); and the spinning of moral stories by bankers involved in a recent UK financial crisis (Whittle and Mueller 2012). In the context of winery tourism, sensemaking is a helpful framework for understanding how winemakers make sense of the market and its pressures; it is simultaneously a helpful framework for understanding how consumers and other purchasers of wine make sense of a winery's business model and unique narrative.

A related concept to sensemaking is sensegiving, which is “the process of attempting to influence the sensemaking and meaning construction of others” (Gioia and Chittipeddi 1991, p. 442). People engage in sensegiving when they work to guide the thought or meaning-making of others. Such was the case when a university embarked on a journey to rebrand itself as a research institution, a journey that required the deployment of new and powerful paradigms for understanding the university's identity (Gioia and Chittipeddi 1991). Humphreys et al. (2012) found that leaders of jazz music ensembles engage in sensegiving to communicate the jazz culture, especially to new or young musicians. In another musical context, Maitlis and Lawrence (2003) explored sensegiving in British orchestras and found that those who possessed particular expertise or who occupied positions of organizational authority were best situated to engage in sensegiving. Sensegiving is especially useful for examining how wineries and winemakers work to influence the perceived image of their brand among their consumers.

Sensemaking for Authenticity

In his conceptualization of organizational sensemaking, Weick (1995) identifies seven observable properties. He argues that sensemaking is *social*, grounded in *identity* construction, *retrospective*, focused on and by extracted cues, *ongoing*, driven by *plausibility* rather than accuracy, and *enactive* of sensible environments; he represents these attributes with the acronym SIRCOPE (Weick 2001, 2006). Of the seven properties,

the first is identity. After all, “Sensemaking begins with a sensemaker” (Weick 1995, p. 18). Who a person believes herself to be and who others believe her to be influences the way she makes sense of the world.

Sensemaking is deeply influenced by identity—both the identity of the sensemaker and the identity of her organization. Social identity theory (SIT) describes how people create their own identities through processes of self-differentiation and affiliation (Tajfel 1979; Turner et al. 1979). As they continually refine their sense of who they are in different settings, sensemakers’ identities become lenses through which they encounter the world around them. Gioia and Thomas (1996) found that people’s perception of their own identity and their university’s identity impact their sensemaking. These echoes work by Dutton and Dukerich (1991) who studied the Port Authority of New York’s interactions with the homeless. They found that “the Port Authority’s identity, or how organization members saw it, played a key role in constraining issue interpretations, emotions, and actions” (p. 542).

The identity a leader imagines for himself can substantially shape thinking and action, even to tragic ends, such as in the 1996 climbing disaster on Mt. Everest. Early on the morning of May 10, various climbing teams began their final ascent to the summit of Everest. By the evening of May 11, however, eight of them had died. According to Kayes (2004), among the various reasons for the disaster was a breakdown in leadership. He describes the American guide Scott Fischer exhibiting the “bravado of the rugged individualist” (p. 1277), while other guides were similarly blinded by “the temptation of goal achievement [that] overtakes the leader’s ability to consider alternative courses of action” (p. 1281).

The expedition leaders were not necessarily narcissistic, pursuing success simply to prove their mettle as guides. They were, instead, driven by the audacious goal of reaching the summit, as well as the significant expense—in time and capital—that the climbers had invested in the trip. These factors combined to give the guides an identity characterized by bravado, risk-taking, and an unwillingness to share leadership with others in the group. The result was a series of bad decisions by leaders

that resulted in eight deaths and numerous complications—including hypothermia and amputations—for others in the climbing groups.

Wrzesniewski et al. (2003) explored a similar concept to identity, self-meaning, which they describe as, “the self-understanding that employees acquire about themselves when at work” (p. 102). Self-meaning “strikes at the heart of one’s identity and worth as a human being ... as the information conveyed about job and role ultimately has an impact upon the self” (p. 112). In other words, employees form a sense of identity, or self-meaning, by paying attention to the social cues in their workplace; this identity then plays a role in how the person visualizes him or herself in the workplace. The authors name this the “looking glass self” (p. 105), a sense of personal identity gained by reading the cues others reflect back to them.

There is also evidence that identity can be a lever for sensegiving. Porac et al. (1989) explored how identity operates in sensegiving and sensemaking in their study of the Scottish wool industry. They examined the ways that mental models held by leaders have an effect on the competitive landscape of the industry. Mental models “provide both an interpretation of the environment and a prescription as to how that environment should be structured” (Denzau and North 1994, p. 4). In the absence of reliable market research, leaders in the Scottish wool industry engaged in a process of identity construction by building a set of beliefs about themselves and their target markets and primary competitors. As they have competed with others over time, the relatively small contingent of Scottish firms has self-identified as the highest quality artisans who serve only the very top of the market, producing what one manager described as “high quality fully-fashioned classic knitwear” (p. 408).

There was little empirical data to support this chosen identity—managers instead relied on shared beliefs about the market and about the competitiveness of Scottish firms vis-à-vis other rivals around the world. As the Scottish managers accepted and perpetuated their self-identity as makers of the highest quality knitwear, they engaged in a cycle of enactment that strengthened this identity and simultaneously



Fig. 14.1 Enactment processes in the transactional network of the Scottish wool industry (Adapted from Porac et al. [1989], p. 409)

affected external stakeholders' perceptions of the same. Figure 14.1 presents an illustration of this process; it also highlights the reciprocal effect of the market cues (sensemaking) that reinforce the self-identity of the Scottish firms.

We might expect a similar model to operate for wineries in their pursuit of authentic and unique identities. Even if there is nothing particularly authentic (especially regarding craftsmanship or classic winemaking methods) or unique about the wineries, we may witness attempts to engage in sensegiving surrounding a winery's distinctive characteristics or narrative. Similar to the Scottish wool industry, winemakers and their marketing teams might engage in sensegiving to project a sense of authenticity, which would, in turn, bolster wineries' ability to differentiate in crowded markets. A winery, for instance, might leverage the history of the land on which the winery exists (terroir) by creating a compelling story to be retold to patrons. By connecting with a significant past—even if the story of that past is embellished in some of the details or scope—wineries' sensegiving may result in an increased perception of authenticity for customers and guests. Wineries also have recourse to regional traditions and legacies in their sensegiving; simply including the name “Napa” or “Sonoma” in a winery's marketing materials affiliates the winery with the perceived high quality of the region. If wineries are consistent and persistent in their sensegiving practices (marketing, labeling, etc.), then they may expect to see an

increased perception of authenticity on the part of those who are making sense of those messages.

Strategic Groups

The wine industry in the United States, as reported by the Wine Institute (Stonebridge Report 2011), is a fragmented market with close to 11,500 wineries and with over 95% of those wineries producing less than 12,000 cases of wine each year. Small wineries need to develop strategies for niche construction in fragmented markets because the structure of the industry is typically characterized by low entry barriers, low exit barriers, and low sunk costs. The uniqueness of the wine industry in the United States is due to a large amount of entrepreneurial behavior in an established, mature, agricultural sector that has high levels of sunk costs, yet has many industry players seeking to differentiate. The US wine industry provides a unique observation of entrepreneurial context since it has experienced close to 400% growth in the last 15 years (Stonebridge Report 2011).

When competing in crowded markets, research has observed firms forming strategic groups (Downing and Shanley 2017) as a strategy to gain benefits and then work to protect those benefits (Downing and Ma 2017). The core content of this strategy includes a diagnosis of the situation at hand, the creation or identification of a guiding policy for dealing with the critical difficulties, and a set of coherent actions (Rumelt 2011). In the wine industry, for example, superior leadership and strategy execution are said to be the highest predictors of sustainable growth (Remaud and Couderc 2006; Swaminathan 1995; Taplin 2006). In nascent, knowledge-intensive fields firms engage in entrepreneurial sensemaking to explore knowledge partnerships (Johnson and Bock 2017), similar to strategic group behavior in other industries. Entrepreneurial sensemaking can be understood as firms' responses to uncertainty as they work to convert "novel or speculative opportunities into viable commercial businesses" (Johnson and Bock 2017, p. 33). In the mature and established wine industry, wineries engage in entrepreneurial sensemaking to craft

differentiation strategies and engage in strategic group behavior linking themselves by common investments and tacit relationships (Peteraf and Shanley 1997) to obtain competitive advantages.

The investments wineries make in defining their collective strategies to limit mimicking by others is what Caves and Porter (1977) call mobility barriers. When the investments made by group members are observable costs, such as research and development or patents, then they are easily quantifiable. However, there are many mobility barriers which are not easily identified and measured (Shanley and Peteraf 2004). For example, an unobservable cost in the form of an intangible asset is a brand or reputation (Peteraf and Shanley 1997). Even when these unobservable barriers can be estimated, it is difficult to link them to performance. Mobility barriers by product or by geographic region are often the result of collusive efforts from members in a strategic group. The profitability for group members depends on the industry and the firm's characteristics. If industry rivalry is based on pricing dimensions of skill, preferences, information flow, or relative power among firms, then the group investment for mobility barriers will be along one or more of these strategic differences. In the wine industry, we observe strategic group investments by grape varietal (or product) and by geographic region, with the rivalry dimensions of storytelling and sensemaking.

Wineries will make strategic group investments to benefit from mobility barriers. These benefits that differ among firms, along with the difficulties of linking unobservable value added to performance, highlight the complexities of the wine industry and stress the importance of industry context (Mascarenhas 1989). Wineries are operating in a fragmented industry, so they must compete by "muddling through" (Lindblom 1959) the competitive environment. There are limited time and money for decision-making, so the strategic approaches are to develop incremental steps to find acceptable solutions (Quinn 1980; Allison 1971), not just optimal solutions. Strategic groups allow wineries to develop differentiation solutions acceptable for the group but allow for differentiation within the group. Therefore, by forming strategic groups wineries can get to an acceptable solution by "muddling with a purpose" (Wrapp 1967) with a collective differentiation strategy and with an individual differentiation strategy.

Strategic Groups for Authenticity

Since strategic groups form in fragmented industries for competitive advantage benefits and sensemaking is used for differentiation then there must be specific strategies that can be identified when observing wineries. Wineries will differentiate by their product varietals (Tempranillo, Cabernet, Zinfandel, etc.), winemaking processes and characteristics (family owned, fifth generation, etc.) while also differentiating on their geographic location (Russian River, Willamette Valley, etc.). As wineries engage in sensegiving, there are winery specific and region-specific sensegiving activities. The two-by-two matrix depicted in Fig. 14.2 identifies four different differentiation strategies by the firms in strategic groups using sensegiving. Differentiating in this manner allows consumers to identify different regions for specific characteristics and to also allow consumers to identify different wineries operating in a particular region.

	<i>Sensegiving</i>	
	<i>Winery</i>	<i>Region</i>
<i>Between</i>	Tourism Differentiation	Appellation Differentiation
<i>Within</i>	Storytelling Differentiation	Terroir Differentiation

Fig. 14.2 Differentiation with sensegiving in strategic groups

Strategic groups defined by geographical area will differentiate through their sensegiving on two discrete levels: by winery and by region. As regions seek to create their own identity that differs from others they will engage in *tourism differentiation*. For example, the central coast of California has been identifying itself as a destination for vacationers, highlighting the moderate and pastoral climate, proximity to the Pacific, and presence of numerous wineries. The central coast will also provide wine specific information for an *appellation differentiation* with a description from the Wine Institute of: “the Central Coast encompasses approximately 6.8 million acres, of which 90,300 acres are planted to wine grapes. The region produces almost 15 percent of the state’s total wine grape production and is home to about 360 wineries” (“The appellations of California wine,” 2017). The sensegiving between strategic groups in the wine industry projects either a desirable destination (tourism differentiation) to visit or a desirable region for production of wine (appellation differentiation). The tourism or appellation differentiation approach serves the development of perceived authenticity for the geographic region.

Wineries that are members of a strategic geographic group also need to differentiate themselves from other wineries in their region. The sensegiving approach to differentiation within strategic groups is accomplished through *storytelling differentiation* and *terroir differentiation*. Wineries engage in storytelling to attract consumers to purchase their wine and to visit their tasting rooms. The elements of the storytelling include the history of the owners and the winery and seek to highlight any unique or compelling aspects that might captivate the imaginations of potential consumers. This develops a perception of authenticity by the consumer when a connection is developed and the consumer has a shared ownership to the story or people. Another approach to differentiation within strategic groups is *terroir differentiation*. Sensegiving for terroir differentiation focuses on the terroir (soil, climate, and weather) that affects the production of wine. For example, in Sonoma, California there are different terroir effects if a winery is close to the Pacific coast, in the valley, or in the mountain foothills. The storytelling and terroir approaches develop the authenticity of the wineries and their wines, which serves their efforts of differentiation for niche construction.

Table 14.1 Examples of differentiation for niche construction

Authenticity approach	Example
Tourism differentiation	Francis Ford Coppola Winery in Sonoma, California is a destination winery that displays the film memorabilia of the famous director. There is a restaurant and a large pool with cabanas and lounge chairs for daily rental
Storytelling differentiation	Brotherhood Winery in Washingtonville, New York claims the oldest and biggest underground cellars in America built in 1839. The winery hosts events including tours highlighting the history of the facility, including its operation during prohibition making sacramental wine
Appellation differentiation	The northern California wine industry hosts the adjacent appellations of Napa and Sonoma Valleys. The appellations differ, where Sonoma Valley is rustic and inviting while Napa Valley is sophisticated and business-like. The smaller sub-appellation regions differentiate themselves within their greater appellation as with Sonoma's Alexander Valley Winegrowers organization promoting the region
Terroir differentiation	The 130-mile-long appellation of the Okanagan Valley in Canada, British Columbia has a diversity of terroir differentiating sub-regions: from the cooler climes of Kelowna producing Pinot Noir, Riesling and Chardonnay to the warmer areas of Osoyoos in the south known for the Bordeaux varieties of merlot and cabernet

Table 14.1 provides examples of differentiation approaches to develop perceived authenticity in the wine industry.

Conclusion

The authenticity literature has observed that an organization's perceived authenticity affects the evaluation of the intended audience (Frake 2016). We discuss how sensegiving is a foundational element to the differentiation strategy approach of wineries to create authenticity. The sensemaking of wine consumers is developed from the reading of the sensegiving efforts of wineries. For example, NakedWines.com uses the internet and crowdsourcing to reach new consumers looking to support new winemakers. The example of Frog's Leap Winery's

early commitment to sustainability in the viticulture and winemaking practices identifies with some customers. We also discuss how sensegiving efforts are provided to wine consumers using strategic groups. The collective approach to creating authenticity with sensegiving allows regions to differentiate from other regions creating their own sense of authenticity.

Wineries are unique in the fragmented yet mature agricultural industry. Wineries work to obtain a competitive advantage by identifying benefits from membership in strategic groups. A key benefit from this membership is differentiation from other wineries in other strategic groups. This differentiation takes the form of tourism and appellation categorization. A challenge from membership in a strategic group is to differentiate themselves from other members. This local differentiation within the group is accomplished with storytelling and terroir descriptions.

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15

The Synergy of Wine and Culture: The Case of Ariousios Wine, Greece

Marianna Sigala

Introduction

Designing and providing experiences is no longer an optional way to gain differentiation and provide value added. Instead, experiences are nowadays a mandatory element of any tourism offering. Wine tourism is not an exception from such trends. It is well established that what attracts tourists and wine lovers to wineries and wine destinations is not just good quality of wine for wine tasting and purchasing (Kim and Bonn 2015; Quadri-Felitti and Fiore 2012), which is nowadays taken for granted. Instead, research has shown that wine tourists' satisfaction and positive future intentions are generated when wine experiences possess the following characteristics: experientially distinctive and extraordinary activities (Thanh and Kirova 2018); memorable and authentic wine experiences (Dowling and Getz 2006, cited in Carlsen and Charters 2006); and interactive customer engaging activities that trigger not only behavioural and sensorial customer engagement, but

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they enable customers to re-think of themselves, their identities and their connections with the place, as well as rediscover and develop themselves (Joy et al. 2018). Indeed, it is the wine experiences that can nurture and instill transformational learning and self-development through high level cognitive and spiritual engagement, which in turn can generate high levels of customer loyalty, bonds and attachment to the winery and wine destinations.

There are numerous studies (e.g. Quadri-Felitti and Fiore 2012; Thanh and Kirova 2018) investigating a great variety of wine experiences and categorizing them based on the 4Es model, i.e. aEsthetic, Escapist, Educational and Entertainment. However, the literature has failed to examine so far how to augment and enrich wine experiences in order to make them memorable and meaningful experiences that can in turn contribute to the self-development and transformation of wine tourists. This chapters aims to address this gap by showing how by combining culture and wine, one can create transformative wine experiences that can involve many other senses than just 'gaze'. To achieve that, a multi-disciplinary approach is adopted by reviewing and linking research in the fields of: agri-food, social innovation; cultural studies; wine tourism; and story-telling and marketing. The inter-sections and commonalities in these fields of research advocate that culture and story-telling can be used as a way to augment and differentiate service offerings as well as frame and present them in a way that enables the consumers to re-think, find a meaning and purpose in life by re-connecting themselves with the system and place.

The applicability and the implications of combining wine and culture are demonstrated by analyzing the case study of Ariousios Wine, a winery in Chios, Greece, that has built its business model, concept and experiential offering by reviving an old Greek grape varietal. Greece represents a country with a rich culture and long wine and viticulture history. The case study shows how this winery has blurred and use the Greek culture and heritage in order to develop: (1) a wine story for presenting and framing its business concept and for positioning its business with a compelling differentiation competitive strategy and (2) transformational wine experiences that embody the natural, built, human and cultural heritage of its wine region and enable the wine tourists to experience the (wine) place/scape and traditions, interact with and learn

from the history and the life of local communities, re-think of their values, systems and roots, and transform themselves, and ultimately, convert themselves from wine drinkers to ambassadors and lovers of the Greek (wine) culture and heritage.

Overall, by reviewing a multi-disciplinary literature and analyzing a case study, the chapter explains and demonstrates the potential and the power of wine tourism to generate a sustainable developmental for both wineries and wine destinations by linking and creating synergies amongst three inter-related sectors: wine, tourism and cultural industries.

Innovating Wine Tourism Experiences: A Multi-disciplinary Approach

Research in the agri-food field (Moser et al. 2011; Wirth et al. 2011; Sogn-Grundvåg et al. 2014; Viegas et al. 2014) increasingly advocates the additional opportunities to add value to wine products and increase their competitiveness by offering wine products that do not only provide insights into the different flavour attributes of the wines but that they also convey attributes reflecting the quality and sustainability of their production as well as authentic cultural attributes related to the grape varieties and the wine terroir more generally. Indeed, studies (e.g. Sogn-Grundvåg et al. 2014) show that consumer wine purchase behavior and preferences are determined by three product attributes namely, physical, credence and cultural. Physical attributes include factors such as taste and texture. Credence attributes relates to factors such as animal welfare and environmental stewardship. Cultural attributes include factors such as indigenous authenticity, long-history of wine making tradition, a passionate family-run enterprise. Consequently, the literature highlights the need of wine/food producers to engage in transformational innovation by including and combining all three attributes into their products in order to enhance the value and appeal of their products and extract a higher price and preference from consumers. Transformative innovation in food/wine is defined (Hall et al. 2016) as

products that combine physical, credence and cultural attributes that are highly valued by consumers in global markets and that can drive radical innovation by advancing the economic, social and environmental frontiers of the agricultural sector.

In a similar vein, research in the management field advocates that innovation is not a merely technological issue but a socio-technical challenge that should consider the wider socio-cultural system and values in which innovation takes place, is adopted and evolved. To that end, researchers highlight the need to engage in social innovation which happens when a firm not only develops a new technical offering but it also tells a story about it and/or frames its business and offerings in new (socio-cultural) values' paradigm (van der Have and Rubalcaba 2016). For example, Airbnb currently frames its offering and business models based on the following system value (from 'you are what you own' to 'you are what you share'). To that end, social innovation moves the attention from the output (technical/physical content of innovation) to the sense-making and social processes of constructing values and meanings. To implement social innovation wine (tourism) companies increasingly adopt story-telling techniques and use signs and language in order to present and frame their wine offerings and tourism experiences with symbolic meaning and value. For example, wine firms use and tell stories that: link specific wines and wine terroirs/places with the family wine tradition and history; frame and present a wine based on a traditional wine making technique; and that link wine tourism experiences (e.g. grape stepping and picking activities, wine festivals) with local cultural heritage and rituals. In doing this, wine firms augment their technical/physical offerings with credence and cultural attributes that not only effect the consumers' wine (experience) selection and evaluation processes, but they also influence the people's sense-making processes by enabling them to actively participate or consume a meaningful wine tourism experience.

Studies in wine research and wine tourism increasingly recognize and provide evidence of the separate impact of each individual attribute (physical, credence and cultural) on consumer choice, purchase behavior and preferences. For example: Francis and Williamson (2015) provided a review of literature showing how functional wine features and

sensory elements impact wine consumer choice and behavior. Verlegh and Steenkamp (1999) reviewed a wide literature and showed how country-of-origin is a cue for product quality in food, but they also found that the impact is smaller if other quality indicators are available, including physical, credence attributes and cultural attributes. Famularo et al. (2010) showed how country-of-origin influence wine selection and drives wine demand to the wine destination. Wine studies (Pomarici and Vecchio 2014; Delmas and Grant 2014) and wine tourism research (Poitras and Donald 2006; Gázquez-Abad et al. 2015) show how the inclusion of credence attributes related to environmental stewardship and sustainable production addressing climate change and constraints of natural terroir resources influence wine (tourism) preferences and purchase behaviour.

However, Sigala and Dimopoulou (2017) recently found that wine preference and country-of-origin are not the only factors driving tourism demand to wine destinations (as found by Brown and Getz 2005), but on the contrary winescape, touristic elements and authentic tourism experiences are equally important to increase motivations and intentions to visit a wine region. This is not surprising, as wine tourists are not solely driven by the quality of the wine and so, the quality of the wine terroir that can produce high quality physical attributes of the wine. Instead, research has increasingly recognized the importance of winescape (i.e. the natural, cultural/heritage, human and environmental resources of the wine terroir) in attracting and determining wine tourism satisfaction by allowing tourists to visit, experience, immerse themselves and learn about and from the history and the culture of the wineries' landscape. As, Charters (2006, p. 214) pointed out wine tourists seek an experience that "*is a complex interaction of natural setting, wine, food, cultural, and historical inputs and above all, the people who service them*". A series of studies have also demonstrated the impact of winescape to develop a strong brand and image for the wine region and the wine destination, which in turn can drive wine tourism demand (Bruwer and Johnson 2010; Bruwer and Lesschaeve 2012; Bruwer et al. 2016). Other studies (Kim and Bonn 2016; Cubillas et al. 2017) have also recognized the role of winescape for creating an authentic wine (tourism) offering (e.g. local food/wine products, local wine rituals and

traditions, local wine related stories) and influencing consumer choice and behavior. Thus, wine firms should not only exploit the technical characteristics of the wine terroir, but also the natural, human, cultural/heritage and physical elements of the winescapes/touristic terroirs by embodying all of them within wine offerings so that they can provide memorable and meaningful wine tourism experiences.

However, although research has recognized and studied the individual impact of these three attributes on wine (tourists) behavior, preferences and decision-making processes, there is no research investigating the combined effect of these three attributes. Research has also failed to explain how wine (tourism) firms should combine and embody all these three elements for innovating their offerings and designing compelling wine tourism experiences. These gaps are very important, as research also shows that wine tourists: (1) appreciate the multi-dimensional aspects of wine (tourism) offerings (Gustafson et al. 2016; Thanh and Kirova 2018) and (2) increasingly seek transformative wine tourism experiences that will enable them to develop a sense of themselves and meaning/purpose in life by engaging themselves spiritually and cognitively. To address these gaps, the following section analyses the case of Ariousios, a winery in Chios, Greece, which engaged in social or transformational innovation by developing its business strategy, concept and offering around the revival of an ancient Greek grape varietal. The case of Ariousios shows how the firm combines the three elements in order to augment its wine offering and wine tourism by providing transformational and meaningful experiences that promote its winery as a worthwhile and attractive place to visit but also learn.

Ariousios: Synergizing Wine with Culture for Augmenting Wine (Tourism) Experiences

The Context of Ariousios

Greece is a country with a winemaking tradition dating since the early ancient times. The Greek vineyards are characterized by a great diversity

of soils ranging from mountainous, hilly, continental, coastal and volcanic regions. Every viticulture zone has its own microclimate, while the viticultural and winemaking techniques developed in every region also represent a combination of tradition, knowledge, experience and personal intervention of each winemaker (Sigala and Dimopoulou 2017). All these features compose the Greek terroir that make it quite unique and different from several other (competing) wine regions. Hence, in relation to its wine (tourism) competitors, Greece possesses two distinctive characteristics that, if appropriately valorized, can provide to the wine region and its companies a unique competitive advantage: (1) a rich and long oenological wine making tradition that is linked to the Greek history and even mythology with numerous stories, rituals and fables; and (2) a wine terroir that does not only grow and features distinctive, high quality and indigenous grape varieties (e.g. Malagouzia, Assyrtiko, Athyri, Xynomavro), but it also represents a culturally and geologically rich, attractive and diversified winescape/touristic terroir.

Ariousios represents a wine venture of a micro-entrepreneur, who used the cultural heritage of wine making of the island of Chios in order to re-develop the wine production industry and the offerings of Chios as well as to position and make Chios island as an attractive and interesting wine tourism destination. Ariousios is an indigenous grape variety from Chios, whose cultivation has disappeared during the last century despite the its importance and recognition as a high quality wine during the Hellenistic, Roman and byzantine eras. The revival of Ariousios and its viticulture based on the rich cultural heritage and history of wine making and trade in Chios provides an illustrative case of the synergies that can be built between wine and culture for augmenting wine offerings, winescapes and wine tourism experiences as well as for converting and positioning a wine region as an attractive destination that enables the tourists to learn and embed themselves within the history and local culture of the place.

The Ariousios Story Combining Culture with Wine to Augment the Wine Tourism Offering

The story of Ariousios is developed into a book published by the wine company and available online (<http://www.ariousios.gr/images/ARIOUSIOS-OINOS-TO-KRASI-TIS-XIOY.pdf>) as well as into a video played on TV channels and also distributed online (<https://vimeo.com/155959688> and <http://www.themonitor.gr/ariousios-oinos/>).

Ariousios has developed a story, because it is not simply a set of facts, but it communicates and incorporates facts within the context of a narrative (Table 15.1). The narrative explains numerous facts including: the history and evolution of wine making in Chios; the history of the place cultivating the wine; the mystery of the current location of the place producing Ariousios wine (the land of Ariousia); the relation of the wine with the economic development of the island; the health and medical features of the wine; the connections of the wine with socio-cultural events like Roman symposia and Byzantine emperors; and the story explaining the vision, efforts and the passion of the micro-entrepreneur to revise the Ariousios wine in Chios. The narrative uses metaphors and connections with mythical people, gods and places to establish the quality, the precious value, international recognition and importance of the Ariousios wine (e.g. “*Wine of Homer*” or “*Homeric nectar*” or “*Homer’s Vine*”, the son of the god of Wine). Historical documents, citations, names and symbols help establish an authenticity and persuasiveness to the story. Ariousios admits that it is difficult to claim and/or try to establish objective authenticity (i.e. authenticity of the taste and the quality of the current wine with original wine produced in the past, since we do not know how the original wine tasted like). However, Ariousios aims to establish authenticity through constructive or symbolic authenticity and existential authenticity (Wang 1999). Constructive or symbolic authenticity is created through: the explanations, interpretations of the wine related stories told by staff and written in the book; the wine museum of Ariousios wine exhibiting items related to the wine (e.g. pots for storing and transporting wine, historical documents, paintings and other visual artifacts related to Ariousios

Table 15.1 Ariousios wine: a long story short

"In ancient times, the island of Chios was so famous for its wine that the Greek god of wine, Dionysus, gave his personal blessing to the island and its storied nectar"

The table describes the islanders were taught the art of vine cultivation by Oenopion (the wine god's son) The special microclimate of the Mount Pelinneeon (west of Chios island) is optimum for winemaking and is referred to as the land of Ariousia, i.e. one of the most famous wines in Greek history

"... In the Aegean and beyond, the name Ariousios rang in the ears of wine lovers just as Bordeaux has rung in the ears of connoisseurs for the last 150 years"

Ariousia wines became famous all over ancient Greece and beyond

"... The Chian ships transported it throughout the Mediterranean and it was served at the most exclusive and luxurious symposiums (ancient drinking parties) in the ancient Greek and Roman world"

Ariousios wine was also associated with Homer, the greatest poet of all ages. Ariousios wine was also called "the nectar of the gods" and people believed that Ariousios wine have contributed to the enhancement of Homer's intelligence. Homer had tasted Ariousios wine and called it "**afrizonta aithopa oino**" (which means: *foaming black wine*)

"... A circle of intellectuals would have cultivated the theory of the existence of the "Wine of Homer" or "Homeric nectar" or "Homer's Vine"

Overall, *"... the wine's fame lived for more than 1500 years into the rise and fall of the Byzantines"*

Nowadays, "Ariousios" is also called "wine of Kourouni," a village in Chios that has kept the ancient Greek tradition of wine making

Source Adopted from <http://www.ariousios.gr/index.php/en/o-ariousios-oinos>

wine). Existential authenticity is supported through the wine related activities and experiences in which the tourists are engaged with while visiting the cellar door, the wine museum and the winescape. The story also uses characters, existing and historical heroes (i.e. the entrepreneurs, historians, gods, Homer etc.) in order to elicit emotions, connections and affinity to the characters, which in turn can create a positive aura and attitude associated with the wine brand.

The story combines and blends all the three attributes (physical, credence and cultural) for augmenting the wine offering and the wine experiences of Ariousios wine. Physical attributes are established by stories talking about the wine terroir, its minerals and soil all responsible for the specific and characteristic quality of the wine. Metaphors and connections of Ariousios wine with various historical and mythical elements are used for establishing the high technical quality of the wine: e.g. Ariousios used in Roman symposium replacing high quality Italian wines, by Byzantine emperors, by traders as a currency. The credence attributes of the wine are established by discussing and highlighting: the microclimate of the wine region that enables wineries to produce without chemicals; the medical capabilities of the wine; its connection with the cognitive abilities of Homer; the revival of Ariousios as a way to promote sustainable economic development in a rural location of Chios that has been abandoned by its local population. The cultural attributes of Ariousios are based on numerous elements including: the history of the wine; the oenological tradition of Chios; the myths, fables and stories related to Ariousios; the connection of Ariousios with socio-cultural events; the tradition and family roots of the entrepreneurs reviving Ariousios.

Story-Telling in Developing and Communicating Wine Tourism Experiences

Ariousios (<http://www.ariousios.gr>) has based its business concept, offering and strategy around the fables and the historical documents providing evidence of the wine production, trade and consumption of Ariousios wine. Story telling has been used for communicating,

presenting and positioning the Ariousios wine as a wine with a long history and tradition related to the socio-economic development of the island of Chios.

Story telling is not a new technique. The literature has well established and advocated the use of story telling for creating persuasive, attractive and memorable advertisements that can be very effective in changing consumers' attitudes, images and behaviors towards products (Woodside et al. 2008; Mossberg 2008). Stories are also used for building a firm's brand identity and culture, as well as for communicating a signature story that can guide and direct employees towards the strategic vision and mission of a firm (Aaker and Aaker 2016). The use of storytelling for promoting and marketing tourism experiences and destinations as well as for creating a positive and memorable tourism brand image is also well documented in the tourism literature (e.g. Tussyadiah et al. 2011).

The power and effectiveness of stories to communicate information, help in building brand image and identity and persuade and direct a positive behavior towards the brand are based on the fact that stories (Aaker and Aaker 2016; Woodside 2010):

- appeal to people's senses;
- elicit emotions;
- better explain facts and information by organizing information and/or linking with previous knowledge in order to be remembered rather than simply providing a list of facts;
- nurture social communication (online and offline word of mouth) if the stories are thought provoking, novel, provocative, interesting, informative, newsworthy, or entertaining;
- enable people to 'transport' themselves from existing reality into the story or narrative.

The role and impact of emotions and narrative transportation in the context of marketing are well debated in the literature. A "narrative" is the actual consumption of a story, while "transportation" is an engagement experience whereby all sensory capacities are focused on the story events (Green and Brock 2000). Narrative transportation occurs when

the narratives of a story create experiences that absorb the readers into it and ‘transport’ them into an imaginary world wherein they are left changed after becoming part of the story (Escalas 2004). Research (Green and Brock 2000; Mossberg 2008; Tussyadiah et al. 2011; Woodside et al. 2008) shows that narrative transportation is an essential part of the persuasion process of advertising/marketing that is based on building emotional linkages between the consumer and the product. Research also shows that emotions in advertising can increase attention to the advertisement, create a positive attitude towards the brand and purchase intentions (e.g. Escalas 2004). Stories frequently use empathetic characters and visual imagery to foster narrative transportation that in turn leads to: story-consistent beliefs, affective responses (liking), story-consistent attitudes, and story-consistent intentions plus a decrease in critical thoughts.

The metaphor of narrative transportation is very much related to wine tourism and can better explain the wine tourists’ engagement and actions, because wine tours and itineraries are both literal and metaphorical journeys (Joy et al. 2018). Wine tourists literally move from one locale to another in search of knowledge, sensory stimulation and pure pleasure, and so many of them see themselves as being on a metaphorical journey toward wine connoisseurship or other knowledge (Joy et al. 2018). The story of Ariousios positions and frames its brand identity and offering around historical scripts related to the wine cultural heritage and the history of the place. The Ariousios story explains the historical, economic, socio-cultural, religious but also medical/health value and role of Ariousios wine. Stories about Ariousios wine explain its importance to the economic development of the island, its relevance to socio-cultural events like Roman symposia, its religion connection and fables, the commercial connections and exchanges between Chios and other regions/civilizations, as well as the medical capabilities of the wine to cure gastronomical and other illnesses. This use of storytelling helps to build wine knowledge and relations with the place and its history, cultural and identity connections, but also transformational learning to the consumers (i.e. nurture meaning-making processes and establish a sense/purpose of life). Consequently, the story of Ariousios enables the wine consumers/tourists to reflect on their own cultural

identity and values (re)-connect with the place, its history, traditions and wine products and ultimately, build a social obligation, cultural identity and emotional attachment between them and the wine brand and destination.

The Signature Story of Ariousios

Overall, the story of Ariousios represents a signature story because (Aaker and Aaker 2016):

- it is an intriguing, authentic, involving narrative with a strategic message that enables a firm to grow by clarifying or enhancing its brand, customer relationships, organization, and/or the business strategy
- it represents an asset that can be leveraged over time and which can provide inspiration and direction both inside and outside the firm.

The Ariousios story is intriguing because it crabs attention by combining a thought-provoking, novel, provocative, interesting, informative, newsworthy, and entertaining story.

The Ariousios Sstory is authentic because it does not seem to be a phony or transparent selling effort. Historical documents, citations and characters make the story to feel real, to have a message and a substance to communicate.

The Ariousios story is involving as it draws people in cognitively, emotionally, cognitively, spiritually and behaviorally. The story elicit feelings, emotions and attachment to the empathetic heroes, characters but also to the historical place, wine terroir and its communities. Cognitively, wine consumers/tourists may change beliefs, perceptions and attitudes about Chios as a high quality wine production terror, a rich cultural winescape, as well as feelings, preferences and attitudes towards the wine brand of Ariousios wine. Spiritually, wine consumers/tourists are triggered to self-reflect on their historical roots, cultural values and systems, and re-define their purpose of life, their identities and connections with places, communities and heroes. Behaviorally, the story can precipitate actions by wine consumers/tourists such as,

spreading and disseminating the Ariousios story to their networks, including Ariousios in their wine consideration set when purchasing wine.

In other words, the Ariousios story supports the design of a transformative wine experience that embodies the natural, cultural, human and physical resources of the wine terroir/place, because it triggers and inspires the wine consumers/tourists to engage into thought provoking, emotional, and spiritual mental processes. There are several reasons and cognitive, self-reflection and transformative learning opportunities supported by the Ariousios wine story. Wine consumers and tourists may get involved and engage with the story cognitively, emotionally, spiritually and behaviorally, because this can be a way to:

- Reaffirm his own culture
- Confirm his own identity
- Observe, learn and self-reflect on cultural values and systems
- Reconnect with culture
- Consume culture passively and/or by immersing into it.

The Ariousios story has also a strategic message, since it:

- clarifies the features, image, identity and character of the brand
- explains the relationships that the firm wishes to establish with the wine consumers/tourists, the local community and the place
- describes the business concept, the philosophy and the strategy which is to revive the indigenous grape varietal, preserve and valorize the local wine producing history and culture with the aim to contribute to the sustainable economic development of the wine region by: empowering local communities to get a job and income; attract the young generation back to the rural area; and provide transformative wine offerings and tourism experiences that enable consumers to learn and appreciate the local cultural heritage and become their ambassadors.

Conclusions

Wine-tourism is not only about wine tasting. Instead wine tourism experiences are about intense sensorial, aesthetic, cognitive, and nowadays most importantly transformative experiences (Joy et al. 2018). However, although research in wine tourism experiences is rich with numerous studies identifying and categorizing wine experiences into the 4Es framework, research has failed to explain so far and provide practical guidelines how to design effective wine experiences. The current literature in agri-food and management science also highlights the need to engage in social and transformative innovation in order to augment wine offerings with credence and cultural elements. Nevertheless, this stream of research is also limited in explaining how firms can implement social/transformative innovation.

This chapter used the case of Ariousios wine in order to demonstrate how cultural heritage can be used for augmenting wine tourism offerings and enabling wine tourism firms to engage in social and transformative innovation. The case study also explains the use of story telling for communicating and framing the philosophy and the business concept/strategy of the 'new augmented wine offering' as well as for inspiring wine consumers/tourists to engage in transformative wine tourism experiences. The case study also shows how by synergizing culture and wine, wineries and wine destinations do not only satisfy the needs of the contemporary wine tourists by contributing to their socialization, escape, self-development and self-representation. Instead, the transformative wine tourism experiences also become an important way to achieve sustainable (tourism) development by: preserving and promoting the local culture/heritage; economically empowering local communities; and generating multiplier economic effects by creating synergies amongst various local sectors (e.g. arts, food, wine, and other cultural activities).

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Scarecrows: An Art Exhibition at Domaine Sigalas Inspiring Transformational Wine Tourism Experiences

Marianna Sigala

Introduction

It is widely recognized that wine tourism is not solely about wine tasting and purchasing. Wine tourism is increasingly related to a combination of a variety of experiences including sensorial, aesthetic, cognitive, and nowadays most importantly transformative experiences (Joy et al. 2018). By participating in wine tourism experiences, wine tourists seek to achieve a variety of benefits: functional; sensorial; emotional; cultural; cognitive; relational and social; as well as transformational learning benefits that can help them (re)-define themselves, (re)-assess their values, meanings and purpose in life, (re)-form their identity, (re)-connect with others and their cultural context.

Although there is a plethora of studies (e.g. Quadri-Felitti and Fiore 2012; Thanh and Kirova 2018) identifying and categorizing wine tourism experiences according to the 4Es framework (Escapist, aEsthetics,

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Educational and Entertainment), there is a lack of research explaining and showing how to design wine tourism experiences that can engage the wine tourists into wine related activities for co-creating the value and the benefits that they seek and expect to obtain.

This chapter adopts a cultural ecosystem approach for explaining how art and cultural landscapes can be used as a theoretical lens and a practical framework for designing and delivering transformative wine tourism experiences. Winescapes have been recognized for long (e.g. Bruwer et al. 2016) as the important context and factor that does not only attract and drive wine tourism demand, but it also significantly determines the quality and the satisfaction deriving from wine tourism experiences. However, research has not yet examined the cultural significance and the (symbolic) meaning of winescapes as a cultural ecosystem, which can support, trigger and inspire a multi-dimensional engagement of wine tourists with wine related co-creation activities that in turn can lead to a variety of outcomes including transformational benefits. Moreover, past research has demonstrated the use of art as an educative tool for interpreting and communicating the aesthetic, cultural and spiritual value of geospaces and geoheritage and by doing so, influencing people's well-being as well as social-moral ecological behaviours and attitudes (McInnes 2008; Gordon 2018). Nevertheless, the use of art for interpreting winescapes and valorizing them as a tool for augmenting the wine experiences and the benefits that the wine tourists can obtain by visiting and 'consuming' the winescapes are still to be explored.

The chapter also analyses a case study for showing the applicability and the implications of combining art and the cultural ecosystems approach within the winescape context for developing transformative wine tourism experiences. The case study refers to the Scarecrow art exhibition that took place in the winescape of Domaine Sigalas on the island of Santorini, Greece, during the month of September 2016. Santorini represents a rich geoheritage and cultural landscape, which is inextricably linked with the viticulture and winemaking culture and history of the island as well as the island's socio-economic evolution and folk culture. The art exhibition involved 15 famous artists who were missioned to use local cultural and physical resources and their aesthetic creativity in order to create original pieces of scarecrows that

make reference to scarecrows as part of: the folklore culture; the cultural heritage and the wine economic history of the wine region/island; as well as the contemporary issues affecting Greece and the local island community (e.g. the Greek financial crisis and the overtourism sustainability problems in Santorini). Consequently, the innovative and symbolic design of the artistic scarecrow creations and their placement at Domaine Sigalas provided an interesting example of a transformative wine tourism experience, as it enabled, triggered and inspired the wine tourists visiting the winescape to: engage aesthetically, cognitively and spiritually with the wine related artifacts, other wine actors (winery staff, artists, local communities) and other elements of the winescape ecosystem; to learn and appreciate the local cultural heritage; and to use their learning and symbolic meanings of the artistic scarecrows as a way to critically re-think, re-evaluate and re-define their own values, systems, meanings and identities.

Transformative Wine Experiences and Service Ecosystems

The 4Es experiential framework represents the most widely adopted tool for studying wine tourism experiences (e.g. Quadri-Felitti and Fiore 2012; Thanh and Kirova 2018). The framework creates a typology of wine tourism experiences based on two continuous dimensions (Pine and Gilmore 1998): the active or passive customer participation in wine experiences; and the consumer connection (absorption or immersion) with the wine event, the performance, or the environment. Although this typology is useful in understanding the role and the participation of wine tourists in co-creating value, the practical value of the framework is limited because:

- It does not explain how the wine tourists engage with the wine experience/activity as well as how to instill, trigger and motivate various types of customer engagement (e.g. behavioural, emotional, cognitive, spiritual, aesthetic engagement);

- It dichotomizes and isolates the various types of engagement (e.g. sensorial, cognitive, behavioural) and so, presents them as mutually exclusive and separate, in a way that it does not explain how to blend and combine them in order to enrich wine tourism experiences by mixing more than one of the four experiential aspects. On the contrary, Pine and Gilmore (1998) claimed that the richest experiences are those that have a “sweet spot” that balances and mixes elements of active and passive consumer participation and in which customers are both absorbed and immersed. Oh et al. (2007) provided empirical findings confirming that ‘sweet spot’ experiences possess a higher experiential impact. However, Oh et al. (2007) did not further explain how to create such ‘blended’ experiences.

Nowadays, research also highlights the importance to design and provide wine tourism experiences that are not only emotional, sensational and functional, but they are also developmental and transformational in a way that they can make wine tourists happy, (re)-connect and attach them with the place and its culture and so, reinforce their intentions to come back (Joy et al. 2018). To achieve that, Joy et al. (2018) emphasized that wine tourism experiences should motivate and inspire a multi-dimensional wine tourists’ engagement that entails not only to sense, to act, to feel and to immerse but also to think critically, to identify and be transported. Joy et al.’s findings (2018) showed that by cognitively and spiritually engaging with the wine offering and its context, the wine tourists were able to: (re)-connect with the local (wine) culture and use it in order to (re)-form and re-assure their own identity; learn about the local cultural values and systems and use their learnings as a way to critically re-think, re-assess and re-set their own values and identities. This multi-dimensional engagement of wine tourists was also found to lead to an appreciation and understanding of the local culture, which in turn also created a social and moral obligation to protect and promote it. To facilitate a multi-dimensional wine tourists’ engagement, Joy et al. (2018) also advocated that wine tourism experiences should enable and support interactions not only between the participants and the winery

staff and offering, but also between the wine tourists and the landscape. Tourism research has also highlighted the role and the importance of tourists to engage and interact with the tourism landscape in order to enrich their experiences. For example, van der Duim (2007) stressed the need to adopt an actor-network perspective for studying the dimensions and impacts of tourism experiences.

There is also a plethora of studies in the field of service research advocating the potential of service experiences and firms to generate transformational benefits to their consumers. Transformational service research highlights how the 'consumption' of services can contribute to consumers' and societies' betterment and well-being. To achieve that, consumers should engage with service offerings in a multi-dimensional way in order to advance their knowledge and learning, transform themselves by re-assessing their values, re-forming their identities, re-setting their purpose, meanings, attitudes towards life and so, their behaviors (Blocker and Barrios 2015). Transformational research (Black and Gallan 2015) also advocates the need to adopt a service network and ecosystem approach for better understanding and showing how customers can co-create transformational value and well-being for themselves but also to the system by exchanging resources with other actors and interacting with the service context.

Indeed, (wine tourism) experiences do not take place in a vacuum. Instead, the context/landscape in which experiences are formed and performed includes numerous institutional arrangements, systems and values that simultaneously constrain but also facilitate their social practice and the benefits that their participants can derive. Because of the increasing recognition of the role and the impact that the experience context/landscape can play in shaping, forming and performing (wine tourism) transformational experiences, the following section discusses the role of winescapes in wine tourism experiences. To achieve that, the section first advocates the conceptualisation and understanding of the winescapes as cultural landscapes and ecosystems and then, it discusses their role in facilitating and triggering customer engagement resulting in transformational wine tourism experiences.

Winescapes as Cultural Landscapes and Ecosystems Supporting Transformative Wine Tourism Experiences

Defining a Winescape and Its Constituent Elements

A tourist destination is a combination of the natural and human-made environment, tourist facilities, amenities and services. Within the context of wine tourism, the context/place whereby the wine tourism activity takes place is widely called as the winescape. The literature heavily documents the role and the impact of the winescape to (e.g. Bruwer et al. 2016): attract and drive wine tourism demand; build a wine destination image; but also to influence and determine the quality of wine tourism experiences. The literature has also clearly identified the constituent elements of a winescape that contribute to its demand appeal and power the development of wine tourism experiences.

The grape region and its characteristics (wine terroir) is of course a core element of the winescape, but research has also recognised the increasing importance and influence of other winescape elements. Studies have shown that it is not only the physical characteristics of the vineyard and the wines themselves that constitute the wine tourism experience. Instead, wine tourism also includes the food and architecture, the surrounding environment, employees and other visitors, as well as the wine region's charm, festivals and events in the region or cultural heritage features. Thus, Mitchell and Hall (2004) referred to the "touristic terroir" in order to emphasise that it is the combination of the physical, cultural and natural attributes that characterize each wine region that drive wine tourists and contribute to wine tourism experiences. Similarly, Getz and Brown (2006) identified three elements of the wine destinations: the core wine product; the core destination appeal; and the cultural product. Moreover, the current definitions and typologies of wine tourism (that emphasise the inclusion of various experiential features referring to the natural, cultural and heritage environment of the vineyards' territory) also advocate and stress that the winescapes/wine destinations should encompass all the natural,

cultural, human and physical resources of the wine region and should embody the latter within the design and the delivery of wine tourism experiences.

Conceptualisation of Winescapes as Cultural Landscapes and Ecosystems: Implications for Supporting Transformative Service Experiences

However, although research has recognised the role of all the resources of a wine landscape to deliver wine tourism experiences, research has failed so far to explain how a wine tourism firm and destination can 'exploit' the various winescape elements for designing meaningful and customer engaging wine tourism experiences. Specifically, research is required to better explain and unravel: what type of customer engagement the winescape elements can stimulate; how winescape elements can be exploited to trigger and nurture a meaningful and valuable wine tourists' engagement with the wine tourism context/landscape; and how the various types of customer engagement can contribute to the quality and the value/benefits that the wine tourists can co-create through their wine tourism experience. It is critically important to understand the role and the use of the winescape elements in eliciting wine tourists' engagement and in co-creating (transformational) value that can contribute to the betterment and well-being of the wine tourists and the wine region, because research has recognised that (Joy et al. 2018; van der Duim 2007; Black and Gallan 2015): customer engagement with the service (wine) ecosystem is the key success factor for delivering transformational (wine tourism) experiences; the service ecosystem/context acts as an engagement platform facilitating and supporting the various actors (e.g. wine tourists, local community and stakeholders, wine suppliers) to interact, exchange resources and co-create multi-dimensional value and benefits.

Recently, Gordon (2018) adopted a cultural landscape and ecosystem approach for explaining how the cultural and physical components of a landscape can be used for enhancing geotourism experiences in a way that they can contribute to the learning, appreciation and protection of

geoheritage (e.g. the provision of geoeducation and geoconservation). Gordon (2018) explained that such experience outcomes and value can be generated when geotourism experiences involve and engage tourists aesthetically, emotionally and cognitively by providing interpretation experiences through different cultural filters that encourage the rediscovery of a sense of wonder both about the geological resources and stories of the landscape as well as the human interactions and interventions in the geospace.

As previously explained, winescapes represent landscapes encompassing a variety of cultural, natural, human and physical elements, and thus, they can also be conceptualised as cultural landscapes. The World Heritage Committee of UNESCO (EC 2000) defined cultural landscapes as representing the ‘combined works of nature and of man’ and ‘illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal’. In this vein, a cultural landscape can be perceived as: a symbiosis (rather than dichotomous relation) between nature and people, past and present, and tangible and intangible values and components that are place-specific (Phillips 2005); and a meeting ground and interface where continuous interactions between natural processes and human activities take place that in turn both shape and are shaped by each other (Roe and Taylor 2014).

In applying the CE (2000) definition of cultural landscapes in the winescape context, we can identify three main categories of cultural winescapes, all of which can provide opportunities to augment and enrich the wine tourism experience:

- designed and created landscapes. For example: the servicescapes of cellar doors; the traditions, servicescapes and rituals of wine festivals and events; historic and/or religious wine monuments, sites or buildings, e.g. the underground wine cellars in Moldavia, the sacred places where ancient Greeks conducted ‘spondes’/rituals to the Greek Gods;

- organically evolved landscapes that have developed their present form through human activities or occupancy interacting with natural environments. For example: the landscape of vineyards; the elevation/scales of vineyards in the Douro river region of Porto (Portugal) and on Santorini island (Greece); the underground caves (called canaves) used for wine storage/physical preservation (Santorini); and the horizontal cultivation of grapes (instead of vertical cultivation) in the form of a 'basket' in Santorini in order to protect the grape plants from the strong north winds and the grape fruits from the birds (i.e. hide the grapes within the vineyard basket);
- associative cultural landscapes that have religious, artistic or cultural associations arising from the natural elements. These landscapes can include oral traditions and stories, performing arts, cuisine, traditional skills and technologies, religious ceremonies and rituals related to wine. For example: 'Dionysia' the wine festivals taking place in Ancient Greece in the honour of Dionysos, the God of wine; wine consumption and its symbolism in Roman symposia; and the use of red sweet/dessert wine in orthodox Christianity as a form of receiving the 'community'.

Overall, by conceptualizing and understanding winescapes as cultural landscapes, winescapes may either be the cultural landscape themselves (e.g. Douro wine region is characterized as an UNESCO world heritage geosite) or they may provide the context/place in which cultural features and elements are located and formed. In both situations, the concept of a cultural winescape identifies the (tangible and intangible) cultural elements that can be used for augmenting the wine tourism experiences. Indeed, it is the interrelations and the synergies emerging from the interconnections between cultural heritage, wine and landscapes that provide the basis for enriching wine tourism experiences. The cultural winescape conceptualization also highlights the need for wine tourists and other wine actors to interact and engage with these cultural landscape elements and to use this cultural landscape context to form symbiotic relationships with the aim to exchange resources (cultural, cognitive, physical) and to co-create economic, cultural, relational

and social benefits for both the wine tourists and the host communities. The role and the ways in which cultural landscapes/contexts can influence transformative experiences and contribute to the human's and communities' betterment and well-being is currently explained by cultural research adopting an ecosystem services approach. Because of its ecosystem approach, the latter is also compatible with the principles and the aims of transformational service research that also adopts a service ecosystem approach for understanding actor-network interactions and value co-creation (Black and Gallan 2015).

The cultural ecosystem services, a subset of service ecosystem services, *"has emerged as a concept around which researchers and decision makers can understand ecosystems in terms of their life-enriching and life-affirming contributions to human well-being"* (Fish et al. 2016, p. 208). The Millennium Ecosystem Assessment (MEA) (2005, p. 40) defined cultural ecosystem services as *"nonmaterial benefits people obtain from ecosystems through spiritual enrichment, cognitive development, reflection, recreation, and aesthetic experiences"*, and it identified ten ways in which cultural ecosystem services can generate transformational value: cultural diversity, spiritual and religious values, knowledge systems, educational values, inspiration, aesthetic values, social relations, sense of place, cultural heritage values, recreation and ecotourism. The cultural ecosystem approach also recognizes and highlights the two way interaction existing between cultural elements and humans. Culture is not simply seen as a static ecosystem element, instead it is continuously and dynamically co-created through interactions between people, their values and the environment (Church et al. 2014). *"Places, localities, landscapes and seascapes enable cultural practices to occur, but are also created through them"* (Fish et al. 2016, p. 213).

Overall, the cultural ecosystem services approach highlights: (1) the role and the use of cultural landscape elements to trigger various types of customer engagement that go beyond the simple 'gaze' aesthetic engagement (e.g. spiritual, cognitive, critical reflection) and (2) the two-way interactions between humans, cultural elements and context through which the humans and the cultural elements dynamical form themselves but also form and shape others. Thus, the cultural ecosystem services approach does not see the role of the winescape as

deterministic to the provision of wine tourism experiences and outcomes. Instead, it provides the analytical framework explaining how the winescape and its cultural elements can be used as an engagement platform that can trigger and support the wine tourists and other wine actors to develop and foster interactions, resource exchanges and relations that can contribute to their betterment and well-being. In this vein, wine tourism experiences do not possess and push value to the wine tourists; instead value is dynamically co-created, debated and emerging through the interactions amongst all the wine tourism stakeholders that are facilitated and take place within the cultural winescape. These network–actor interconnections amongst cultural winescape elements and wine tourists and actors can provide economic benefits to both the wine suppliers/destinations from wine tourism activities, and transformational benefits to the wine tourists contributing to their physical, mental and social well-being by supporting (Church et al. 2014): the shaping of their identities, value systems, meaning and purpose of life (belonging, sense of place, spirituality; cultural roots); the enrichment of their wine experiences (tranquility, inspiration, escapism); and the advancement of their knowledge skills and capabilities (e.g. wine knowledge; knowledge of the cultural history of a wine region). The cultural ecosystem services approach has also ecological educative value, as it can also reinforce and support ecosystem conservation and environmental responsibilities (Daniel et al. 2012; Cooper et al. 2016). For example, Gordon (2018) found that learning of the aesthetic and spiritual values of geoheritage can enhance people's appreciation and motivation to develop moral responsibilities towards nature. Similarly, Joy et al. (2018) found that learning and appreciation of the history and sustainable practices of wine making also made wine tourists to feel a social obligation to support the local wine region, buy the local organic wine and promote the wine region's sustainable practices. Amato and Valletta (2017) also reported similar findings about the impact of viticulture education on the wine tourists' ecological appreciation and sustainable values.

The cultural ecosystem services approach provides a holistic actor–network framework and a useful theoretical lense of analysis that identifies:

- all the cultural elements and the actors
- the actors and cultural elements' dynamic interrelations (shaping themselves but also others) and interactions involving the exchange of (cultural, cognitive, monetary, physical) resources with the purpose to co-create value contributing to the actors' and the system's betterment and well-being
- the winescape as the engagement platform that facilitates, triggers and fosters interactions and resource exchanges amongst the wine actors and cultural elements
- the various economic, social, relational, environmental, emotional and psychological benefits that can derive from such symbiotic interrelationships to all wine actors, i.e. the wine tourists, the communities, the stakeholders, suppliers and destinations alike.

Thus, the cultural ecosystem services approach can be a useful approach to inform and guide the development of various strategies and practices such as, wine tourism experience design, marketing and management of wine destinations, and policy making.

The Scarecrows Art Exhibition at Domaine Sigalas Cultural Winescape: A Stimulus for Triggering Transformational Wine Tourism Experiences

The (Cultural) Winescape Context of the Wine Tourism Experience

The island of Santorini is one of the most popular, well-known tourism destinations and the most photographed place in the world. Santorini is not only known for its beautiful geological volcanic cliffs and landscape. It is also the homeplace of important grape varieties and multi-award-winning wines, such as Assyrtiko, Athyri and Vinsanto. The volcanic soil of Santorini, its micro-climate and the long viticulture and winemaking tradition and history are some of its distinctive

characteristics contributing to the specific character and quality of its wines. Recently, wine producers and cellar doors from Santorini participated in the foundation of the Volcanic Wine Movement representing wineries producing wines grown in volcanic soils. John Szabo, the award winning author of the book *Volcanic Wines... Grit, Salt & Power*, advocates: "...wines made from volcanic soils around the world share common characteristics, yet maintain their own distinct personalities, when you factor in the variables not just climate, grape varieties and winemaking traditions, but also in volcanic soils themselves" (http://www.newwine-sofgreece.com/news_of_greek_wine/en_international_volcanic_wine_event_1.html).

The association of Santorini with viticulture and wine making is not only due to its volcanic soil and geological characteristics. The wine history in Santorini spans a remarkably long period of time (even before the minoan civilization 2000 years BC), it is multifaced and very complex as it encompasses elements relating to the island's cultural, economic, religious, social and everyday life. For example, the Vinsanto of Santorini (meaning the 'the wine of God' or 'the wine from Santorini') has become known not only for its quality but also its economic, political and religious power and significance to the island's economy; e.g. Santorini Vinsanto producers and traders were exchanging the Vinsanto (to be used as communion by orthodox Christians) for wood and other precious imports from the Russian, Roman and Byzantine empire. During the years, viticulture, winemaking and wine trading in Santorini has passed through numerous and various stages; they have received their due and have been touted (e.g. Byzantine era), but there have been also times when they have remained in obscurity (e.g. during the 60s - after the catastrophic earthquake which forced many locals to leave the island and seek a job in the mainland).

Domaine Sigalas is located in Baxes, Oia, Santorini, benefiting from the unique and picturesque volcanic and colourful landscape of Santorini. Figures 16.1, 16.2, 16.3, and 16.4¹ demonstrate only some of the unique and characteristic elements of the Santorinian winescape (i.e. the horizontal cultivation of grapes in the form of basket, the volcanic formation of rocks and clicks, the colours, quality and dryness of the volcanic soil, the cliff elevation of vineyards in the shape of staircase).



Fig. 16.1 Horizontal cultivation of vines in the form of a basket



Fig. 16.2 Volcanic rock formation next to the vineyard

The design of the cellar door is not only fitted within the local landscape (i.e. a rounded top small white house with pergolas), but it also enhances the scenic attractiveness of its winescape; the wine tasting room is positioned to the west, giving the opportunity to all visitors to enjoy the worldwide famous sunset in Oia and the colors of the setting sun as it descends on the vineyard.



Fig. 16.3 A staircase shape of vine cultivation



Fig. 16.4 Volcanic soil of the Santorini's winescape

Scarecrows Art Exhibition: The Design, Purpose, Customer Engagement and Transformative Benefits of the Wine Tourism Experience

Scarecrows have stood guards over farmers' fields since the dawn of crop cultivation. However, apart from simply warding off crows and other birds looking for food, scarecrows have also been a way of personal expression and an artefact representing folklore culture. The latter is manifested in the scarecrow appearance and dressing such as threadbare materials and rags, scowling faces and outstretched arms. On Santorini, the scarecrows hold a special importance and place in the island's culture. Beyond their utilitarian value, the scarecrows also constitute a representation of the island's folklore art. Farmers used scarecrows to express their artistic and aesthetic values. The poor Santorinian's farmers did not have access to fancy materials and artistic resources; instead cheap materials and clanging tin cans were used in whatever imaginative way to dress up and decorate these figures.

It was due to this utilitarian, artistic and edutainment value of these insentient wardens as well as their symbolic representation of the local culture that inspired Paris Sigalas (the founder of the Domaine Sigalas, www.sigalasinetasting.com/) to conceptualise and implement the Scarecrow art exhibition wine project (<http://www.sigalas-wine.com/greek/news.asp?newsid=106>).

The art exhibition involved famous artists who were missioned to use their aesthetic creativity and locally sourced materials, ideas and other cultural resources in order to create original pieces of scarecrows that make reference to scarecrows as part of: the island's folklore culture and cultural heritage; the multi-facet wine history of the island which is strongly related to its economic and socio-cultural development; as well as the contemporary issues affecting Greece and the local island community (e.g. the Greek financial crisis and the overtourism sustainability problems on Santorini). Thus, the purpose of these artistic figures was to: highlight and communicate the symbolism and the significance of the scarecrows as an age-old custom and as a part of the island's folk

culture; and to become a tool that can initiate and trigger a deep thinking and a critical dialogue amongst various wine actors (including the visitors, the artists, the local communities and the wine producers) about contemporary issues and factors influencing the economic and sustainable development of the island and its population.

Art is widely recognized as a form of personal expression, a communication, a deep thinking and personal reflection tool as well as an effective and entertaining/engaging way to inspire and nurture dialogues and idea generation. Because of its persuasive, edutainment and communication power, art has been used in various contexts and for various reasons, including education, advertising, marketing and sales, politics/diplomacy, sports, religion, journalism, comics/entertainment/games.

The following artists participated in the Scarecrow art project by creating innovative scarecrows: Blind Adam, Jose Angelino, Micol Assaël, Kostas Gouzelis, Makis Theofylaktopoulos, Lyda Papakostantinou, François Perez, Jorge Peris, Gianni Politi, John Roloff, Nunzio, Andreas Savva, Alexandros Tzannis, Jonathan Nossiter, and Diego Valentino. The artists sourced their materials and ideas to create these original scarecrows from the cultural landscape of Santorini. The artists have used their imagination, creativity, as well as symbolism, metaphors, surrealism and humor for expressing their ideas, representing and illustrating the local culture, but also triggering the audience to critically think about and debate the impact of various contemporary issues affecting the island and the people's role/moral or social responsibility as word citizens. Thus, the artists aspired to present with their works a radical reading of the Scarecrow in connection with their own aesthetics, their understanding of the local culture and lifestyle, as well as their perceptions of the issues of our time.

The artistic artifacts were exhibited within the winescape of Domain Sigalas during the whole month of September 2016. The winescape of Domaine Sigalas was culturally enriched with the artistic scarecrows of these artists, which due to their 'locally' influenced design and inspiration were very well fitted and matched with the character and the features of the local cultural winescape. During their visit to the cellar

door, the wine tourists of Domaine Sigalas could see, photograph and be photographed next to these artistic scarecrows that were standing and hovering in the vineyards. The aesthetic appeal, visual attractiveness, surprise and distinctiveness as well as the edutainment value of these artistic scarecrows have significantly augmented the wine tourism experience of the tourists by triggering them to engage visually, cognitively but also spiritually with these artefacts, the meanings, the ideas, the cultural values and the history that they symbolized and that they aimed to communicate to their audience.

During the scarecrow art exhibition, the Domain Sigalas also hosted a photograph exhibition with a scarecrow theme based on photographs taken by Giorgios Xaedopoulos. The art and photograph exhibitions were also accompanied and complemented by the special play of a movie called “natural resistance” produced by Jonathan Nossiter. All these cultural artefacts, exhibition opportunities, cultural winescapes and cellar door spaces that were augmented with symbolic cultural artifacts provided the platforms and the triggering material (food for thought) to various wine actors to meet, interact, foster and nurture discussions and deep thinking about contemporary issues but also about the cultural meanings, values and identities that the artefacts symbolized. In this vein, the scarecrow art exhibition at Domain Sigalas represents an excellent case showing how art and wine can be combined for designing an interesting transformative wine tourism experience facilitating a multi-dimensional engagement of wine tourists that in turn enabled them to achieve various benefits such as, to:

- learn about and appreciate the local culture
- consume, view and absorb the local culture aesthetically and in many other sensorial ways
- experience and immerse themselves with the local culture in an engaging cognitive and spiritual way
- (re)-connect with the local culture
- (re)-affirm their cultural values and identities

- trigger their critical thinking to reflect and discuss with themselves and with others the role, the meaning and the importance of wine-making, viticulture and other contemporary issues to the well-being of local communities and themselves
- use their leaning to reflect on their own values, their meanings and role in life, their role and responsibilities in local communities and society.

Table 16.1 provides more detailed information about some of the scarecrows that were exhibited at Domaine Sigalas. The table analyses the conceptualization, the design and the impact of these artistic scarecrows by identifying: the local (cultural or physical) resources that were used for creating them; the symbolic cultural values, meanings and ideas that they aimed to communicate; and the critical thinking, (self)-reflections and dialogues that they aimed to inspire and trigger.

Conclusions and Implications for Future Research

Numerous studies examine the types of wine tourism experiences, but research has failed to how and why wine tourists engage with wine tourism activities. This chapter adopted a cultural landscape and ecosystems approach for explaining how the cultural elements of winescapes and their combination with art can be used for designing wine tourism experiences that can trigger and stimulate a multi-dimensional engagement of wine tourists with wine activities which I turn can result in various transformational and developmental outcomes.

A case study of a Scarecrow art exhibition that was designed and implemented at the winescape of Domaine Sigalas (Santorini, Greece) was used for explaining the interrelations and synergies built between art, cultural heritage and wine for designing engaging and meaningful wine tourism experiences that enabled the co-creation of transformational benefits to wine tourists. Overall, as the analysis in Table 16.1

Table 16.1 The scarecrow art exhibition: How the combination of art and wine used cultural winescape elements for delivering transformational wine experiences²

Title of artifact and artist	Local (physical-cultural) resources from the Santorinian cultural winescape	Symbolic cultural values, meanings and ideas communicated by the artistic scarecrows	Topics of the critical thinking, (self-) reflections and dialogues that the artistic scarecrows could trigger
Perdonare lo Spavento by Jonathan Nossiter	<ul style="list-style-type: none"> - A dry vine (basket shape for the head) - T-shirts decorated with contemporary pictures of newspaper articles about Greece and German relations and politics - Modern—pop clothing to represent a modern citizen - Dry vine leaves for decoration 	<ul style="list-style-type: none"> - The ‘crusade’ of the modern greeks - Greek economic crisis Use of sarcasm, humor and symbolism 	<ul style="list-style-type: none"> - The impact of the economic crisis on Greece and the Greek population - The politics and nations’ economies - Worldwide economic crisis: reasons, impacts, solutions - The role of tourists, and citizens on world economic politics and economies - The role of tourism/winmaking and back to nature as a developmental way to support local economies
The Widow (La veuve) by Blind Adam	<ul style="list-style-type: none"> Iron, fishing nets, handmade threads, volcanic stones 	<ul style="list-style-type: none"> - The local cultural code demanding widows to be dressed in black - Fishing net showing the fishing as a major economic activity of the locals - Risk and impacts of fishing on local population: widows left behind to take care of the land, the crops and the family as well as; the widow left behind to be the guard of the family 	<ul style="list-style-type: none"> - The local economic activities, lifestyle and daily life risk and difficulties faced by the locals - The significance and impact of economic activities to the local economy, communities and their family life - Reflections with personal experiences

(continued)

Table 16.1 (continued)

Title of artifact and artist	Local (physical-cultural) resources from the Santorinian cultural winescape	Symbolic cultural values, meanings and ideas communicated by the artistic scarecrows	Topics of the critical thinking, (self-) reflections and dialogues that the artistic scarecrows could trigger
Boy with grapes Francois Perez	Hologram fabric, wooden sticks, ropes	<ul style="list-style-type: none"> - The boy with the grapes is inspired by the boy with the fishes which is a famous fresco (wall painting) found in the excavations of Akrotiri (a minoan civilization lived on Santorini but destroyed by a huge volcanic eruption 2000 BC): use of metaphor to stress the long history and importance of viticulture for the economy and evolution of Santorini 	<ul style="list-style-type: none"> - The role and impact of viticulture on local economies - Art inspired by local economic activities and daily life - The impact of viticulture history and tradition on the evolution of Santorini - Viticulture as part of the history and culture of Santorini and communities
Cistern scarecrow (pozo espantaparajos)	Volcanic stone, cement, barbary fig cactus, vine, salt	<ul style="list-style-type: none"> - Santorini lacks water and is very dry. Cisterns were a survival and necessity tool for every household and for farming. Birds are looking for water and food, and thus, one has to protect not only the grapes/crops but also the cisterns giving life to locals and their belongings Use of metaphors and symbolism to reflect local cultural artifacts and their meaning/significance to the locals 	<ul style="list-style-type: none"> - The role, importance and impact of lack of water to economic activities, local communities, constraints to be overcome to survive and grow - Global warming and the impact of lack of water to modern societies and nations - Water conservation and sustainable practices - The role and responsibility of humans/citizens, policy makers, producers etc. for water saving, recycling and conservation - The adoption and use of sustainable viticulture practices

(continued)

Table 16.1 (continued)

Title of artifact and artist	Local (physical-cultural) resources from the Santorinian cultural winescape	Symbolic cultural values, meanings and ideas communicated by the artistic scarecrows	Topics of the critical thinking, (self-) reflections and dialogues that the artistic scarecrows could trigger
GO AWAY by Andrea Savva	Wood, stakes, safety tape	<p>– GO AWAY inspired by graffiti found in cities suffering from overtourism (e.g. Barcelona). Graffiti like ‘tourists go home’, ‘tourists go away’ if there is a tourist season, then why we do not shoot the tourists’</p> <p>Use of metaphor, symbolism and humor (protecting the vineyards from the tourists and not the birds) to stress: the sustainability problems faced by Santorini and its local population; the threats created by tourism activity on viticulture; the threats of overtourism on local resources and carrying capacity (e.g. water resources, space, capacity to manage waste, crowding, noise pollution, over development etc.)</p>	<p>– The impacts of overtourism to destinations and local communities</p> <p>– Sustainable practices to address overtourism</p> <p>– The responsibilities of tourists, policy makers and suppliers to address overtourism</p> <p>– What is my responsibility as a tourist in Santorini?</p> <p>– Code of ethics and behavior of tourists in Santorini</p> <p>– Tourism and its ‘conflicting’ interests with other economic activities e.g. viticulture. For example: many vineyards in Santorini have been destroyed in order to build hotels and tourism infrastructure, as the latter provide a greater return of investment; tourist stakeholders objecting to submit an application to list the Santorini vineyards/winescape as a UNESCO heritage site as this will stop them building hotels and destroying vineyards</p> <p>– How can we develop a symbiotic and win–win relation amongst wine, tourism and culture?</p>

(continued)

Table 16.1 (continued)

Title of artifact and artist	Local (physical-cultural) resources from the Santorinian cultural winescape	Symbolic cultural values, meanings and ideas communicated by the artistic scarecrows	Topics of the critical thinking, (self-) reflections and dialogues that the artistic scarecrows could trigger
Magma chambers (Corbus/ orchidaceae/ kolumbo)	Nylon flag cloth, silicone, rope, hardware, poles	Use of symbolism (black flags) and metaphors to reflect the devastation, recession and misery faced by the locals due to the economic crisis	<ul style="list-style-type: none"> - The impact of economic crisis on people, communities and nations - What is my responsibility and role in the world economic crisis
<i>The Guardian</i> by Makis Theofylaktopoulos	Iron, acacia wood	Use of symbolism (a Christianity symbol, i.e. the cross) and metaphor: God protecting/guarding people and their belongings	<ul style="list-style-type: none"> - The role of religion on people's life and attitudes to life and risks - People's spiritual beliefs - What are 'my' spiritual and religious beliefs? - Impact of religious beliefs on people's life and activities
I have no house only a shadow. But whenever you are in need of a shadow, my shadow is yours	Handmade terra-cotta and black clay tiles, sand, mirrors	Metaphor of Greek hospitality (the Greek word for hospitality is philoxenia, which is a composite word; philo meaning friend in Greek and xeneia meaning foreigner). In other words, it does not matter how poor I am, Greeks always welcome foreigners	<ul style="list-style-type: none"> - The impact of economic crisis on people' cultural value - The meaning and importance of Greek hospitality
Use of cheap materials to symbolize that: the Greeks can demonstrate warm hospitality despite their poor conditions (i.e. economic crisis etc.); and that the Greek hospitality will always been part of the Greek culture and DNA			

(continued)

Table 16.1 (continued)

Title of artifact and artist	Local (physical-cultural) resources from the Santorinian cultural winescape	Symbolic cultural values, meanings and ideas communicated by the artistic scarecrows	Topics of the critical thinking, (self-) reflections and dialogues that the artistic scarecrows could trigger
Antimaterialisation of an idea by Micol Assael	Wind, mirrors, reflection	The recycling of materials for producing something with enhanced utility: a symbolism for the anti-consumerism society	<ul style="list-style-type: none"> - Sustainability values - Anti-consumerism values and activities - Tourists' roles and responsibilities for sustainability and consumerism
Untitled by Nunzio	Volcanic stones, palladium	<ul style="list-style-type: none"> - Stones positioned in a heart shape to symbolize the love and protection of vines 	<ul style="list-style-type: none"> - The persistence of human nature to produce under difficult conditions (dry soil, lack of water) and protect its belongings with whatever resources and means are available

The information in this table is based on the author's interpretation of the artistic Scarecrows, her personal knowledge and lifetime experience of the cultural heritage, the local community and the context of Santorini, as well as her understanding of the contemporary tourism developmental issues on Santorini

showed, the creative and symbolic design of the artistic scarecrow and their placement at Domaine Sigalas provide an innovative and illustrative example of the role and impact of a cultural winescape on supporting and enabling transformative wine tourism experience. This is because, the design and set up of the winescape enabled, triggered and inspired the wine tourists to: engage aesthetically, cognitively and spiritually with the wine related artifacts and other actors (winery staff, artists, local communities); to learn and appreciate the local cultural heritage; and to use their learning and symbolic meanings of the artistic scarecrows as a way to critically re-think, re-evaluate and re-define their own values, systems, meanings and identities. In other words, the Scarecrow art exhibition can be qualified as a cultural ecosystem that can trigger and support transformative wine tourism experience, because it facilitated the wine tourists and other actors to co-create transformational value in all the ways as identified by the Millennium Ecosystem Assessment (2005) (Table 16.2).

The chapter represents a conceptual understanding of the transformational benefits of cultural winescapes and wine tourism experiences. Primary data from tourists participating in transformative wine tourism experience can provide a better insight and understanding of the arguments of the chapter. Future research should also use a multidisciplinary approach for better understanding the links between customer engagement, ecosystems as engagement platforms and co-creation processes supporting the generation of transformative value. Research and insights from the following fields can be used: transformational service research; ecosystems/networks; service dominant logic and value co-creation; cultural studies; wine tourism.

Table 16.2 Scarecrow art exhibition as a cultural winescape ecosystem supporting the co-creation of transformational value

Category of value	Description of value
Cultural diversity	<p>Through their multi-dimensional engagement with the scarecrow cultural winescape, the wine tourists were able to learn, understand and (re)-think of which in turn contributed to their personal development/transformation as well as their mental, physical and emotional health and well-being:</p> <ul style="list-style-type: none"> – The role and the impact of the features of cultural winescape on the—cultural heritage of wine-making, viticulture, local communities, the socio-economic evolution of Santorini and vice versa – During the years, the different cultural winescape ecosystem conditions resulted to different types of evolution of winemaking, viticulture, local development, folklore culture and identities of locals with the place – Local legends and stories related to Vinsanto and other local wines, the wines' connections with religion and rituals, local folklore events, their role to the socio-economic development of the island
Spiritual and religious values and cultural meanings	<p>Knowledge and understanding of:</p> <ul style="list-style-type: none"> – Global politics, economic crisis and situation – Sustainable practices and challenges such as: climate change, water conservation, overtourism and carrying capacity issues
Educational values (Artistic) inspiration	<ul style="list-style-type: none"> – Local cultural heritage: traditions, dressing code, local activities and events – Provision of educational opportunities in an entertaining, involving and informal way – Cultural winescapes provide a rich source of inspiration for arts (i.e. literature, sculpture, architecture, movies) – Cultural winescapes inspire and activate all wine actors, e.g. wine tourists, artists, local communities and wine suppliers
Aesthetic values	<ul style="list-style-type: none"> – The natural beauty and aesthetic value in various aspects of the cultural winescape: scenery and scenic views, scenic wine itineraries, routes and walks, landscapes and vineyards

(continued)

Table 16.2 (continued)

Category of value	Description of value
Social relations and social value	<ul style="list-style-type: none"> - Viticulture can change social relations: e.g. viticulture versus tourism activity and development in Santorini revealed the conflicting interests amongst various local stakeholders (resources such as water and land as limited and scarce and their use by one industry/stakeholder excludes them from the other industry/stakeholder) - Wine tourism is a multi-dimensional activity that can bring various industries and stakeholders to work together; synergies amongst wine and tourism related industries (i.e. food, hotels, tour operators, transportation companies, wine makers, farmers, artists) can generate multiplier economic effects and strengthen social relations and social capital
Sense of place	<ul style="list-style-type: none"> - Recognition and understanding of the unique features and characteristics of a cultural winescape can create a sense of place, a perceived "feeling of security" "I feel at home", "feeling of the known/familiar context" and the character created by those features - Understanding, recognition and appreciation of a cultural winescape can create place attachment, loyalty, positive word of mouth and return visits
Cultural heritage and geoheritage	<ul style="list-style-type: none"> - Cultural winescapes are formed and they form the cultural heritage of their context - Visiting and engaging with cultural winescapes allow wine tourists to learn and appreciate this cultural heritage - Cultural winescapes have historic, artistic, environmental, cultural and/or economic value or other cultural meanings and significance - Use of cultural landscape elements to build and form the winescapes, which in turn also contributes to the conservation of the cultural heritage and its appreciation - Cultural memories, history and sense/attachment to place are usually developed and expressed through elements of cultural winescapes, e.g. vineyards, grape picking, grape crashing and other winemaking, viticulture and wine drinking experiences and rituals

(continued)

Table 16.2 (continued)

Category of value	Description of value
Environmental value	<ul style="list-style-type: none"> – Education about environmental protection, the role and significance of the environment to human well-being and health, about environmental practices, the impact of human activity on environment
Recreation and ecotourism	<ul style="list-style-type: none"> – Cultural winescapes are often the driver and generator of tourism demand; visitors attracted by the cultural winescapes – Cultural winescapes are the context and place supporting tourist/recreational activities like walking, driving, hiking photography – Cultural winescapes support ecotourism activities like agrotourism, nature based tourism

Acknowledgements I wrote this chapter with a great love to my homeplace and people, and I specifically dedicate it to:

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- Our dearest high school professor, Paris Sigalas—thank you for all your remarkable contributions to our homeplace, our cultural heritage and local community.
- To all my treasured school friends and compatriots who decided to remain on Santorini and be the guards of our homeplace or who must live away from this wonderful place to follow their dreams.

Notes

1. All figures reprinted with permission from Domaines Sigalas.
2. Photographs of each piece of artwork are available from Domaine Sigalas on request.

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17

Innovation in Wine Tourism Businesses: 'Turning Ashes to Gold'

Dimitris Karagiannis and Theodore Metaxas

Introduction

This chapter highlights the role of innovation in wine related enterprises, such as wineries. Innovation has been declared as a key element to success in increasing competition, business adaptation and survival. A Greek boutique winery, the Britzikis Estate located close to Ancient Olympia, is used as a case study. Innovation is pursued not only for products, but also for services, in investment, in production, in marketing and sales. This study examines whether successful wine enterprises can adapt to changes and swiftly react to trends, resulting in diverse innovative ideas and adjustments, including neoteric products and services. These qualities could be studied further and used as best practice for similar wine and food related enterprises, especially in Greece and abroad, thus laying the foundation for future research.

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Literature Review

Innovation is defined by the OECD and Statistical Office of European Communities in 2005 as being “the development or introduction of any new or significantly improved activity undertaken by participants, and encompasses any products, processes and methods that may have been first developed by a particular organization that have since been adopted by others” (OECD 2005). Innovation is increasingly seen as an important element of wine tourism. It is a complex, multidimensional process that involves scientific and technical expertise, technical and educational infrastructure, integrated product, supplier networks, effective management, marketing strategies, and finally government support (Pickersgill and Edwards 2005). However, only recently has innovation attracted wine and tourism academics’ interest. Specific research of wine tourism-related to innovation is limited. According to Hall and Baird (2013), the main reasons for adopting innovation in wine tourism are increasing productivity, decreasing energy consumption, and reducing environmental impact, while the most significant indicator for the level of innovation in wineries is the size of the business.

Wine tourism and innovation are areas where many different streams of literature exist. Early studies in this area include the work of Hoerner (1995), which examined the competitive advantage that could be gained through adopting innovative practices and utilizing market research within the wine industry. This study also focused on legal aspects, such as patents and intellectual property from the supply-side perspective (Hoerner 1995). Examining how innovation serves to improve wine production techniques (Gilinsky et al. 2008; Preston-Whyte 2000) has also led research into the effect of innovation on wine exports (Olavarría et al. 2009), and the levels of knowledge sharing which exist between wine producers (Bou et al. 2008; Pickersgill and Edwards 2005). Studies have also been conducted which attempt to provide a benchmark for innovation (Getz and Brown 2006), and review how successful tourism enterprises have benefited from the implementation of organizational, production or process changes (Hjalager 2009).

Possibly the most prominent stream of writing within this domain exists in research into how innovation affects the level of collaboration and

cooperation between wine clusters and networks (Cusmano et al. 2008; Taplin and Breckenridge 2008; Touzard 2010; Hira and Bwenge 2011). Powrie and O'Connor (2010) state that the level of institutional support provided by regional and national governing bodies can also serve to increase levels of collaboration. The geographical proximity of wine clusters is another important factor for successful knowledge sharing between networks (Giuliani et al. 2011). Not all wineries have embraced working collectively in the pursuit of innovation. Marks and Mortensen (2003) observed that failure of product innovations resulted in a loss of confidence amongst producers, which then went on to affect the rates at which future innovations were adopted by other wineries within the network (Kaine et al. 2007). Pike and Melewar (2006) note that the protection of business reputation and brand identity was paramount amongst network members, as no one wanted to be associated with a failed innovation. Hira and Bwenge (2011) studied the adoption of innovative practices in wineries in British Columbia with a set of informal questions (Statistics New Zealand 2007) which were not based on the OECD (2005) framework. Winemakers, who were surveyed in this study, reported that independent consultants were the most important sources of innovation, and that self-teaching seemed to be the predominant practice.

Extant literature in the field of innovation has pointed towards four main categories that apply in wine tourism which are: (a) product (b) process (c) organizational and (d) marketing innovations (OECD 2005). Product innovations include significantly improved goods and services, and have been noted as also encompassing the activities that wine tourists may experience and participate in, when visiting destinations (Stamboulis and Skayannis 2006; Hall 2009). In the context of sustainable winemaking, this notion applies to two dimensions. First, wine tourists who are attracted to wineries because of the process and production methods used on site fit within their ideology. Second, the end consumer who purchases a particular brand of wine, because it is manufactured using sustainable methods (in the case of Britzikis, they use geothermal and solar energy, through solar panels, and their carbon footprint is eliminated). Process innovations are the new or improved methods of production or delivery within an organization that aim to improve efficiency and flow (OECD 2005; Hjalager 2009). These are

associated primarily with the implementation of new technologies designed to achieve specific managerial objectives (Bessant et al. 2009; Giuliani et al. 2011).

Organizational innovations are those which improve existing business practices, workplace organization or relations external to the firm (OECD 2005). Marketing innovations are any new or significantly improved marketing methods that may have been adopted by the organization (OECD 2005) in order to either increase market share or facilitate entry into new markets. The last two categories are met in the case of the Britzikis winery since they created an embedded production company (FXion), merged it with the R&D department of the winery, and can operate independently and be financially sustainable, once it creates its own income. At the same time FXion, as embedded marketing department, assists the winery to design, organize, and communicate new products and services more efficiently and successfully to the global market (e.g. FXion marketing company organized, and promoted the campaign of Dia Pyros wine, and all the wine tourism campaign of the winery).

Finally another element examined is the importance of cooperative arrangements for innovation. Hira and Bwenge in 2011 while looking at cooperative arrangements based on the Statistics of New Zealand of 2009 gave the definition: that cooperative arrangement is the active participation with another organization or individual for the purpose of innovation. In that study, only 27.2% of the wineries reported having cooperative arrangements in place, whereas 8.7% reported having overseas cooperative arrangements mainly with customers. Some respondents (4.9%) also reported that they had arrangements with universities or polytechnics that were not in New Zealand.

Case Study Context: Domaine Brintzikis

Case Description

Domaine Brintziki is a boutique, energy independent winery, which utilizes state of the art, sophisticated machinery for the production of superior quality wine. It is located in the western Peloponnese, in the



Fig. 17.1 Brintzikis Winery: the team

village of Latzoi in Ancient Olympia, birthplace of the Olympic Games and one of the most sacred places of ancient Greece. The Brintziki family (Fig. 17.1) established the winery in 1994. The winery's vision was the creation of unique wines that are characterized clearly by the special organoleptic characteristics of the region, famous for its vineyards and its unique terrain. The clay soils, coupled with the moisture of the rivers create an ideal microclimate. Indigenous varieties are cultivated by the winery persistently in order to perpetuate the best of the rare vinifera species such as Roditis, Tinaktorogos, Malagouzia, Fileri, Assyrtiko (white varieties), and Avgoustiatis, Agiorgitiko and Merlot (red varieties), and other rare species such as Voidomatis. In 2012 Domaine Brintziki was characterized as the first “green winery in Greece”, as it applied green innovative practices to all phases of its production, such as the exploitation of geothermal energy, and the use of photovoltaic systems. Geothermic processes cover all cooling and heating needs of tanks and spaces, while the photovoltaics panels ensure the electricity needs of the winery. As such, domain Brintziki is an ecological and environmentally friendly operation, producing organic wines that tend to have an almost zero carbon footprint. Regarding production, Domain Britzikis possesses state of the art stainless steel tanks with automatic temperature

control and recording processing of information systems, modern pneumatic presses, while it uses only “gravity free flow techniques” (without mechanical assistance and energy expenses) in order to transport grape and wine without the use of energy. The annual production of the winery is all organic and totals around 5.500 hectoliters of wine.

Wine Tourism

Estate Brintziki has a very well developed wine tourism infrastructure, starting from the historic water mill being the most famous attraction on site. It was recently renovated, transformed to a multi-functional place for art related presentations and partially operates as a reception for the new 3 Star hotel located on the vineyards. The winery offers a fully equipped kitchen, wine tasting infrastructure, a 250-seat open-air amphitheater (Fig. 17.2), a projection room for 80 people, and a “belvedere” towards the vineyards and the historic Enipeas river. The winery is open to visitors all year round. The tours are offered in both Greek and English language. Tours are realized either by foot or bike through the vineyards, winery, cellars, tasting room, and the traditional historic



Fig. 17.2 The theater: a wine tourism attraction

water mill. Their duration is approximately 120 minutes, and the number of wines tasted is upon request. Tours are also offered by mini bus and 4 × 4 vehicles to remoted ancient locations around the winery. The trips are combined with wine history lectures and wine tasting. The estate has a special wine shop that also sells wines not found on the market, as well as the Brintzikis extra virgin olive oil, and their own double fermented beers and sparkling wine. Special packaging and shipping of wines within Greece and abroad are provided. Accessibility for people with disabilities is provided, along with free Wi-Fi.

The Unique and Innovative Wine: "Dia Pyros"

More recently Brintzikis created the wine "Dia Pyros" (Fig. 17.3), which is sold at \$750 USD per bottle, available in just 2300 bottles. The wine "Dia Pyros" is made by Avgoustiatis grape variety, from the crop of 2007, when the devastating fires in Olympia burned to the ground thousands of acres. The creative team of the winery (FXion) conceptualized the innovative idea to produce a wine literally from the ashes of Olympia. As the property owners stated, this wine "reminds this very rare event while sending a message of hope to the world. We wanted to run around the world to convey a spirit of civilization and a message of hope from a troubled but significant area. We believe that the land of the Olympic spirit and mother of fair play and civilization, Ancient Olympia, and our products from that region that carry the spirit, have the ability to convey throughout the world the message that we can make innovative and quality products that can stand strong and successful in the international market". Mrs. Brintzikis stated (D. Brintzikis, personal communication, June 15, 2017). "Dia Pyros" is a unique wine, aged for five years in new French oak barrels. The important symbolic message of the owners is embodied in its beautifully engraved bottle, decorated with a glamorous mythological gold leaf phoenix. The price is symbolic, because it is a unique, one in a lifetime cultural product. It is a wine that was produced only once in 2300 numbered bottles. It is not a common wine for regular consumption or everyday use. It is aimed at collectors and this is evidenced by the fact that each potential buyer can



Fig. 17.3 Dia Pyros: the phoenix reborn from its ashes (Designed by FXion team)

only purchase a single bottle. The buyer's name is recorded in a list and a second bottle cannot be bought.

As Mrs. Britzikis explained, Dia Pyros is also unique because the grapes of the estate had not been harvested the period when the fires broke out in 2007. The fire started burning whole regions but had not threatened the Avgoustiatis vineyards of the Brintziki winery, so they were saved. Because of the intense fire, visible from satellites, burning for almost ten days, the ash and smoke "infused" the grapes, resulting in a peculiar mildly smoked product that leaves a delicate feeling of natural smoke in the mouth. Once the grapes were harvested, the winemakers produced a wine from those grapes that surprised them at the beginning, then frustrated and troubled them. It was the time that the marketing team (FXion), with the leaders of the operation and the wine masters realized the uniqueness of this product, its potential as wine, and the great semantics. The specifications of the new wine were designed, as was the luxurious packaging and artwork on the bottle, and ways of promoting the product, equivalent to its significance. The new wine was created, stored for five years in new oak barrels, and the new "Dia Pyros" wine was born (D. Brintzikis, personal communication, June 15, 2017).

"Dia Pyros" wine, which was born from the ashes of Ancient Olympia like a phoenix, is a symbol of the strength of this historic land. One of the rarest wines in the world was born from a disaster. Greek and foreign journalists were invited at the first official global presentation of the wine "Dia Pyros", held in the Kimberly hotel in New York, in 2016. So far, the first 200 bottles have been ordered, worth \$150,000 USD. According to the business plan, the financial forecast of this project has been set for the next five years, which is the necessary time for the new product to reach its maturation stage. Then, before decline stage, the winery will launch the next innovative project in order to stay competitive.

The Business Exploitation of "Dia Pyros"

The innovative idea of this collectable wine spearheaded the new global branding campaign of the Brintzikis winery. It is the instrument that will pull the company from obscurity and give the necessary glamor and

prestige to the winery's quality products, in order to stand next to the most prestigious wines around the world. It will assist Brintzikis' wines to enter the largest wine cellars in the world and will increase interest in other winery products, as well while attracting the attention of wine tourists worldwide. As such, "Dia Pyros" is not a just a simple wine but an extremely rare, collectible "bottled piece of global history"! Each of the 2300 numbered and sealed collectable bottles constitute a great investment. Although each sold for \$750 USD in 2016, they are expected to be sold in auctions worldwide at a much higher price in the near future.

The Innovative Element of Brintziki Winery that Makes It a Success Story

Britziki's passion and persistence paired with their entrepreneurial and rather innovative nature has led them to the creation of a significant enterprise. By studying Estate Brintziki we shall notice that innovation and forward thinking is present in every aspect of this business. First we shall examine the cultivation and the grapes chosen to be grown. They grow rare local grape varieties that are almost extinct, such as Tinaktorogos, Voidomatis Avgoustiatis, Malagouzia along with other grapes more famous but rare in the region of ancient Olympia, such as Asyrtiko, and Mavrodaphne. With a sophisticated laboratory and with the cooperation of renowned universities in Greece, such as the Agricultural University of Athens and professor and wine expert Dr. George Kotseridis, they developed and evolved the best possible clones and varieties, making the best wine possible. Another important and innovative factor is that since 2000, the cultivation and the all wine products are organic. As mentioned during our long interviews Mr. Britzikis stated that attention is paid not only to the herbal preparation and the organic fertilizers used, but also in the experience of the human factor. As Mr. Britzikis stated: *"Biotechnology has achieved miracles, but it never created great wines". This is something deriving from the grapes in the vineyard, science and the winery method is just the tool*" (D. Brintzikis, personal communication, June 15, [2017](#)).

Regarding processing, it is worth mentioning that the company is innovative with respect to the utilization of natural energy for cooling, in order to save money and not burden the environment with carbon. Implementations of RES (Renewable Energy Sources) practices have been in place since the very beginning of its operation with the installation of geothermal systems, and photovoltaic panels. The winery makes use of shallow geothermal energy since 2012, covering all heating and cooling needs of the tanks, offices, and the aging of the wines, a total of 1550 m². Since 2001, they constructed and operated 14 geothermal drilling wells at a depth of 105 meters, with earth heat exchangers. The heating pumps cover all cooling and heating needs, while the photovoltaic panels meet the majority of the electricity needs. The whole wine production process is designed in a “free flow” way based on gravity, without spending any extra energy. The winery produces >600 tons of organic white and red wine achieving energy savings up to 50–60% comparing to the period prior to the geothermal installation. The use of geothermal energy system (Fig. 17.4), was designed since the very beginning of the construction and was embedded to the whole winery operation, which reduced significantly manufacturing costs, compared to if the intervention was realized after the building construction. The bioclimatic construction and architecture is one of the first in Greece. All products produced in the winery are organic (produced by 60% of green energy and renewable energy sources), with an objective to reach the 100% of the energy required. Brintzikis winery is perhaps the only winery in Greece, which has applied extensively RES practices.

The efficient advertising, the innovative marketing and branding of such methods, along with the communication to the world of the its environment-friendly profile, and sustainable way of operation of the winery, have attracted many tourists each year, including schools and wine tourists reaching almost 10,000 visitors. The rest of the supporting infrastructure also operates with geothermal energy and RES, such as the new 3 Star hotel, built in a traditional renovated stone watermill, as well as its showroom and multi-purpose rooms and museum in the main building. Other facilities include a multipurpose conference room for seminars, expos, business meetings, and facilities for banquets and



Fig. 17.4 Environment friendly: extensive use of photovoltaic panels and geothermy

art exhibitions. There are also rooms for food demos, highlighting traditional cookery and wine and food pairing, cooking lessons, and other food-related functions. Visitors can also enjoy food and wine after the theatrical plays and symposium revivals at the outdoor amphitheater. Brintzikis is the only winery in Greece with an outdoor amphitheater with a seating capacity of 250–300. The objective is the important connection between wine and culture. The aim is an interactive and personalized theater that wine tourists feel that they participate in the act making the visit more experiential. The idea is also to give the opportunity to local artists to highlight their work and communicate directly with oenophiles and oenotourists. Since it opened in early 2016, the small theater hosted five plays with an average of about 200 attendees per play. Exhibition spaces for art were also created, hosting collections mainly from local artists. The exhibition will also include replicas of ancient tools used in wine making, such as ancient presses and

traditional musical instruments that will be printed via 3D printing ad hoc and then be sold to visitors.

One of the most innovative initiatives the Brintzikis wineries realized was the creation of a modern in-house, marketing department (FXion) and a modern professional studio with full audiovisual capabilities and state of the art video production, staffed by experienced directors such as Martin McDarren, formerly with the BBC. This brilliant idea has assisted the winery to effectively communicate its commercial message to the world, created some very innovative products, and improved the whole operation while attracting wine tourists. Specifically, the marketing department has the ability to produce quality audiovisual promotional materials, videos, photos, and documentaries. It also created a new modern official logo for the entire winery. It conceptualized and implemented the idea of the unique wine project "Dia Pyros" that made Brintzikis winery well known around the world. It designed and constructed the 14-carat gold label for "Dia Pyros". It designed the bottle and the engraved artwork on it, along with the luxurious handcrafted wooden box, crafted by a woodcraftsmen team specializing exclusively on ecclesiastic wood artifacts. It further organized promotions through auctions and galas around the world. Finally, the Brintzikis winery strongly believes in cooperative arrangements and the active participation with other wineries for the purpose of innovation and wine tourism attraction. It is member of the wine cluster of Peloponnesian wineries, "ENOAP" and part of the wine tourism attraction initiative of "Peloponnesian Wine Roads - Authentic Greek Terroirs", while it participates in the annual "Peloponnesian Wine Festival". The participation in these clusters has stimulated wine tourism over the last 10 years. The success of "Dia Pyros" and other innovative practices fostered the development of other wine tourist attractions since they were launched.

Since its creation, schools visit the winery because they are interested in the innovative practices of its operation and the wines that are environmentally friendly. Schools from other regions and countries visit the winery within their five-day school trips or through their student exchange programs. As Mr. Brintzikis stated, we are proud for

the school visitation and we do all we can to encourage them, because these schools are the future ambassadors of the winery. Besides, in cooperation with “alternative tourism offices” that specialize in experiential tourism, the winery hosts specialized wine tourist activities and tours.

Contribution of Domain Brintzikis to Regional Development

Since its creation, the Brintzikis winery contributes significantly to regional development. The village of Latzoi was an insignificant small place with no tourist attractions and hardly any visitors. Locals left during the urbanization in the 1950s and 1960s. Since the creation of the winery, wine tourists, the schools and other visitors travel to the area, benefiting tourism-related businesses of the village, such as the traditional café, restaurants, and folklore stores. Since the beginning of its operation, the small theater has attracted almost 1500 visitors. The winery alone attracts almost 10,000 oenotourists per year, even without having completed a great part of its tourism infrastructure. With the completion of the hotel, the new exhibition rooms, the new tour services (horseback riding and 4×4 tours), the new theatrical program, the launch of “Dia Pyros”, and the new beers and wines, the number of visitors is expected to triple in two years. Information about the company and all other services offered can be found at the winery website (www.brintzikis.com).

Future Wine Tourism Business Plans

Future plans for attracting another segment of wine tourists include the creation of horseback riding tours by merging wine tourism and equatorial tourism in a sustainable way, as horse riding will involve the use of two indigenous horse breeds of Peloponnese (Piniás and Abdravidas). The horses have a special position in Greek culture, and they cannot be absent from the winery’s experience. They are the only animal allowed to participate equally with humans in Olympic Games, from their

very beginning until today. The experience design includes specialized 4 × 4 vehicle wine tours in remote and isolated sites with archeological interest that are hard to approach by foot. Other services include the organization and hosting of art exhibitions, ad hoc 3D printing and purchasing by visitors of traditional wine artifact replicas, the revitalization of ancient symposiums with topical discussions among experts and participants through food and wine. The completion of an exhibition showroom of 100 m² is also in progress located in a renovated Watermill to house ancient wine-related tools and artifacts. Finally, there are also plans to finalize the renovation and the completion of a modern e-shop and a Membership Club (with many attractive offers for winery club members) within 2018.

Directions for Future Research

This study suggests that there are many fields in the wine industry that need further investigation in relation to how to conduct innovation in wine tourism for attracting wine tourists. Substantial opportunities for further research on this topic could help business strategies of wineries in order to increase revenue from wine tourism-related activities. Another area of potential research is the engagement of Greek wineries in collaborative arrangements with other wine and tourism-related enterprises in order to stimulate information and innovation sharing and to promote growth through wine tourism. A further study should be made in order to investigate whether winery size is a determinant factor for adopting successful innovation and running an efficient wine tourist attraction. Another significant research topic is the areas of biosecurity, sustainability and other environmental aspects crucial to wine tourism development. Sustainability and innovation studies are required to focus on the level of information shared between organizations and clustering members. In terms of wine tourism and innovation, future research could also elaborate on the conclusions of this study highlighting the importance of establishing collaboration links between wineries, academic bodies and research centers in order to adopt and excel innovation. The role and impact of collaboration

on innovation can also be investigated within the context of wine tourism attractions, such as the wine cluster of Peloponnesian wineries, “ENOAP” and “Peloponnesse Wine Roads - Authentic Greek Terroirs”.

Conclusion

The chapter shows that wineries can significantly grow and attract wine tourists by setting high standards and committing to operate with reliable quality. The case of the Brintzikis winery is a best practice than many new and even older wineries should study in order to understand key success factors of wine innovation. This successful boutique winery possesses some very important quality characteristics. The owners, both musicians founded this enterprise with great love for wine, arts and deep respect for nature and their place of origin. Their management was influenced by efficiency and deep knowledge, but also romanticism, dedication to tradition, adaptation of technology and acceptance of contemporary best practices. They realized that a modern winery must fulfill a lot of criteria in order to be successful, such as excellent winelands and unique grapes, innovative cultivation methods that respect nature and tradition, organic production and sustainable operation. Solar panels, geothermal technology, bioclimatic structures and free flow methods of production made the winery self-sufficient with an almost zero product carbon footprint. The harmonic collaboration of wine and culture in an environmentally friendly context was essential for the Brintzikis winery. Besides energy-efficient technologies, they added unique elements such as the creation of a theater for plays and music performances. They renovated an ancient water mill with historic significance and created rooms for art exhibitions, wine tasting, and a bright new hotel, dedicated to wine. They created an ambitious marketing department with state of the art audiovisual capacities hiring professionals to create the new image for the company's brand and its products. This marketing/R&D department is embedded in the winery assisting to the creation of new innovative products and services. Among the best achievements, are the conceptualization,

implementation and innovative branding of the unique wine “Dia Pyros”, dedicated to the rejuvenation of the destroyed ancient Olympia in 2007. The Brintzikis winery believes in and represents innovation and neoterism, while applying such practices throughout its operation in a holistic approach. The very fact that this innovative approach of operation and practices is designed and implemented by a Greek boutique winery for the first time in Greece, and especially during a period of long-lasting economic downturn, is in itself unique and remarkable. The diffusion of innovation and neoterism across the enterprise by the owners, not only benefited the enterprise financially (+19% in sales compared to 2015), but also caused constant development (new products, infrastructure, production and capacity growth, extroversion), and attracted 10,000 wine tourists per year while contributing to local development, making this winery a success story. Regardless the hostile economic circumstances and the unfriendly environment for businesses in Greece, this winning team, proved that innovation and adaptability are key elements to wineries success and wine tourism development. With the unique wine Dia Pyros they managed to make the dream come true, once they literally “turned ashes to gold”.

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18

An Emerging Wine Region: Tourism, Education and Sharing the 'Love'

Richard N. S. Robinson

Case Study

Wine, tourism, and education are synonymous. This case study showcases a university-wine region educational partnership, and has the following learning aims:

- Describe the development of an educational program in partnership with an emerging wine region and an institute of wine education;
- Discuss the merits of field study tours for (wine) tourism students;
- Evaluate the broader business and destination benefits of educational (wine) field studies programs.

Let's begin with a contextual overview of the partnership.

Queensland's Granite Belt is one of Australia's emerging wine regions. Viticulturally, its unique characteristics are its loamy soil, varied

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topography, and elevation—of between 680 and 1200 metres above sea level. Locals say there are several micro-climates within the region. The Mediterranean-heritage farmers who settled in the Granite Belt, profited from the renowned quality of the region's winter fruits; apples, pears and stone fruits. They took to wine growing as early as the late nineteenth century, for their personal consumption, and that of their kin located further north in Queensland's tropical climes. Since the late 1970s the true potential of the unique terroir attracted serious investment and today the region's winemakers rival, by tonnage, their counterparts from far more well-known Australian wine regions—the Barossa, Margaret River, the Yarra and Hunter Valleys—in wine show success. About 70 wineries now operate in the Granite Belt and many operate cellar doors and engage in 'co-opetition' for the tourist market. Granite Belt wineries derive a significant portion of their income from cellar door sales (Sparks and Malady 2006) and the bi-annual Apple and Grape Harvest Festival attracts over 60 thousand visitors across a week-long programme (appleandgrape.org/). In recognition of the wine industry's economic contribution to the region the state-of-art Queensland College of Wine Tourism was opened in 2007.

From 2009, students from the University of Queensland, 250 kilometres north-east in the state's capital, Brisbane, made an annual trek to participate in a long weekend Wine Immersion Program (WIP). Designed and delivered in collaboration with the College, WIP involved a range of classroom, laboratory, winery and field activities; from pruning, picking, crushing, and fermenting grapes, then testing, bottling, tasting, and matching wine to food. Since 2012, the Wine and Spirit Educational Trust (WSET) Certificate 1 has been incorporated into the WIP schedule. A key feature of the programme has been the integration of visits to a number of cellar doors across the weekend, and a dinner at a winery restaurant. In these situations, the students are hosted by the winery owners and/or the winemaker, and their learning experience was scaffolded by an assessment linked back to their food and beverage management class back at campus.

Plenty of literature has focused on wine education for tourists (Taylor et al. 2008) but less on education for students in hospitality and tourism programs, and even then, more so in classroom or laboratory contexts (Harrington et al. 2010). Broadly speaking, the enhancement of the student experience, a key driver of many universities' agenda, has

attracted considerable interest in the tourism and hospitality context. Various models in the food and beverage education domain have been presented (Robinson et al. 2010), which embrace wine education suitable for hospitality and tourism students, as opposed to oenologists and other wine-related professions. Authentic learning environments have attracted much attention in their ability to deepen and accelerate the learning of students, especially in applied contexts like tourism, hospitality and events (Li and Law 2012). WIP represents an authentic learning environment that can give students a real-world view of a core hospitality and tourism product and experience, and in turn enhance their employability.

An unexpected aspect of the programme that emerged over time was the sociality dimension. Domestic and international students, who do not always integrate (even in tourism programs!) in learning contexts formed bonds more readily in the immersive-style programme, whereby they travelled, lived and learnt together over the long weekend WIP schedule. Students even positively reported on developing more intimate relationships with their academics—a corollary to the largely anonymised existence they experienced in the industrial-like reality of large lecture theatres and the delegation of smaller tutorials/seminars to sessional staff.

Another perspective from which to consider the WIP initiative is that of partnerships between educators and industry. Many partnerships of this nature historically had an imbalance of mutual benefits to each stakeholder (Solnet et al. 2007). While this partnership, between the University of Queensland, the Queensland College of Wine Tourism, might not at face value bear all the hallmarks, or fit the model, that these authors advocated, what transpired from WIP was a broader engagement with the wine and wine tourism industry. Many of these contacts were facilitated by the wine college, who had a keen sense of who the key advocates of the region and the local wine industry were. This occurred with guest speakers—winery owners and winemakers, cellar door managers, and industry peak body representatives—teaching directly into the programme. Moreover, the programme took students to dozens of wineries in the Granite Belt. Apart from talking to owners and wine makers, in situ, the students partook in wine tasting flights, not in controlled laboratory situations, but in context. Over the decade

the WIP has been delivered, the college has diplomatically ensured that opportunities for businesses to have exposure to the students has been shared and rotated. The college in turn benefited from its role as a gatekeeper, by being able to actively prosecute its mission as being a champion for a whole of region development.

Not all the programme benefits related to formal education or partnerships alone. The annual groups, some as large as 60, including staff, contributed to tourist expenditure. Local programme costs, accommodation, fuel and ancillary purchases, for example snacks and souvenirs, comprised these economic contributions. For example, the WIP organisers called ahead to notify the town's Italian pizzeria, run by an Italian-heritage family, that the group would be brought in for dinner that night—so they could make a large batch of dough. The family, beyond providing a genuine and warm hospitable local welcome, reported this was always one of their busiest trading nights of the year. Most students actively purchased wines, either for personal consumption, to cellar as mementos, or to gift. Many of the students, especially international students from eastern Asia, had not developed a taste for wine, but understood its cultural significance, and also (red) wine's social capital in their home cultural contexts (Liu and Murphy 2007). In terms of soft market benefits, many of the students had not experienced a rural tourism experience—via social media they enthusiastically posted their experiences thus promoting the destination.

While initiated as a purely educational endeavour—an extension programme for hospitality and tourism management students passionate about food and beverage careers—the Wine Immersion Programme has realised a plethora of affordances. This is indeed analogous with the benefits of tourism more broadly. And the catalyst was wine.

Discussion Questions

1. What type of students might be attracted to a Wine Immersion Programme? Could their participation be challenged in any way?
2. Do partnerships like the Wine Immersion Programme allow students to enjoy experiential, accelerated and deeper learning? If so how?

3. The College was originally established to support the economic development of the Granite Belt. Does WIP support this vision? In what ways?
4. What is the tourism narrative in this case study? Who are the stakeholders and who benefits?

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19

New Clairvaux Vineyards: Monastic Differentiation and the California Wine Market

James A. Downing and Dan Parrish C.S.C.

Case

As Father Thomas reviewed the figures of the 1999 walnut and prune harvest, he pondered how the monastery might diversify its income to hedge against the fluctuations of the commodity markets and provide a more stable income to sustain the monks. As abbot (a position like CEO or president), Father Thomas was responsible for overseeing the entire life of the abbey. The phone rang and Father Thomas recognized a familiar voice on the line: Phil Sunseri, a local contractor and entrepreneur who had an idea. Phil had 15 acres of rocky soil that wasn't much good for most crops, but just might work for a small vineyard. Phil wondered if the monks might be interested in partnering on a winery project. Father Thomas realized this might be just what the

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monks needed—a product they could produce at the monastery that would sell for a consistent price. Phil's daughter, Aimée, was finishing a degree from UC Davis' school of Viticulture and Enology and she would become the founding winemaker at New Clairvaux Vineyard. The Sunseri family is part of the legendary Nichelini winemaking family in Napa Valley, making Aimée a fifth-generation winemaker. Now that Father Thomas had a way to diversify the monastery's revenue streams, he and Phil still had to figure out how to enter a crowded and competitive wine market.

In 1950, one of the largest Trappist monasteries in the United States was the Abbey of Gethsemani in Kentucky. The monks outgrew their facility and sent a dozen men to California to open a new monastery there. The monks found a home in Vina and began farming walnut and prune trees. As the monks discovered the rich history of the land they were farming, they realized it was once part of the world's largest vineyard. The land had been owned by the former governor of California and business tycoon, Leland Stanford. In 1880, Stanford had traveled Europe and tasted the Bordeaux wine in France (Tutorow 1971). He wanted to replicate the wine in California, so he planted a vineyard in 1882 that would eventually grow to nearly 3000 acres. He brought 40 workers from France to make the wine and hired a total workforce of 600. By 1890, he also began making brandy on the property. When Stanford died in 1893, the Stanford family began to scale back the operation. After prohibition was introduced in 1914 the Stanfords never made wine again, endowing the land to Stanford University, which sold it off in parcels. The monks later purchased the parcel which housed the winery and established the Abbey of Our Lady of New Clairvaux.

Vina is in the central valley of California where the summers are dry and hot, so Phil with the assistance of a consultant, decided to focus on Mediterranean varietals. Varietals best suited to this terroir include: Trebbiano, Albariño, Viognier, Barbera, Tempranillo, Moschofilero, and Assyrtiko. Though they believed New Clairvaux could bottle delicious wines from these varietals, they also realized that Mediterranean varietals are not well known to California wine drinkers and are even difficult for many customers to pronounce; these realizations might complicate matters for their new winery.

Trappist monks have a reputation for high-quality products and even have an International Trappist Association (ITA) that enforces strict standards to ensure quality. The ITA grants European monasteries the right to use the trademark “Authentic Trappist Product.” The trademark is well known and signals the highest of quality in products, especially to European consumers. Since the trademark is not well known in the United States, it might not be the most effective means of differentiation for New Clairvaux.

New Clairvaux faces several challenges. The town of Vina is located several hours from the well-known regions of Napa and Sonoma, so many customers looking at the New Clairvaux label will not recognize the county or location. In addition, will wine consumers stray from Chardonnays and Cabernets and try Mediterranean varietals? Lastly, even though the monks themselves are helping make the wine, they may not see much benefit from the “Authentic Trappist Product” trademark. So how can New Clairvaux differentiate itself?

Case Questions

1. Wineries tend to form strategic groups for differentiation. The four approaches are *tourism* differentiation, *appellation* differentiation, *storytelling* differentiation, and *terroir* differentiation. How do you suggest New Clairvaux differentiates itself? (See <http://www.newclairvauxvineyard.com/about-us>.)
2. What aspects of New Clairvaux Vineyard can the winery use to develop a sense of authenticity with wine consumers? How do you propose they create this authenticity? (See Frake, J. (in press). Selling out: The inauthenticity discount in the craft beer industry. *Management Science*. <https://doi.org/10.1287/mnsc.2016.251>.)
3. How should the winery work with other regional wineries? For example, should a winery strategic group focus on working within a strategic group, between strategic groups, or both? (See Peteraf, M., & Shanley, M. (1997). Getting to know you: A theory of strategic group identity. *Strategic Management Journal*, 18, 165–186.)

4. In creating the New Clairvaux brand and entering the California wine market, how should the winery identify with the consumer and how should they be messaging with their customers? What gives them the best chance of achieving compelling differentiation? (See Porac, J. F., Thomas, H., & Baden-Fuller, C. (1989). Competitive groups as cognitive communities: The case of Scottish knitwear manufacturers. *Journal of Management Studies*, 26(4), 397–416. <https://doi.org/10.1111/j.1467-6486.1989.tb00736.x>.)

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Epilogue: An Ecosystems Framework for Studying Wine Tourism—Actors, Co-creation Processes, Experiences and Outcomes

Richard N. S. Robinson and Marianna Sigala

Abundantly evident in the preceding pages of this book, as established by many contributors from numerous corners of the globe, wine tourism is now a mature tourism market, comprised of myriad products and experiences and tapping into plethora markets. The complexities of wine tourism in many ways mirror the complexities of wine itself. This makes for a fascinating, intoxicating, combination. Wine, by and large, is a social experience—as is tourism. Wine consumption and travel both can represent sources of social and cultural capital and thus justify economic investment. Wine and tourism are also inherently entangled in sustainability agendas. Wine is intrinsically connected to environment, or terroir (of which people are integral), and tourism and travel too are replete with sustainability challenges to both the environment and to the people. The narrative of wine, historical,

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production-wise, representational and emotional—from seed and soil to glass and glee and everything in between—is an intensely alluring one for the tourist to engage with. It is no wonder that wine and tourism have become one. These aforementioned complexities and challenges have also spurred vigorous research endeavours (Bonn et al. 2018). Fundamentally however, both wine and tourism combine in an economic activity—and that has been the focus of this book—in particular investigating how tourism wine businesses might seek out a competitive edge. This book has brought together a contemporary selection of research that has focused on the perspective of the wine tourism firm.

Inevitably, this book has raised as many questions as it has answered. Our introduction, while recognising that wine has increasingly become a tourism destination asset with much attention focused on demand-side motivational studies (e.g. Carmichael 2005; Getz and Brown 2006), identified that, *inter alia* strategic decision-making, innovation, the digital and social media marketing space are given less coverage. This is critical because the wine tourist is changing, evolving, becoming a more demanding and sophisticated consumer seeking to satisfy higher order needs, and new markets emerging. They are now reached in different ways as new technologies permeate and, to some degree, dictate their lives. Wine tourists are also increasingly seeking multi-dimensional, transformational, integrated and seamless experiences that can contribute to their betterment and well-being. And so it is that wine tourism businesses must also transform themselves and innovate to enhance their appeal and competitiveness. Social and transformational innovation has been suggested within various disciplinary fields (i.e. agri-food, management science, marketing) as the key success factor for augmenting wine products and wine tourism experiences. Several wine (tourism) businesses have already successfully embarked into this innovation path by applying various practices such as, story—telling, symbolic and metaphoric language, combining wine with various cultural, natural, physical and human resources as well as creating synergies with many other (creative) industries, e.g. art, food industry, beverage sector.

In part one, ‘The Market of Wine Tourism: Segmentation and Behaviour’, a set of intriguing studies explore the potential disengagement of youth, the emerging wine market, from wine appreciation

(see Stergiou)—instead preferring other beverages. Does the highly complex and metaphorical language used by wine makers and marketers, as dissected by Creed and McIlveen, turn this generation off? Could a producer shift to bio-dynamic and organic wines, as described by Cagnina, Cicero and Osti, to generate appeal with broader and younger audiences, or is it just a matter of time and travel, as Connolly explores? In a somewhat ironic twist, Sigala provides two studies that highlight yet another generation—children—or at least their impact on their parents' pursuit of a wine tourism experience. These studies combined invite us to consider a multi-generational wine tourism experiences value proposition—for this advanced market segmenting (Sigala and Bruwer 2016) and clustering analyses will be needed to match wine products and experiences to demand.

'Capturing the Market: Marketing Distribution and Promotion', part two of the book, presents a selection of studies featuring the state-of-art in bringing wine tourism products and experiences to the market. Not surprisingly, digital and connectivity is the focus here, and this also exemplifies how this book has moved beyond previous (cf. Carlsen 2006; Hall et al. 2000) and even more recent (Croce and Perri 2017) wine tourism publications in exploring this fast-moving space. Sigala and Haller provide an overview of the new intermediaries that have penetrated the wine tourism distribution chain and they explain how their online business models empower and transform the wine tourists. Yet despite all the social media hype, Lalicic and Grindl show (Austrian) wineries lag in Facebook interactions with consumers, and as Pelet reveals the digital platforms required to connect businesses and customers are often absent. It is into these spaces that disruptors enter. Sigala details the emergence of UberVINO. Uber has shaken up the travel(taxi) industry globally, on a value proposition of cost and friendliness. Now they are further adding value, as are other disruptors like AirBnB (Dolnicar 2017), by packaging, promoting, distributing and providing augmented experiences at an affordable price. While valuable contributions, for wine tourism businesses hi-tech, digital and connectivity—and their interplay with disruptors—will necessitate radical shifts, and organisational re/up/side-skilling, informed by research, to keep abreast

of changes to the way wine firms will distribute and promote their products and experiences to new markets.

Finally, 'Experience Management in Wine Tourism: Design and Differentiation', part three of the book, turns our gaze towards a variety of innovations in wine tourism—in both Old and New World wine contexts. Swimming in blue oceans, Priilaid offers some working innovative strategies allowing New World firms to differentiate and add value in congested marketplaces. Sigala analyses two examples of wineries in Greece that have engaged in social and transformation innovation for augmenting their wine tourism experiences: the case of Ariousios wine employing story-telling techniques and synergising wine with local wine history for positioning and framing its business concept, offering and strategy; and an art exhibition at Domaine Sigalas, which used the Scarecrows (a cultural artefact representing folk culture), and the symbolic and communication power of art in order to deliver transformative wine tourism experiences that triggered the tourists' critical thinking, aesthetic appeal, knowledge curiosity and spiritual wonders. Returning to the Old World, Karagiannis and Metaxas recall an age-old theme of how recovery from crisis was the catalyst for innovation, yet grounded in traditional romantic social fundamentals of music, terroir and (Greek)culture. Santini, also firmly embedded in the Old World, suggests an interpretative framework—a matrix integrating the location and market-based factors—which seeks to make sense of the ever-increasing complexities of 'doing' wine tourism business. Not to be outdone on complexity, Downing and Parrish surface authenticity, an opaque and contestable concept, even in food and wine contexts (cf. Robinson and Clifford 2012). They show that the uniqueness of a winery's wine itself can translate into a marketing differentiation strategy when augmented by storytelling. Two cases, by Downing and Parrish, and Robinson, speak to wine experiences facilitated by clergy and educators respectively, in so doing demonstrating how wine can infiltrate nearly every possible domain. What characterises the contributions of part three, is innovation—thinking outside the box—to regenerate businesses and exploit new markets by value-adding to experiences.

This book, which was not designed to be comprehensive, has still in many ways only scratched the surface, but yet offers contemporary accounts of a number of dimensions of wine tourism, from a business perspective, that will set future agendas for policy and practice, and research and development. The multi-disciplinary dimensions adopted by the various book chapters and authors have also provided new ways of thinking and new theoretical lenses for better understanding and studying the multi-facet phenomenon of wine tourism as well as for setting future research agendas and directions. Central to wine tourism are the products and experiences, the ways in which wine tourists engage with them, and the meanings and values that tourists derive from them. As Fig. A.1 captures, this book began with some of the antecedents of wine tourism—the demand-side drivers, and the idiosyncrasies of emerging markets, including constraints. Part two focused mainly on the emerging digital technological platforms that enable wine tourism businesses to plan and capture their markets, be that directly, via destination marketing organisations, or intermediaries—increasingly social media and other disruptors. What this book also captured, mostly in Part III, are the broader patterns and processes that drive change and innovation as well as the strategies and practices for engaging and implementing innovation; whether crisis, market congestion, the elusive search for authenticity, developmental needs and spiritual wonders, as well as new contexts to exploit for wine experiences. In exploring these dimensions of wine tourism, the impacts for all wine stakeholders/actors (i.e. tourists, business owners, destination organisations and communities), has emerged—and at a broader level the multi-dimensionality of the outcomes deriving (i.e. economic, socio-cultural and environmental outcomes).

Overall, all these variables, while impacting on individual businesses, are perhaps most usefully investigated from a destination perspective, as the destination is the best understood unit of analysis in tourism praxis and research providing a holistic actor-network approach to understand the totality of the interrelations and outcomes of all (wine) tourism actors. It is thus of no surprise that an ecosystems approach (focusing on an actor-network symbiotic and synergetic perspective) has been

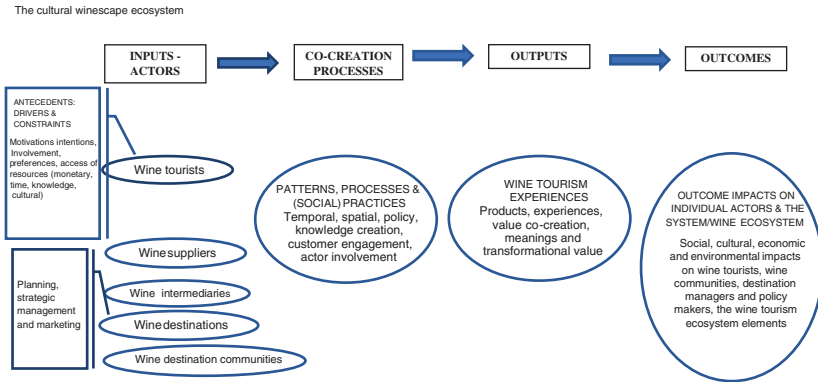


Figure A.1 A framework for understanding and creating knowledge in wine tourism (Adapted from Sigala 2019)

applied and proposed by Sigala, as an appropriate and useful theoretical lens for better understanding and studying the development and formation of all dimensions of wine tourism (Getz et al. 2014): the wine tourism actors (e.g. wine tourists, firms, destinations, and communities alike); the interactions taking place amongst themselves within the cultural winescape ecosystem (i.e. the actor engagement platform) through which actors are being shaped but they also shape the wine ecosystem; the value co-creating processes and resource exchanges amongst the wine actors determining the wine tourism experiences; and the multi-dimensional outcomes (socio-economic, cultural and environmental) deriving from the wine tourism experiences to all wine actors alike.

Figure A.1 summarises but also shows the interrelations of all wine tourism dimensions that have been discussed and touched in this book from an ecosystems approach.

In the final analysis, it is worth returning to first principles. Wine tourism, for most businesses, augments their primary passion—making and sharing wine. Tourism helps build their customer base, affords the delivery of *in situ* experiences, the development of lifelong relationships, and so on. The business of making wine is complex enough, the demands on the business economically, socially, and environmentally are significant. Tourism heaps layers upon these challenges.

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