

CASE STUDY: “*J’IRAI DEGUSTER CHEZ VOUS*”, AN  
ACTIVATION OF THE EXPERIENTIAL MARKETING  
STRATEGY OF CASTILLON COTES DE BORDEAUX

Manon Drouet

Project submitted as partial requirement for the conferral of

Master in Marketing

Supervisor:

Nuno Teixeira, ISCTE-IUL Business School, Department of Marketing, Operations and  
General Management

June 2018

CASE STUDY: “J’IRAI DEGUSTER CHEZ VOUS”, AN ACTIVATION OF THE  
EXPERIENTIAL MARKETING STRATEGY OF CASTILLON COTES DE BORDEAUX

**Manon Drouet**

## Summary

In a fierce market, wine tourism destinations and related actors need to instil a differential advantage in consumers' mind to stand out from the competition.

Offering extraordinary consumer experiences appears to be a key element in the strategy of organizations that want to build a close relationship with consumer and quickly increase their brand awareness. It remains to know how to engage a consumer in a unique, pleasurable and memorable experience.

This Case outlines the current state of the French wine industry, giving the necessary knowledge to the reader. This study is also based on theoretical frameworks presented in a literature review that introduces the main concepts of co-creation, communication and consumer engagement. To resolve this Case Study, students need to perform further research and benchmarks.

While traditional marketing focuses on the utilitarian value of a product, experiential marketing relies on the hedonistic values the consumer seeks. This Case presents the components of experiential marketing that will be used to solve the issue. Furthermore, students must be creative to create powerful interactions that will lead to consumer engagement with the organization. They also need to understand the environment in which Castillon-Côtes-de-Bordeaux evolves and what tools they can afford to provide relevant recommendations.

At the end, this Case Study will enable students to acquire specific knowledge about the wine and tourism industry in France. They will apply the main concepts of experiential marketing to a concrete business situation. Lastly, they will learn to communicate effectively to maximize results.

**Key words:** Consumer Engagement, Customer Experience, Experiential Marketing, Integrated Marketing Communication, Wine Appellation

**JEL Classification System:** M31 (Marketing), L66 (Food, Beverage, Cosmetics, Tobacco, Wine and Spirits)

## **Resumo**

Num mercado muito competitivo, os destinos turísticos relacionados com o vinho e seus intervenientes necessitam de alcançar uma vantagem diferenciadora na mente dos consumidores para se destacar da concorrência.

Oferecer experiências extraordinárias ao consumidor parece ser um elemento-chave na estratégia de organizações que desejam construir um relacionamento próximo com o consumidor e aumentar rapidamente o reconhecimento da marca. Resta saber qual a melhor maneira de envolver um consumidor por experiências únicas, prazerosas e memoráveis.

Este caso descreve o estado atual da indústria francesa de vinhos, dando o conhecimento necessário ao leitor sobre o mesmo, sendo baseado em referenciais teóricos apresentados numa revisão bibliográfica que introduz os principais conceitos de co-criação, comunicação e envolvimento com o consumidor.

Enquanto o marketing tradicional se concentra no valor utilitário de um produto, o marketing experiencial depende dos valores hedonistas que o consumidor procura. Este caso apresenta os componentes do marketing experiencial que serão usados para resolver o problema. Além disso, os alunos devem ser criativos para criar interações poderosas que levem ao envolvimento do consumidor com a organização. Eles também irão precisar de compreender a envolvente competitiva da região de Castillon-Côtes-de-Bordeaux e os instrumentos sobre os quais terão que gerar recomendações, bem como realizar pesquisas adicionais e benchmarks.

Este estudo de caso permitirá que os alunos adquiram conhecimentos específicos sobre a indústria do vinho e turismo em França, apliquem os principais conceitos de marketing experiencial a uma situação empresarial concreta e a comunicar eficazmente de forma a maximizar os resultados.

**Palavras-chave:** Envolvimento do Consumidor, Experiência do Cliente, Marketing Experimental, Comunicação Integrada de Marketing, Denominação de Vinhos

**JEL Classification System:** M31 (Marketing), L66 (Food, Beverage, Cosmetics, Tobacco, Wine and Spirits)

## Acknowledgements

Foremost, I would like to express my sincere gratitude to my supervisor Nuno Teixeira for his continued support and his involvement in this project. I thank him for the time he granted me, for his help and his wise advice. He gave me confidence throughout the year.

I owe my motivation for the project “*J’irai Déguster Chez Vous*” to Luc Chanut, Director of the communication agency Monette. He made me discover the innovative consumer experiences offered by the PDO Castillon Côtes de Bordeaux. I conducted this project with him and I thank him for what he taught me during my internship in his company.

Moreover, I would like to address my acknowledgement to the persons who worked on the event “*J’irai Déguster chez Vous*”. Through their thoughts, their critics and the documents they shared with me, I had a global vision of the project. More particularly, I give all my thankfulness to Maïwenn Barbant, manager of the wine syndicate Castillon Côtes de Bordeaux, who talked to me freely and with transparency.

Last but not the least, I would like to thank my parents for the chance they gave me to go to Kedge Business School and ISCTE-IUL where I developed my skills and abilities, and where I found the path I would like to flourish my career: the wine and spirits industry.

## Table of contents

Summary .....	i
Acknowledgements .....	iii
Table of contents .....	iv
Table figures.....	vi
1. The case .....	1
1.1. Context of the case .....	1
1.2. Development of the case .....	3
1.2.1. What is the wine industry in France? .....	3
a. The wine industry .....	3
b. Key market drivers.....	5
1.2.2. What is the environment of Castillon? .....	6
a. The region of Bordeaux .....	6
b. The wine landscape of Bordeaux .....	7
c. The wine syndicates' competition .....	8
1.2.3. What is the wine consumer profile? .....	11
a. Wine consumption in France .....	11
b. The wine tourist .....	13
c. The wine buyer .....	14
1.2.4. The PDO Castillon Côtes de Bordeaux.....	16
a. The Syndicate of Castillon Côtes de Bordeaux .....	16
b. Strategic challenges and objectives .....	18
c. How does Castillon activate its marketing strategy? Case of the event JDCV .....	20
1.3. Case study questions .....	24
1.4. Appendices .....	25
Appendix 1: Maps of the wine regions in France .....	25
Appendix 2: Activities proposed by each PDO .....	28
Appendix 3: Map positioning of Bordeaux PDOs .....	30
Appendix 4: 1956, wine is forbidden in French child canteen .....	31
Appendix 5: Facebook page of Castillon Côtes de Bordeaux .....	32
Appendix 6: Instagram account of Castillon Côtes de Bordeaux .....	33
Appendix 7: Twitter account of Castillon Côtes de Bordeaux .....	34
Appendix 8: Marketing materials of the event JDCV (previous editions) .....	35

Appendix 9: The wine tourism leaflet of Castillon Côtes de Bordeaux .....	37
2. Pedagogical notes.....	39
2.1. Target audience .....	39
2.2. Educational objectives.....	39
2.3. Methodology .....	39
2.4. Presentation of the set analytical tools .....	41
2.5. Lecture plan.....	46
2.6. Lecture Questions.....	47
2.7. Literature Review .....	48
2.7.1. Branding .....	48
a. The brand dimensions .....	48
b. The branding approaches .....	49
2.7.2. The Communication strategy .....	50
a. An Integrated Marketing Communication .....	50
b. Online interactions .....	50
2.7.3. The experience marketing .....	51
a. Definition of the concept .....	52
b. Consumer engagement.....	53
c. Customer loyalty .....	54
2.7.4. Wine tourism.....	55
a. Definition of the concept .....	55
b. Consumers evaluation.....	56
c. The advertising landscape of wine tourism in France .....	57
2.8. Resolution proposal.....	59
2.8.1. Resolution.....	59
2.8.2. Slideshow .....	72
2.9. Conclusion.....	80
2.9.1. Epilogue of the event JDCV.....	80
2.9.2. The master’s project.....	80
3. Bibliography .....	83

## Table figures

Figure 1: Price of vines by type in France (in thousands of euros per ha).....	3
Figure 2: Structure of French wine consumption (in million euros and % in value).....	3
Figure 3: Wine sales structure by colour in France (in value) .....	4
Figure 4: Wine sales structure by colour in France (in volume).....	4
Figure 5: Distribution channels of wine in France (% of total volume sold).....	4
Figure 6: Repartition of the French vineyard by region.....	7
Figure 7: Distribution of winemaking companies by size (in %) .....	7
Figure 8: Values of products exported by the region .....	8
Figure 9: Repartition of wine consumption by appellation.....	10
Figure 10: Positioning map of Bordeaux PDOs.....	11
Figure 11: The French structure of wine consumption in 2016 .....	12
Figure 12: Average number of bottles (75cl) bought per purchase act.....	12
Figure 13: Annual budget allocated to wine per household (in euros) .....	12
Figure 14: Yearly wine tourists in Bordeaux .....	13
Figure 15: Chosen activities when visiting wine destination.....	13
Figure 16: Repartition of foreign tourists in the vineyard during high season in France .....	14
Figure 17: Attributes in the wine purchase decision in Europe .....	14
Figure 18: Objectives of Castillon per stakeholder.....	20
Figure 19: Visual identity of the event JDCV.....	20
Figure 20: Process of the event JDCV .....	21
Figure 21: The experience blueprint .....	22
Figure 22: Data of the previous editions of the event JDCV .....	23
Figure 23: Brand Equity Pyramid .....	48
Figure 24: Brand resonance Pyramid for customer-based brand equity pyramid.....	49
Figure 25: Experience Economy Continuum .....	52
Figure 26: Proposed differences of traditional vs. experiential marketing paradigms.....	52
Figure 27: Conceptual Framework showing the ability for BME to facilitate consumer engagement.....	54
Figure 28: Consumer journey in a wine tourism destination .....	56
Figure 29: Consumer purchase process for wine .....	56
Figure 30: Stages of consumption.....	57



## 1. The case

### 1.1. Context of the case

French wines are perceived as references in the world, due to the extraordinary wine ranges that are produced. More particularly, wines of Bordeaux are known for their quality and high value highlighted in French world-established classifications. Bordeaux wines are most often wines of vintage whose tag bears the name of a winery (called “*Château*”), but their status lies on the appellation they are located on, guaranteeing a certain quality. We call those appellations “*Protected Designation of Origin*” (PDO).

The most famous PDOs of Bordeaux are those part of the Bordeaux Grands Crus Classés. They are known for their excellent terroir and the famous Châteaux. Therefore, PDOs not benefiting from this recognition must find their own differentiation to attract visitors. They understood that the 1855 classification would never change as it is registered in the national law. This classification results from the Emperor Napoleon III who asked the wine region to establish a classification of the best wines of Bordeaux in 1855. Nowadays, this historic system is criticized as many changes occurred in the vineyards without any reclassification.



The PDO Castillon Côtes de Bordeaux, known first under the name “*Près St Emilionnais*” (another prestigious PDO), is in the Bordeaux area. From 1935 to 2008, the PDO’s name changed three times to take its current name. This appellation faces a tough situation due to high market competition. Standing out in a market full of renowned competitors is challenging. **Thus, the first question was how to differentiate Castillon’s offer?** We will further explore their positioning in this Case Study.

Castillon decided to implement a marketing strategy focused on family vineyards. They have no pretension to make outstanding wines designed for a niche segment, but wines made with passion, dedicated to everyone. They decided to support this strategy by sharing this value through experiences related to wine. **Thus, the second question was how to activate this marketing strategy?**

Lastly, one of PDOs’ challenges is to pull consumers in a particular area. Indeed, their offers are located on their lands. Thus, two issues emerged: **how to attract consumers to your specific place compared to another similar place? And which solutions can you offer to reach consumers without having them into the PDO’s lands?**

After ten years without manager, Castillon Côtes de Bordeaux suffered from a strong lack of notoriety. Accordingly, the winemakers of Castillon decided to vote a new budget to hire a manager. In 2014, Maïwenn Brabant arrived at the head of the Syndicate. She launched a dynamic wine tourism strategy and succeeded in mobilizing a core of winemakers. In April 2015, she hired a communication agency to develop marketing proposals related to what Castillon evokes. Monette agency came up with two approaches:

- Exploring the history of Castillon PDO and its medieval roots (end of the 100 Years War) by organizing related parties in wine bars. Here, the main target would have been the current consumers of Castillon who know its history.
- Exploring the diversity and the family-size of Castillon’s vineyards. It would consist in spreading the idea of “*A chacun son Castillon*”<sup>1</sup> and to place the human being at the heart of the process. Winemakers would have a major role by presenting themselves their wines to a large public by going out to meet them. This operation should become emblematic, perfectly translating the values of Castillon.

This latest idea caught the attention of Castillon which created the event “*J’irai Déguster chez vous*” (JDCV)<sup>2</sup>. Castillon capitalises on the opportunity to be pioneer and to be known for this concept and thus to gain positive brand awareness.

This is how the event to which we will reflect in the Case Study was born. JDCV perfectly suits Castillon’s overall strategy. It only remains to set up marketing activations that would drive to its success. Three editions already occurred and must be revised to reach the objective of becoming the reference in terms of experiential marketing in the wine industry.

---

<sup>1</sup> “*A wine of Castillon for everyone*” in English

<sup>2</sup> “*I will come to your place for a tasting*” in English

## 1.2. Development of the case

The Case Study will be developed considering four major dimensions: what is the wine industry in France, in which environment Castillon competes in, who are the consumers and what Castillon stands for?

### 1.2.1. What is the wine industry in France?

#### a. The wine industry

In 2016, 267 million hectolitres (mhl) were produced in the world, 43.5 mhl in France. This country is the world's second largest producer of wine after Italy (OIV, 2017). It ranks third for financial contribution of wine to the economy; wine grapes being “one of the five most important agricultural products by value to the French economy” (Wilson, 2014).

#### Categories of wine

There are four categories of wine: sparkling wines, natural wines, table wines and wines attached to an appellation (Masure & Giraud, 2017). We oppose table wines to wines of appellation that are the most common wines. Those wines of PDO are more valuable. We can see the price of their vines is 10 times higher than plots that are not attached to PDO (figure 1).

	2010	2011	2012	2013	2014	2015
<b>Vines under a PDO</b>	110.0	116.0	131.6	131.6	136.4	140.5
<b>Vines not attached to a PDO</b>	10.7	11.2	11.9	12.1	12.7	13.1

Figure 1: Price of vines by type in France (in thousands of euros per ha) (Neri, Fays, & Robiolle, 2017)

As we can see in the following table, PDO wines are also the most consumed wines in France.

	2011	2012	2013	2014	2015	2016
<b>PDO wines</b>	4298	4392	4553	4585	4890	4719
<i>Part</i>	50.7%	50.9%	51.1%	51.3%	53.0%	51.9%
<b>Table wines</b>	1498	1592	1759	1769	1781	1797
<i>Part</i>	17.7%	18.5%	19.7%	19.8%	19.3%	19.8%
<b>Sparkling wines</b>	2307	2270	2232	2195	2176	2218
<i>Part</i>	27,2%	26,3%	25%	24,6%	23,6%	24,4%
<b>Natural wines &amp; others</b>	379	370	371	381	372	362
<i>Part</i>	4,4%	4,3%	4,2%	4,3%	4,1%	3,9%
<b>TOTAL</b>	<b>8481</b>	<b>8623</b>	<b>8915</b>	<b>8930</b>	<b>9218</b>	<b>9097</b>

Figure 2: Structure of French wine consumption (in million euros and % in value) (Masure & Giraud, 2017)

## Types of wine

There are three types of wines. In terms of both value and volume, red wines are the most sold, followed by white and rosé wines (figure 3, 4).

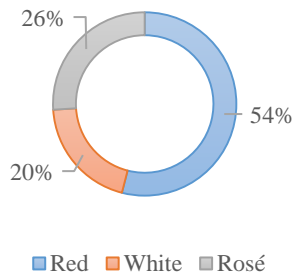


Figure 3: Wine sales structure by colour in France (in value) (Masure & Giraud, 2017)

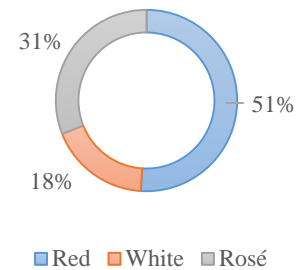


Figure 4: Wine sales structure by colour in France (in volume) (Masure & Giraud, 2017)

## Distribution channels

We find four distribution channels:

- the retail
- the wine cellars
- the Ho.Re.Ca (Hotels, Restaurant, Cafés)
- the direct sales at the winery

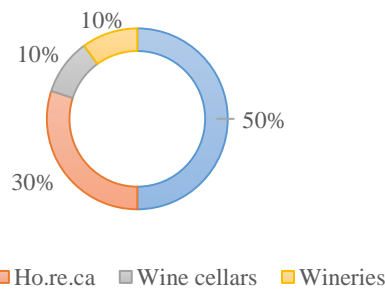


Figure 5: Distribution channels of wine in France (% of total volume sold) (CIVB, 2016)

In the retail, we mainly find wines at low price, targeting large public. Wine cellars target wine experts and this is the place to find rare wines. At the Estate, wineries sold their own wine. Lastly, wines found in the Ho.re.ca channel are various: the more the organization targets experts or rich consumers, the more the wine sold will be expensive and recognized.

Wines of a renowned PDO, from a renowned winery, established in a renowned classification are more valued; they are sold in specialized shops while mass wines or bulk wine are easy to find in supermarkets. Various prizes, medals and scores can be attributed to wines as many contests exist.

However, all don't have the same value. This is also why consumers are lost as every medal is not synonym of quality. Because of this situation, *“the choice becomes difficult, and this beginner consumer will soon feel excluded, and then turn to less complex wines to decipher”* (Corraze, 2015).

### *b. Key market drivers*

#### **Changing market**

Thirty years ago, *“we could affirm that best wines were French”*. The country belonged to the *“traditional producing countries”* (together with Germany, Italy, Portugal and Spain). Nevertheless, today, France faces competition and imitation due to globalization and technological innovations. Six *“new wine producing countries”* bloomed on the market, namely Argentina, Australia, Chile, New Zealand, the United States (US) and more recently Brazil, China, India and Uruguay. Since the mid-nineties, this situation leads to a strong instability in prices of the wine sector. The foreign offer increased and consumers were not requiring the same features anymore (Virtuani & Zucchella, 2008).

Still, French wines are very appreciated throughout the world. They benefit from a very positive image on the qualitative criterion but they also must adapt their offer to stay competitive.

#### **From product to experience-oriented**

In the wine industry, the label and the packaging can be a sign of quality. They reassure consumers and are a key strategic leverage (Viot & Passebois-Ducros, 2005). But due to the increasing quality of packaging, the bottle has not the same impact as before. Together with the emergence of new conditionings (can, bag-in-box, 25cl bottles), uncommon labels and names, higher wine quality and the many differentiation strategies on shelves that have already been explored, wine actors cannot be product-oriented anymore. They are no longer competing solely on the quality of wine and service (Ali-Knight, 2003). Thus, they must sell consumption moments instead of product attributes (Farrugia, 2007). Here is a first driver of success in the current wine market.

#### **Target groups**

The current market orientation is to produce simple and accessible wines. The focus is then on the conquest of the neophyte consumer, who becomes for producers a major target (Corraze, 2015). Wine experts have their habits, their references and are less open to new wines or less known appellations than neophytes. In France, in Paris, 52% of consumers are categorized as

experts while 45% are neophytes. In the rest of the country, they are respectively 41% and 56% (Sowine, 2018). Therefore, another key market driver is to target groups that will be growth drivers. Young people are also a dynamic population that is always increasing. This is important to educate and to involve them in order to shape future consumers.

### **New trends**

Finally, wine companies must surf on new trends. The two main paths are the sustainable development (reasonable agriculture) and the wine tourism (Virtuani & Zucchella, 2008).

- The organic agriculture has a dedicated segment (the ecologists) and creates added value to a product.
- The wine tourism consists in making tourists discover a vineyard, in promoting the wine image and in creating brand ambassadors. More generally, wine syndicates endorse this role and give visibility to local wineries. However, the wine tourism market is unequal according to wine regions and countries. That is why we need to further analyse the wine tourism environment of Castillon Côte de Bordeaux.

#### **1.2.2. What is the environment of Castillon?**

Castillon belongs to the Bordeaux region. Accordingly, we will exclusively focus on this area.

##### *a. The region of Bordeaux*

Bordeaux has been ranked first tourism destination in the World. It was named European Best Destination in 2015, the second must-see destination (New York Times, 2016), the most attractive city in the world (Lonely Planet, 2017) and has been at the top ranking of places to visit (Los Angeles Times, 2017) (Bordeaux Tourisme et Congrès, 2017).

The 6 million tourists are attracted by its exceptional heritage: 2 Sites at The United Nations Educational, Scientific and Cultural Organization, 155 classified monuments (particularly in the Bordeaux vineyards that includes 9 wine Estates) and 318 registered monuments (Bordeaux Tourisme et Congrès, 2017). The attractiveness of Bordeaux is an asset for actors competing in this area, particularly for those who belong to the wine sector, as Bordeaux is worldwide known for it.

*b. The wine landscape of Bordeaux*

The French wine system is based on 15 wine-producers regions: Bordeaux, Champagne, Corsica, Alsace, Moselle, Savoy, the Beaujolais, the Bugey, the Burgundy, the Languedoc-Roussillon, the Loire Valley, the Jura, the South West, the Provence and the Rhone Valley (appendix 1). Each region owns its own style representative of its PDOs (CIVB, 2016).

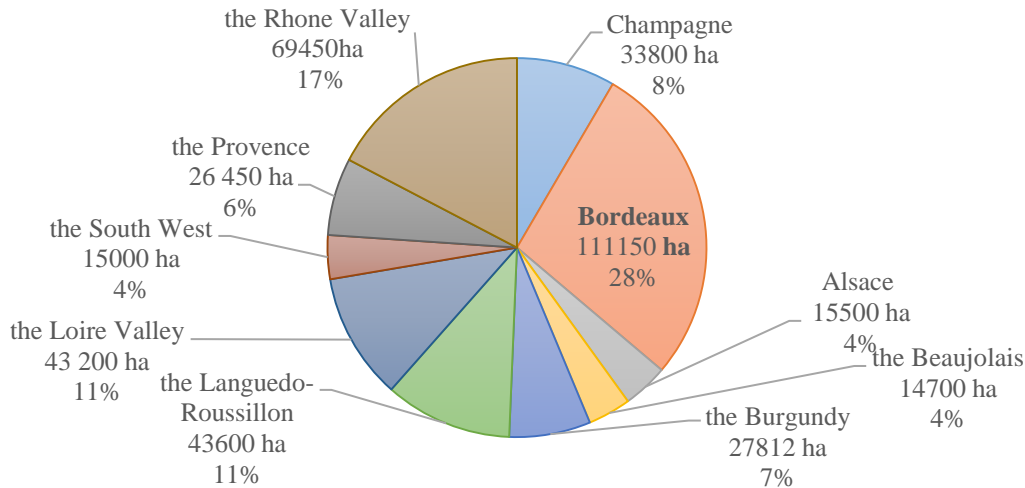


Figure 6: Repartition of the French vineyard by region (CIVB, 2016)

The vineyard of Bordeaux is the largest one, representing 28% of the French vineyard (figure 6). This is also the most visited one with 4,3 million visitors per year (Bordeaux Tourisme et Congrès, 2017). There are 6 822 exploitations spread over 117 500 hectares (ha). The vineyard size average is 17.6 ha. (Comité Départemental du Tourisme de la Gironde, 2015). In addition, wineries smaller than 2ha account for 1% of the surface, while wineries with more than 20ha account for 27% of the surface (CIVB, 2016). Moreover, most winemaking companies are small, employing less than 9 persons (figure 7).

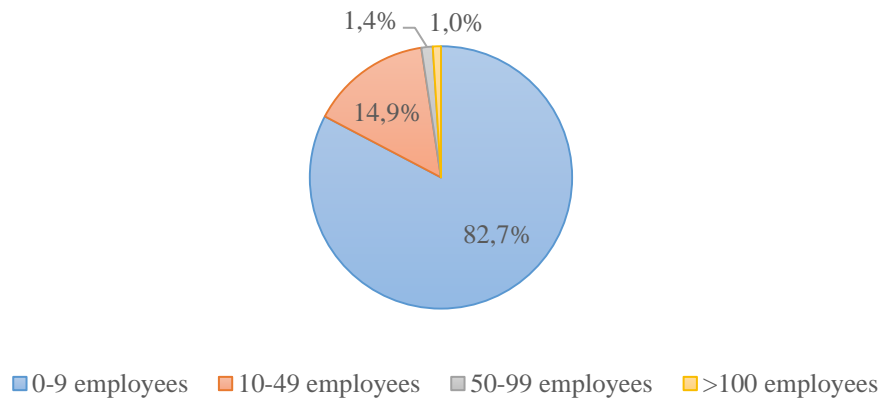


Figure 7: Distribution of winemaking companies by size (in %) (Masure & Giraud, 2017)

On average 23 bottles of Bordeaux wines are sold every second in the world (Bordeaux City, 2016). Wine is the second exported product in value by the region, weighing 1,8 million euros (figure 8).

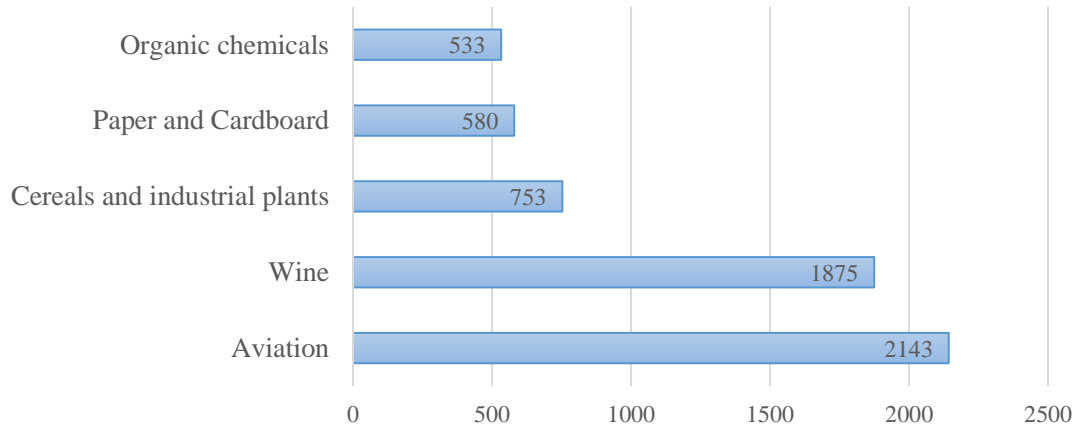


Figure 8: Values of products exported by the region (CIVB, 2016)

The business environment of wine in Bordeaux includes bars, wineries, Houses of wine, wine cellars, wine museums and wine syndicates (promoting PDOs). Castillon maintains relationships with all those actors. Their only competitors are wine syndicates of other PDOs.

### *c. The wine syndicates' competition*

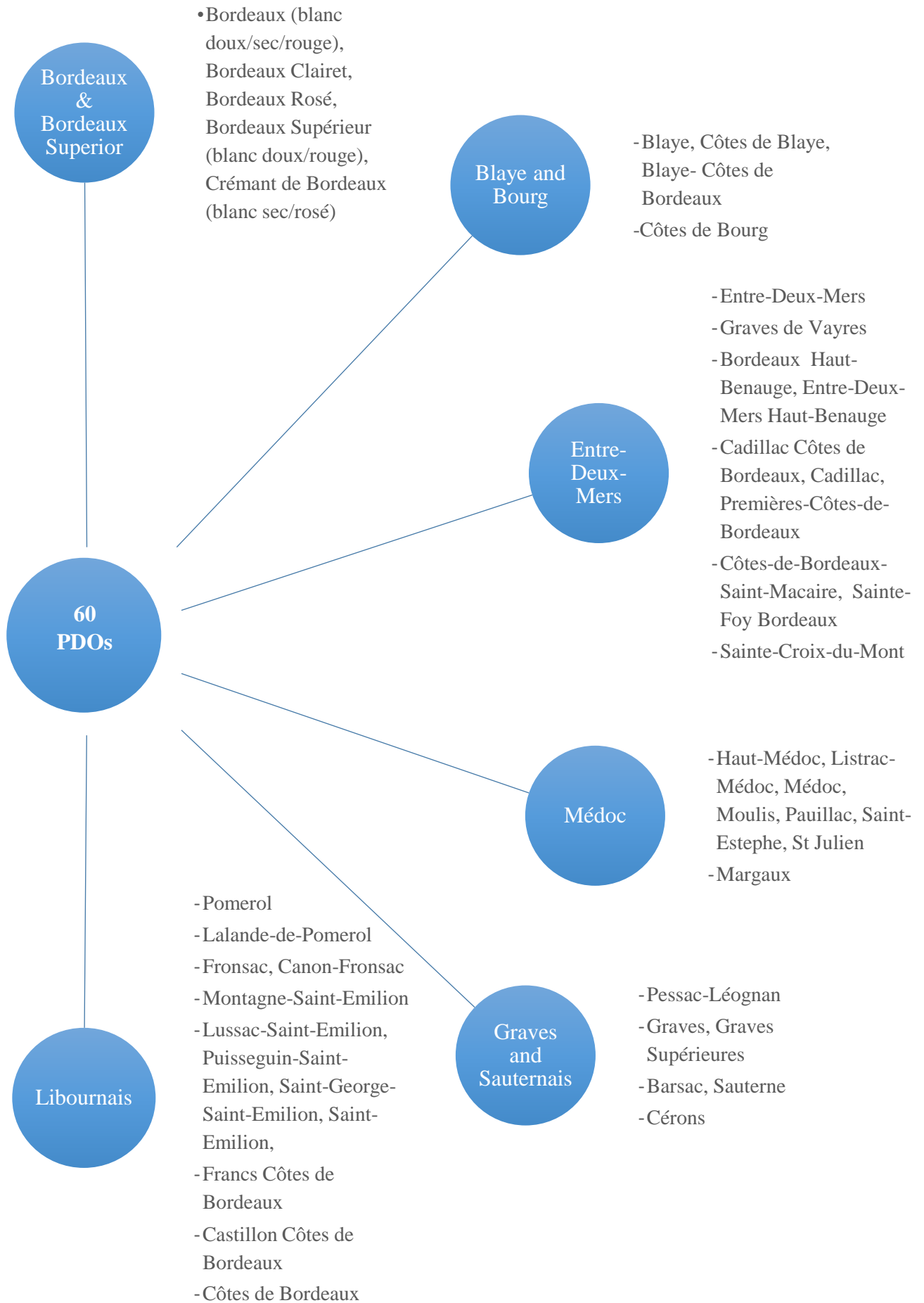
All the vineyards of the Gironde department benefit from the Bordeaux appellation. Then, to sell under an additional PDO, the vineyard must apply stricter conditions of production (location, terroirs, grapes, etc.). The reputation of the PDO gives a qualitative character to wines produced by the Châteaux of the terroir (Viot & Passebois-Ducros, 2005).

The organization in charge of the PDO (the wine syndicate) has three major roles:

- To propose conditions of production and control their implementation
- To defend and manage the general interest of the Châteaux of the appellation by protecting the name of the appellation, the product and the terroir
- To promote the PDO and to federate Châteaux in common goals

Those wine syndicates are a real asset that promotes the area and raises its reputation (CIVB, 2016). There are sixty wine appellation syndicates competing in the Bordeaux area. Some PDOs gathered in mutual organizations and set common strategies to get more impact. They can share their budget, website, employees and material costs.





On one hand, a study of the CIVB shows the repartition of wines consumed in the bar of Bordeaux House of Wine. They propose a wine menu that reflects the diversity of the Bordeaux vineyard. On the other hand, we examine the structure of wines sold in the retail (CIVB, 2016). We notice that the PDO Côtes de Bordeaux (in which Castillon is counted) is one of the less consumed PDO (figure 9).

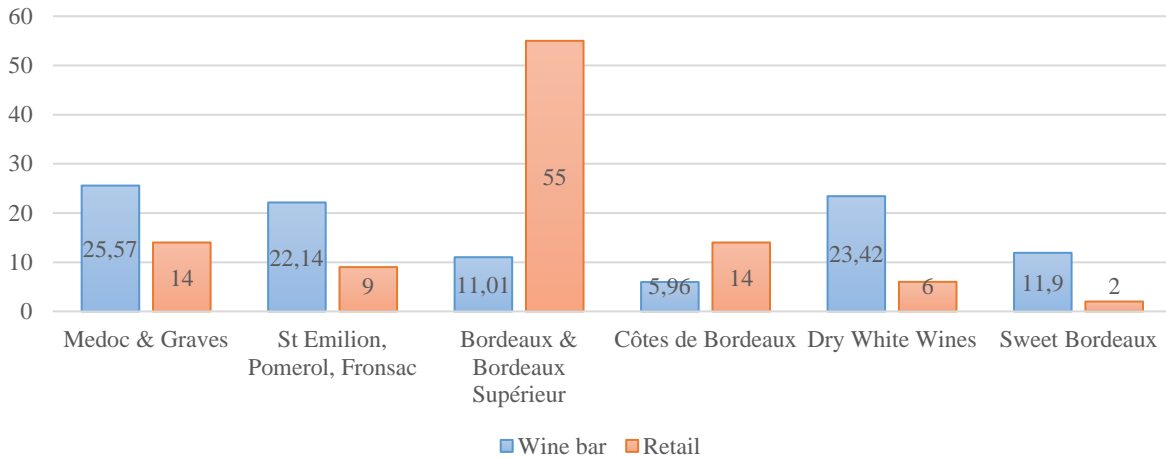


Figure 9: Repartition of wine consumption by appellation (CIVB, 2016)

Every wine appellation syndicate is an actor of the wine tourism. They all offer different activities related to wine. We gathered all the wine tourism services provided by these PDOs in the appendix 2. In this table, we see that the main competitor of Castillon is the PDO Graves, offering numerous activities of all kinds.

Through this list, we provide a positioning map (detailed in appendix 3) that highlights the propensity of each appellation to provide offers:

- requiring high or low level of consumer engagement
- focus on sport and adventures (extraordinary experiences) or on heritage (ordinary experiences)

These axes are the most two relevant dimensions to differentiate the PDOs according to an analysis of their positioning related to the offers they provide to visitors.

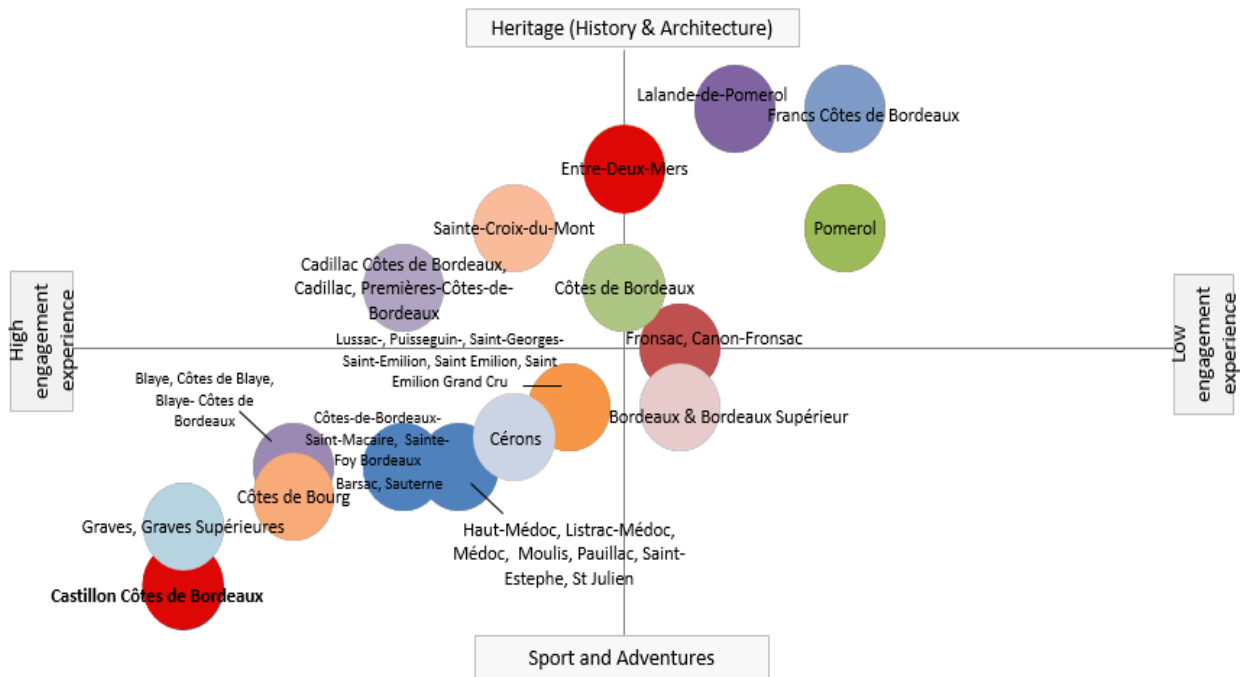


Figure 10: Positioning map of Bordeaux PDOs (Author's own elaboration, 2017)

### 1.2.3. What is the wine consumer profile?

#### a. Wine consumption in France

Alcohol beverages, particularly wine, represent a symbol of French traditions and gastronomy. They are part of the French way of life and contribute to the worldwide influence of France. Alcohol is widely considered as a major part of the French identity: pastis, Alsatian beer, Brittany cider or spirits such as Cointreau, Suze, etc. are many names inscribed in the intangible French Heritage that constitutes the “*French touch*”. Since April 2014, wine is officially part of this “*French heritage*” (Alcool Info Service, 2015). Until 1966, wine was served in children’s canteens, deeply inscribed in French habits (appendix 4, Le Parisien, 2016). Its consumption, mainly associated with a moment of sharing and a moment of conviviality, is closely linked to the history of France. However, the wine consumption has dropped for 30 years from 100 litres to 42 litres per inhabitant per year (IFOP, 2017). But according to the study of Vin et Société conducted in 2016, French young people aged 18 to 30 reproduce the traditional cultural model transmitted by their parents.

Behind the US, France is the second wine consumer country in the World (OIV, 2017). The French yearly consumption is estimated at 27 mhl (OIV, 2017). 85% of French households (23,3 million) bought wine for personal consumption in the year (Vin & Société, 2016), 37%

of French are occasional consumers (drinking wine weekly) and 30% do not drink wine or exceptionally (figure 11).

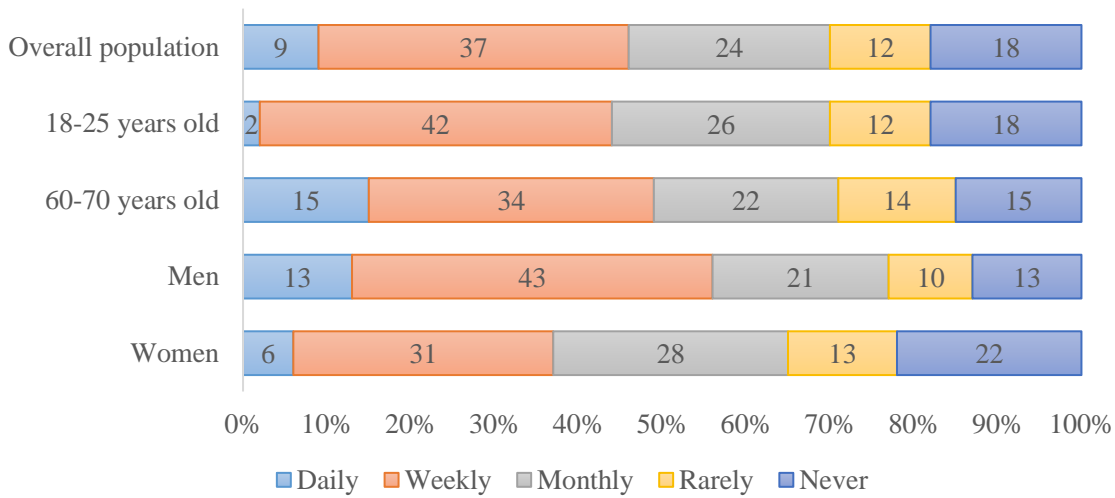


Figure 11: The French structure of wine consumption in 2016 (IFOP, 2017)

In 2016, French bought 3,36 bottles (75 cl) per purchase act in average. In the same given year, a French household allocated 321 euros to buy wine. We notice that the number of bottles bought per purchase act is decreasing over years while the yearly budget allocated to wine increases (figure 12, 13). This is symptomatic of a search of quality compared to a search of quantity (Kantar Worldpanel, 2016; Neri, Fays & Robiollé, 2017).

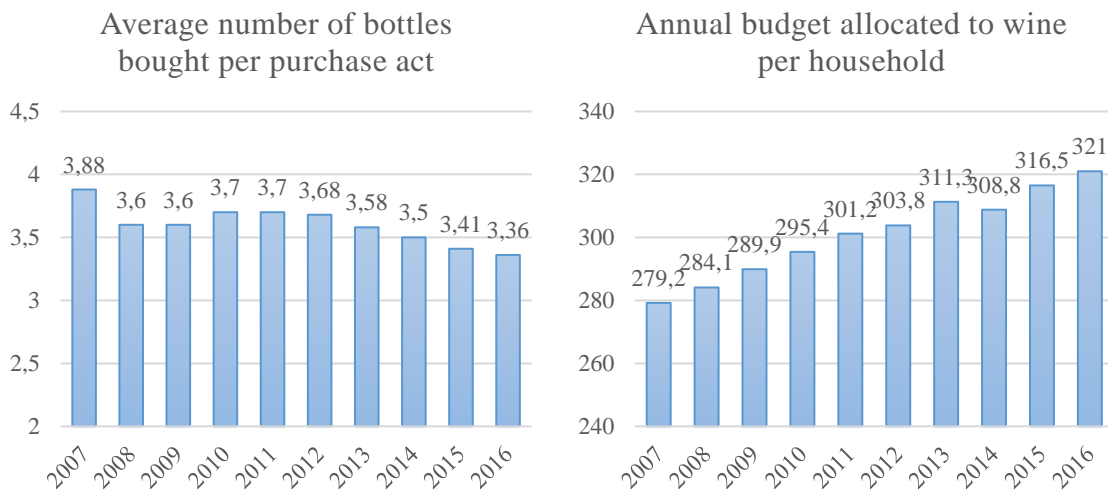


Figure 12: Average number of bottles (75cl) bought per purchase act (Kantar Worldpanel, 2016)

Figure 13: Annual budget allocated to wine per household (in euros) (Neri, Fays, & Robiollé, 2017)

*b. The wine tourist*

France is the most popular tourist country with 83 million visitors per year (UNWTO, 2014). Tourists are attracted by its history, landmarks, war memorials, gastronomy and renaissance architecture (Wilson, 2014). Despite wine is closely linked with the prestige and luxury image afforded to France, there is only a small portion of tourists who visit a wine-growing region. Wilson (2014) explained that “*the service offering is neither regarded highly by tourists: wine producer's lack of interest in receiving tourists, nor greatly appreciated as a need by producers: tourist's lack of interest in the winemaker*”. However, the number of tourists visiting Houses of wine and vineyards in Bordeaux is steady since 2015 (figure 14).

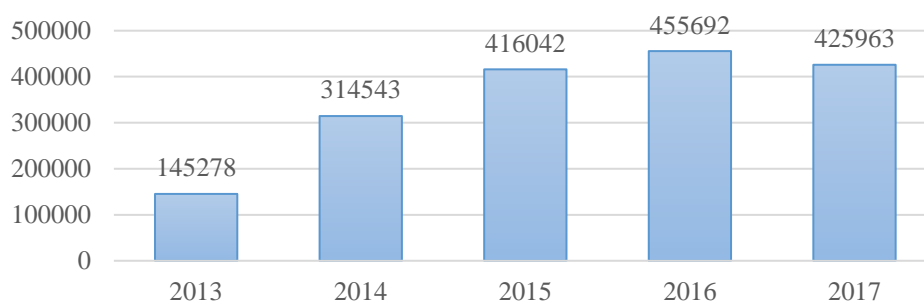


Figure 14: Yearly wine tourists in Bordeaux (Bordeaux Tourisme et Congrès, 2017)

When visiting wine tourism destinations, consumers mainly visit Châteaux, buy wine and discover the area and its gastronomy (figure 15).

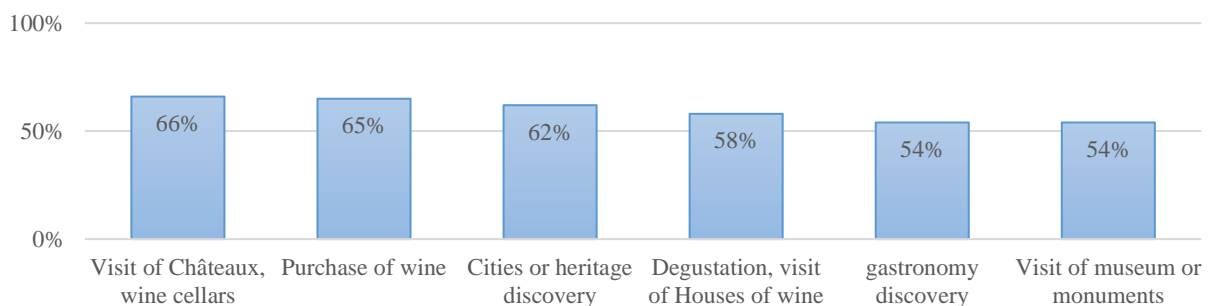


Figure 15: Chosen activities when visiting wine destination (Comité Départemental du Tourisme de la Gironde, 2015)

This industry strongly depends on the seasonality as 56% of visits are done from May to September (Comité Départemental du Tourisme de la Gironde, 2015). Notwithstanding, 31% of wine tourists in France are foreigners coming from Belgium and United Kingdom (figure 16). Thus, the main spoken languages are French and English.

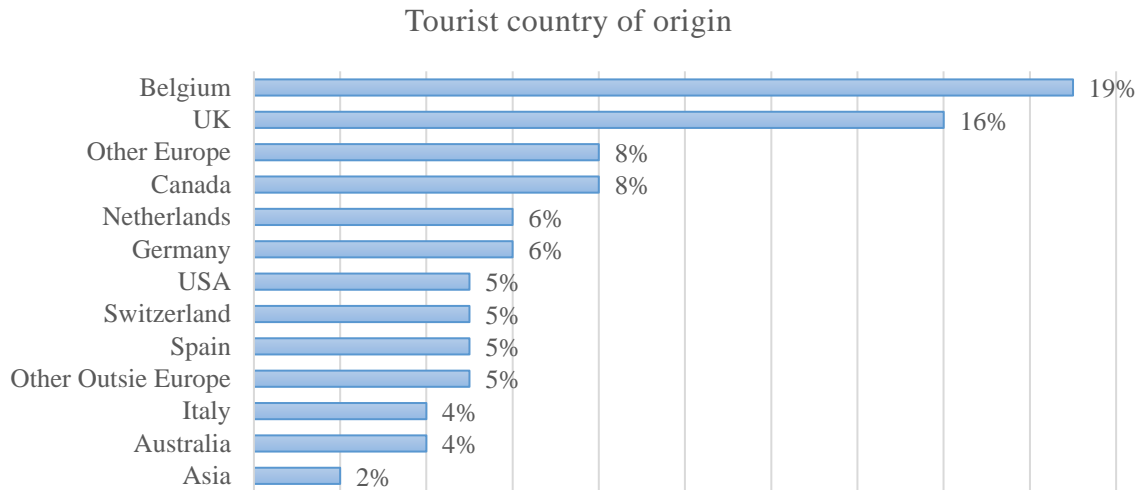


Figure 16: Repartition of foreign tourists in the vineyard during high season in France (Comité Départemental du Tourisme de la Gironde, 2015)

### c. The wine buyer

Wine buyers are influenced by **cultural factors**. The region comes first as factor of purchase for both experts and novices (figure 17). Indeed, in France, wine is an old tradition granting high importance to the appellation of origin or the region, more important than the brand or the grapes (Viot & Passebois-Ducros, 2005).

European wine consumers	Wine experts	Wine novices
<b>1<sup>st</sup> decisional attributes</b>	<ul style="list-style-type: none"> <li>• Brand*region</li> <li>• Region</li> </ul>	<ul style="list-style-type: none"> <li>• Price</li> <li>• Region</li> </ul>
<b>2<sup>nd</sup> decisional attributes</b>	<ul style="list-style-type: none"> <li>• Bottler</li> <li>• Price</li> </ul>	<ul style="list-style-type: none"> <li>• Bottler</li> <li>• Region*Grapes</li> </ul>
<b>3<sup>rd</sup> decisional attributes</b>	<ul style="list-style-type: none"> <li>• Region*price</li> <li>• other: grapes, brand</li> </ul>	<ul style="list-style-type: none"> <li>• Brand</li> <li>• Grapes</li> </ul>

Figure 17: Attributes in the wine purchase decision in Europe (Perrouy, d'Hauteville & Lockshin., 2004)

Their purchase behaviour also depends on **personal factors**.

- First, there is the consumer implication towards the organization or the product (Quester & Smart, 1996). The more consumer is implied, the more he will grant time to choose the product (cognitive effort more important).

- Secondly, the wine knowledge plays in the way consumers buy. It limits their propensity to make stereotype judgements and relates the choice to most relevant attributes. The fewer knowledge a consumer has, the more he will associate quality with price, recommendation or labels. On the other hand, the more knowledge he has, the more he will look for intrinsic wine characteristics (Viot & Passebois-Ducros, 2005).
- Consumers' sensitivity to risk also determines the type and place they buy wine.
- Finally, situational variables also play on consumers' purchase behaviours (consumption opportunities, circumstances of purchase, intended consumer, etc.)

Consumers behaviours have changed along with **lifestyle, ethical, ecological, sustainability and electronic factors**. They are more selective than before and pay more attention to specificity and typicality, hence terroir plays an important role (Virtuani & Zucchella, 2008). The global demand is heterogeneous, each country having its own demand in terms of variety and quality of wine. For example, in the US and UK, a large part of wine consumption takes place outside the meals (in UK, 80% of wine is drunk outside meals). In this context, the demand in terms of tastes is not the same: the consumer will then look for wines having a potential for rapid seduction by the aromas it releases. He no longer seeks a wine to pair with a dish and favours less complex wines (Corraze, 2015). And conversely, when the consumer is looking for a wine in accordance with a dish, he will favour a wine of character and more complex, characterized by the offer of the countries of old Europe. At the same time, the big wine brands invade the market by imposing certain grape varieties, that make more sell, and thus contribute fully to a process of standardization of consumption.

From a global point of view, consumers are now more sensitive to customization and the customer preference is experience-oriented (Virtuani & Zucchella, 2008). First looking for utilitarian values they now seek gratification in holistic values. There is a quest "*both for variety and quality of the product and a quest for holistic wine experience*". This latest is at the crossroad between tourism (natural, cultural, industrial), wellness and food/beverage experiences.

Now we have seen the wine context of France with a focus on Bordeaux, we better understand in which environment Castillon evolves. We also observed the wine consumers that Castillon faces. To fully understand in which conditions the event JDCV was created, we will now analyse the wine syndicate of Castillon Côtes de Bordeaux.

#### 1.2.4. The PDO Castillon Côtes de Bordeaux

##### a. *The Syndicate of Castillon Côtes de Bordeaux*

#### **The company**

The wine syndicate of Castillon Côtes de Bordeaux counts 4 employees and represents 230 Châteaux. Its annual budget approaches 1 million euros, provided by winemakers' yearly contribution based on the size of their exploitation (calculation on their production in hl and ha). Wineries are family sized, with 10ha average vineyards (Castillon Côtes de Bordeaux, 2017).

Their overarching business goal is to increase the value of the wines produced on the PDO by raising awareness of the appellation. Indeed, Castillon's role is to accompany, promote and enhance wines produced on its terroir in the eyes of the consumer (CIVB, 2015). Moreover, they follow a large marketing strategy that is consumer-focused.

#### **Mission, vision, value**

Castillon Côtes de Bordeaux intends to provide wines to everyone. Their mission statement clearly demonstrates it: *“The range of aromas and the diversity of flavours, offers everyone the pleasure of enjoying their Castillon”*.

In the long run, their vision is to satisfy every taste with wines of the PDO. They also want to be recognized for the experiences they offer, and more particularly for their extraordinary experiences in the vineyard together with the event *“J'irai Déguster chez Vous”*.

Furthermore, they endorse three main values: the respect (both environment and humans), the quality (of their terroir and their wines), and the proximity (authenticity of the PDO and the winemakers). Indeed, these values are displayed on their marketing material (refer to appendix 9):

1. *“a vineyard on a human scale”*: They are positioned as the friendly PDO made of family vineyards, placing human beings at the heart of their strategy. They invite people to try their products and to visit the terroir. They also encourage close relationship with local actors.
2. *“a land known for its quality”*
3. *“a preserved nature”*: the vineyard is organic by 25% (biggest one in the Bordeaux area)

#### **Main target**

Their main target is the upper socio-professional category from Paris and Bordeaux.



The Bordelais are the first target, living in the region. The Parisians are the second target as the capital is directly connected to Bordeaux by train in 2 hours.

As they are mainly aged from 30 to 40 years old, they often have children. Thus, there is a need to provide activities that suit the whole family. Castillon's target is large aiming to reach a broad population that is not absorbed by the main renowned Bordeaux appellations.

### **Activities**

Castillon wants to be perceived as the dynamic PDO that offers wine tourism activities and especially unprecedented ones. Therefore, they include experiential marketing in their marketing strategy. They give the focus on the “gateways” (as it is called on their marketing materials). The four prime activities are:

- flight above the vineyard (at a very attracting price: 50 euros per person),
- horse riding in the surroundings,
- canoeing in the vineyards,
- food and wine pairing lunch at the Châteaux, every Saturday.

There are additional offers that we can find in appendix 9. All imply a high level of consumer engagement and make him interact during the experience.

The activities also suit several profiles (different ages and levels of wine interest). Besides, Castillon's activities allow to reach wine lovers who will easily remember the PDO; but also their friends who are not particularly lured by wine, but can find activities that suit them (golf, restaurant, bike riding, etc.). Everyone will find joy and entertainment when visiting the vineyard.

To assess the effectiveness of their activities, Castillon does not have an established process. They use several indicators of performance. First, they observe traffic on their website, the consumer journey on the e-shop and the number of carts validation. Consecutively, they investigate Facebook ads reports that show the reach, the interactivity and the cost per results of their Facebook and Instagram ads. To calculate offline outcomes, there is a calculation that gives an estimation of the audience reached by an article in the press.

### **Organization**

The wines of Castillon are mainly found in wine cellars, at the export and in the Ho.re.ca channel.

The figure 9 shows that Côtes de Bordeaux wines are sold in the retail, however it mainly concerns other PDOs belonging to the Côtes de Bordeaux PDO and Castillon is not much referenced in this channel. The small size of the vineyards and their small production prevent them from supplying the retail.

The experience strategy is based on winemakers' involvement. Thus, Castillon proposes activities that can be hosted by wineries despite their size or budget. Generally, 150 winemakers are involved in the main activities. They represent only 50% of the winemakers of the appellation, but are very active in the activities of the PDO. They host events in their winery, participate in events, fairs and exhibitions and also communicate through their own media (e.g. on their Facebook page).

## **Communication**

Castillon owes its website and has a strong digital presence on social media (a Facebook page, an Instagram and a Twitter account -appendices 5, 6, 7). To get more credibility and to benefit from a fast diffusion of information at low cost, Castillon uses Press Relation (PR): lunch with journalists, welcome bloggers on their lands, make them try the activities, etc. By using modern tools and working with appropriate influencers, it allows them to reach the young audience. They also own “*La Maison du Vin*” (a wine House) in Castillon-La-Bataille, where they can welcome consumers.

### *b. Strategic challenges and objectives*

#### **Challenge 1: lack of notoriety**

The major challenge of the appellation was the deficit of notoriety. Indeed, due to lack of money, there was no manager for 10 years. Consequently, only two events were organized per year: the open door of the PDO and Bordeaux Primeurs<sup>3</sup>. In 2014, winemakers unlocked a budget to hire a manager and to develop a project over three years. Maiwenn Barant has been nominated for her project: creating a strong event that would make the PDO known for a distinctive characteristic.

#### **Challenge 2: how to differentiate?**

First, Castillon intends to have a strategy of novelty. Namely, to offer unusual experiences and not to stick to one activity but to multiply them. They want to be recognized and known for those experiences.

---

<sup>3</sup> Selling before bottling - special system of Bordeaux wines

Secondly, this experiential marketing strategy focuses on human beings. Castillon wants to highlight personal stories and experiences rather than wine techniques nor luxurious wine atmosphere.

### **Challenge 3: lack of content**

- One particularity of the appellation is that only red wine is produced. Thus, the appellation needed additional content to talk about the PDO without limiting the communication to the red wine quality. This was one of the first motives to develop wine tourism.
- The manager joined a label (“*Vineyard and Discovery*”) to enrich the content when Castillon is mentioned in tourist guides. She developed partnerships with associations, local actors, town halls and tourist offices to be referenced in guided tours of the region.
- The Syndicate also wanted to develop a visual identity that would convey Castillon’s values and would be used to talk about Castillon in the media.

### **Challenge 4: communicate with effective tools**

There was a need to develop a new website enabling to communicate effectively about the PDO. It would also provide winemakers with several tools: a dedicated profile page to be referenced on the Internet with qualitative content, an additional distribution channel (the e-shop) and qualitative marketing materials (photoshoots of every winemaker).

### **Challenge 5: management of winemakers**

There is a specific wine merchant system in Bordeaux (wine merchants come to winemakers, buy all their wine in bulk and sell directly to consumers.). Thus, winemakers have no communication nor commercial skills as they didn’t need it for years.

### **Challenge 6: the location**

Finally, Castillon may be perceived far (57 kilometres from Bordeaux city) and is not the first choice when visiting wine tourism destinations. Moreover, the wine growing areas of Bordeaux are not easy accessible without car. And with a car, there are drinking-driving issues.

Facing these challenges, Castillon followed different strategies. To sustain them, Castillon determined objectives toward each stakeholder who interacts with the PDO.

Stakeholders	Objectives 1	Objective 2	Objective 3
<b>Winemakers</b>	Providing production conditions (legislation to get the name of the PDO)	Federating all the Estates (having at least 50% of them implied in wine tourism activities)	Providing them with qualitative content they can use to sell their wine
<b>Consumers</b>	Being at the top of mind in terms of wine experience brand recall	Luring them into the PDO lands	Getting content to communicate with them
<b>Wine sellers (retail, ho.re.ca channels, wine cellars...)</b>	Facilitating their acceptance to sell wines from the PDO		
<b>Journalists and bloggers</b>	Making them aware of the PDO	Getting articles in related press (good plans, wine press, Bordeaux city, guided tours, etc.)	
<b>Local administration</b>	Getting labels and being recommended in guided tours	Compelling with the law (environmental and other laws)	

Figure 18: Objectives of Castillon per stakeholder (Author's own elaboration)

Castillon's actions aim to reach the same objective: earning notoriety. To continue to activate this marketing strategy, they looked for a powerful tool that would easily convey their values, allow to reach a large audience and rapidly raise brand awareness and loyalty without spending too much money. Indeed, Castillon's budget also determines the feasibility of the projects. It pushes them to construct strategies in the way to be as efficient as possible and to look for creativity.

*c. How does Castillon activate its marketing strategy? Case of the event JDCV*

Castillon started from the observation that wine bars are more and more developed; on the other hand, wine remains highly consumed at home (Virtuani & Zucchella, 2008). To surf on these trends and to get benefits from these assumptions, they came up with the event JDCV.



Figure 19: Visual identity of the event JDCV (Tête Chercheuse, 2017)

JDCV intends to reach people diversity (wide audience and different wine profiles) fitting to their mission “*providing wine to everyone*”. Thus, the event is logically inscribed in their wine tourism activities portfolio. The event involves 50 winemakers who help to personify the PDO.

The first objective of this event is to increase the reputation of the PDO. Secondly, they propose to engage people in a close and memorable relationship with the winemakers of the appellation. Thus, it contributes to positive associations with the PDO that allow to be at the top of mind in the brand recall of experiential wine marketing in France.

The event JDCV has been organized two times a year since 2016. One edition has been organized in Bordeaux (December 2016) and two others in Paris (April 2016 and 2017). Castillon wishes to extend the operation to more cities.

The concept is the following: a duo of winemakers come to oneself place with bottles and glasses of wine. The consumer invites 6 to 12 friends at his/her place and prepares some snacks. This event is fully free and people can register online with a simple email address.

The event unfolds as follows:

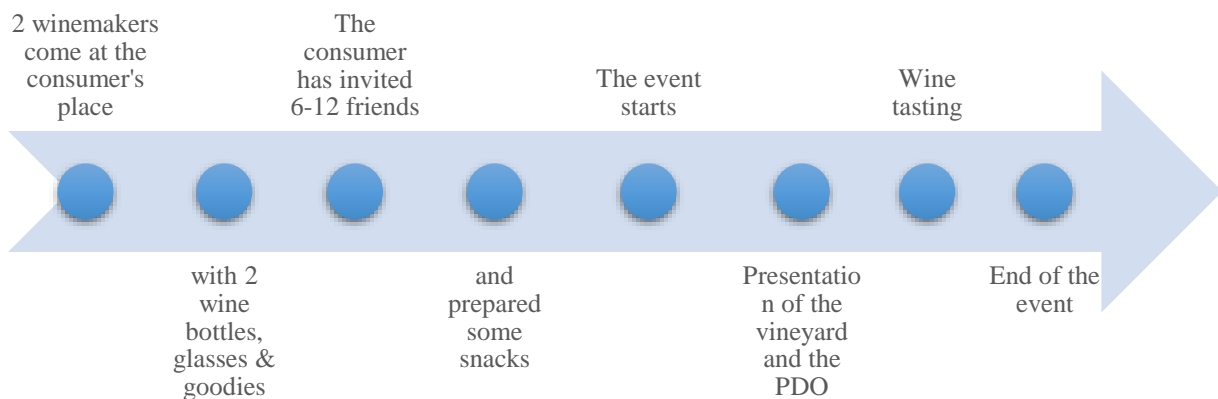


Figure 20: Process of the event JDCV (Author's own elaboration, 2017)

To reach the consumer, the media plan of Castillon is based on free and paid display; namely on Facebook and Instagram ads and on Facebook, Instagram and Twitter posts. They also use PR to get online articles from newspapers and bloggers (related to wine, lifestyle or good plans), to be mentioned in specialized media and to be on local TV.

The consumer who sees the ads (visuals and videos) or who hears about the event can go on the dedicated website: [www.jiraidegusterchezvous.fr](http://www.jiraidegusterchezvous.fr). When navigating on it, he/she can get

information about the concept, the winemakers (a picture of the duo with keywords that described them in a funny and authentic way), and the available sessions. Then, he/she can register online for the chosen session (out of 2 days at 3 different hours), waits for the confirmation email and receives a phone call to confirm his/her presence (making him/her engaged with the event to prevent a high number of cancellations).

The following experience blueprint summarizes the tasks to be driven by the event by the organizers (logistic), the communication agency (com.) and the interested consumer.



Figure 21: The experience blueprint (Author's own elaboration, 2017)

The following table summarizes the data of the previous JDCV editions.

City	Edition	Number of home tasting	Number of participants	Involved winemakers	PR (journalists/ bloggers)	Website traffic (visits)	Reach Facebook (audience)	Budget (in €)
<b>Paris</b>	1 <sup>st</sup>	26	250	22	n.d.	n.d.	n.d.	790
<b>Bordeaux</b>	1 <sup>st</sup>	34	400	41	20	3200	20300 (ad: 57K)	822
<b>Paris</b>	2 <sup>nd</sup>	26	250	21	15	5000	9300 (ad: 78K)	822

Figure 22: Data of the previous editions of the event JDCV (Author's own elaboration, 2017)

After each event, a review is made to understand the major points to be enhanced. Currently, Castillon faces key issues they need to leverage. Indeed, they intend to become the reference in France for being the PDOs providing experiential marketing. But some problems arise and they need to be solved:

- How to federate winegrowers? How to give them the will to participate again to the event JDCV? How to push more of them to participate to the event?
- How to achieve communication objectives through training? How to enhance the communication of the winemakers? How to develop their animation skills?
- How to acquire new consumers? How to encourage more participation the event? How to reach the proper target? How to get more outcomes from the communication without spending more money?
- How to collect data? How to grow the marketing database with more qualitative content (photos, videos, figures, etc.)? How to collect more email address? How to use them?
- How to interact? How to encourage conversations about the PDO and its event? How to build a stronger relationship with participants? How to engage more the consumer? How to enhance the consumer experience? How to create a memorable moment?
- How to retain consumers? How to maintain a contact with them? How to create brand ambassadors?

### 1.3. Case study questions

We saw the issues faced by Castillon and their new objectives. We can restate the current challenges students will have to answer as follows: How to raise the awareness of the PDO and more particularly of the event JDCV?

1. Understand what are the challenges faced by the wine syndicates and Castillon Côtes de Bordeaux by performing a PESTEL and a SWOT analysis.
2. Develop points of interaction between wine brands in France and consumers along the 3 stages of experience in the brand touchpoint wheel. You can conduct a benchmark to get inspiration.
3. Map the current communication blueprint of Castillon Côtes de Bordeaux.
4. Develop an Integrated Marketing Communication strategy for the event JDCV, with a restricted budget of 10 000 euros. Be imaginative and use some “growth hacking<sup>4</sup>” techniques.
5. To create valuable customer brand relationship, give 6 activations that would improve the customer experience by engaging emotionally the consumer before, during and after the event JDCV.
6. Give 10 evaluation metrics that can be used to assess the effectiveness of the event JDCV.

---

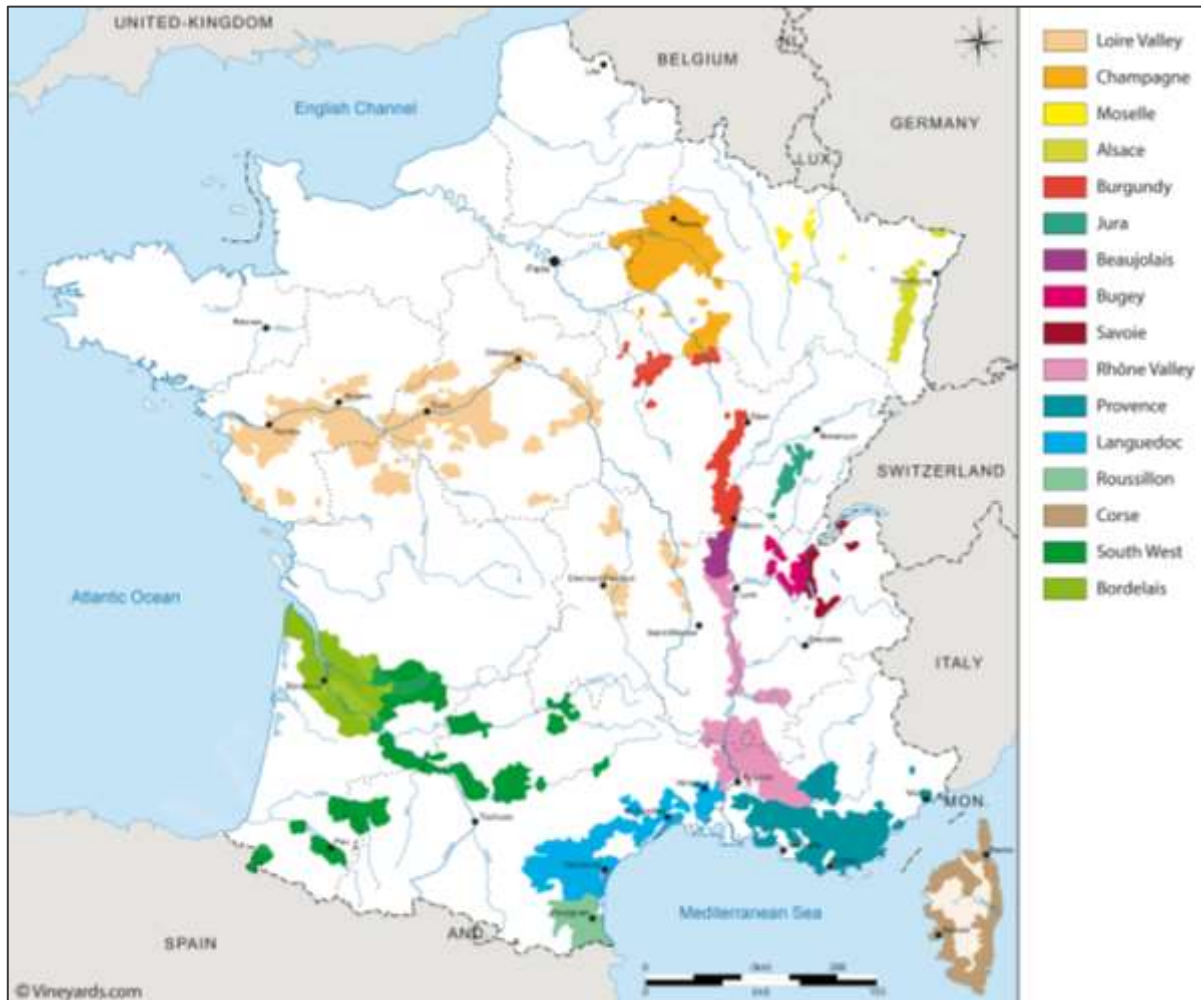
<sup>4</sup> Refer to a rapid growth in terms of participations and conversations in a very short time by using creative and inexpensive techniques.



## 1.4. Appendices

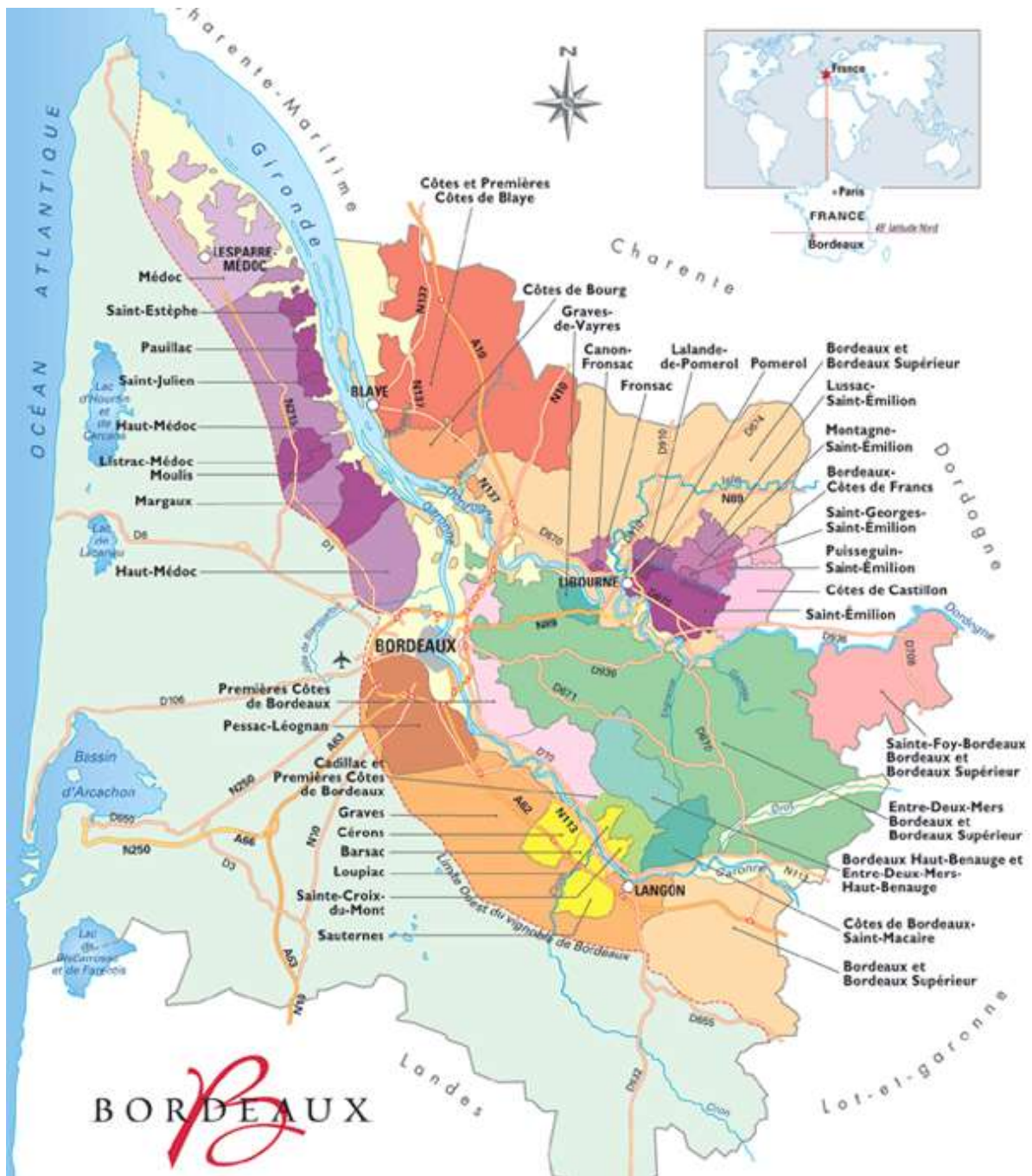
### Appendix 1: Maps of the wine regions in France

- Map of the French wine regions



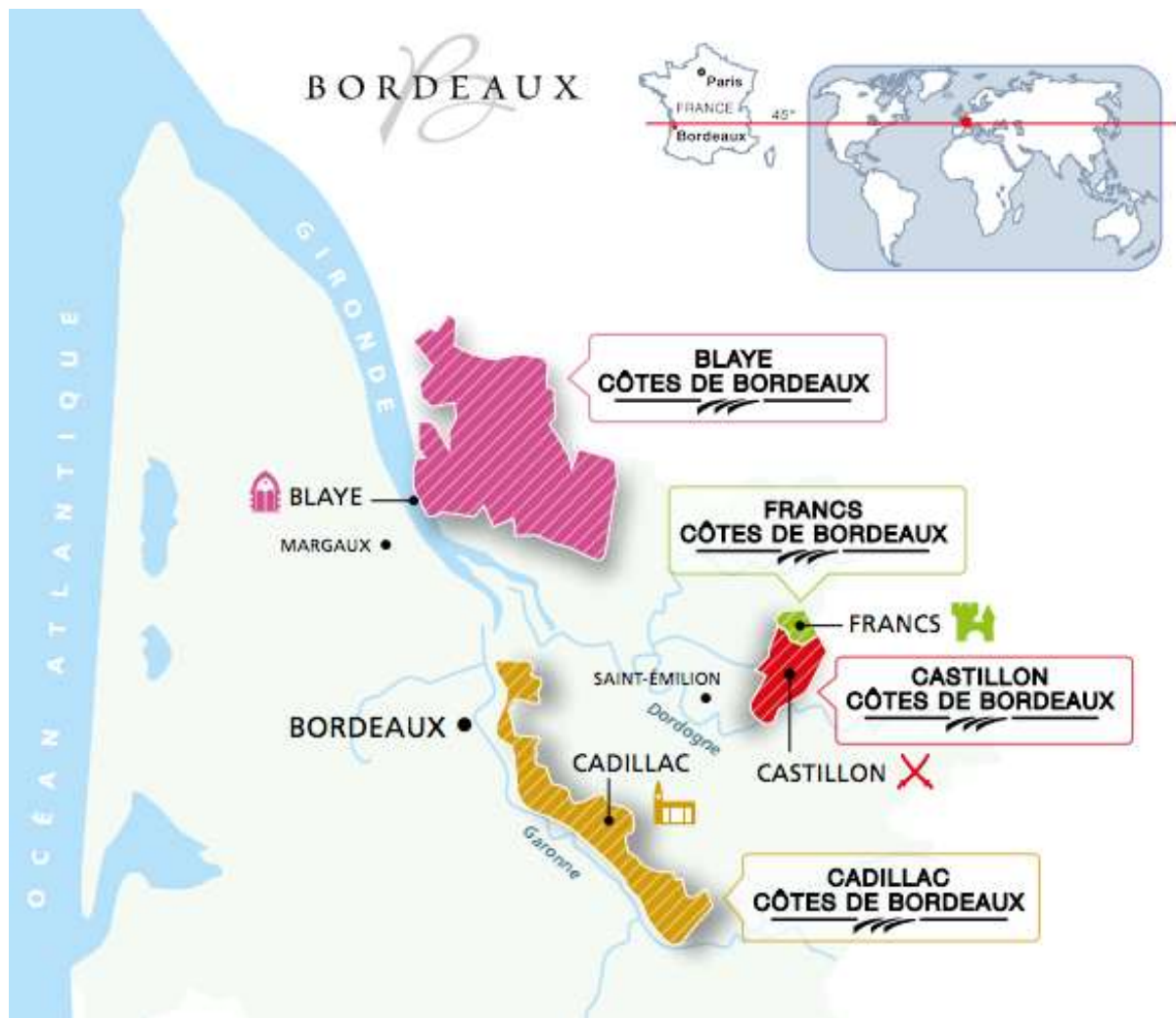
(Vignards.com, 2016)

- Map the wine region of Bordeaux



(Avenir Aquitain, 2017)

- Map of Castillon Côtes de Bordeaux in the Bordeaux region



(Avenir Aquitain, 2017)

Appendix 2: Activities proposed by each PDO

(Author's own elaboration, 2017)

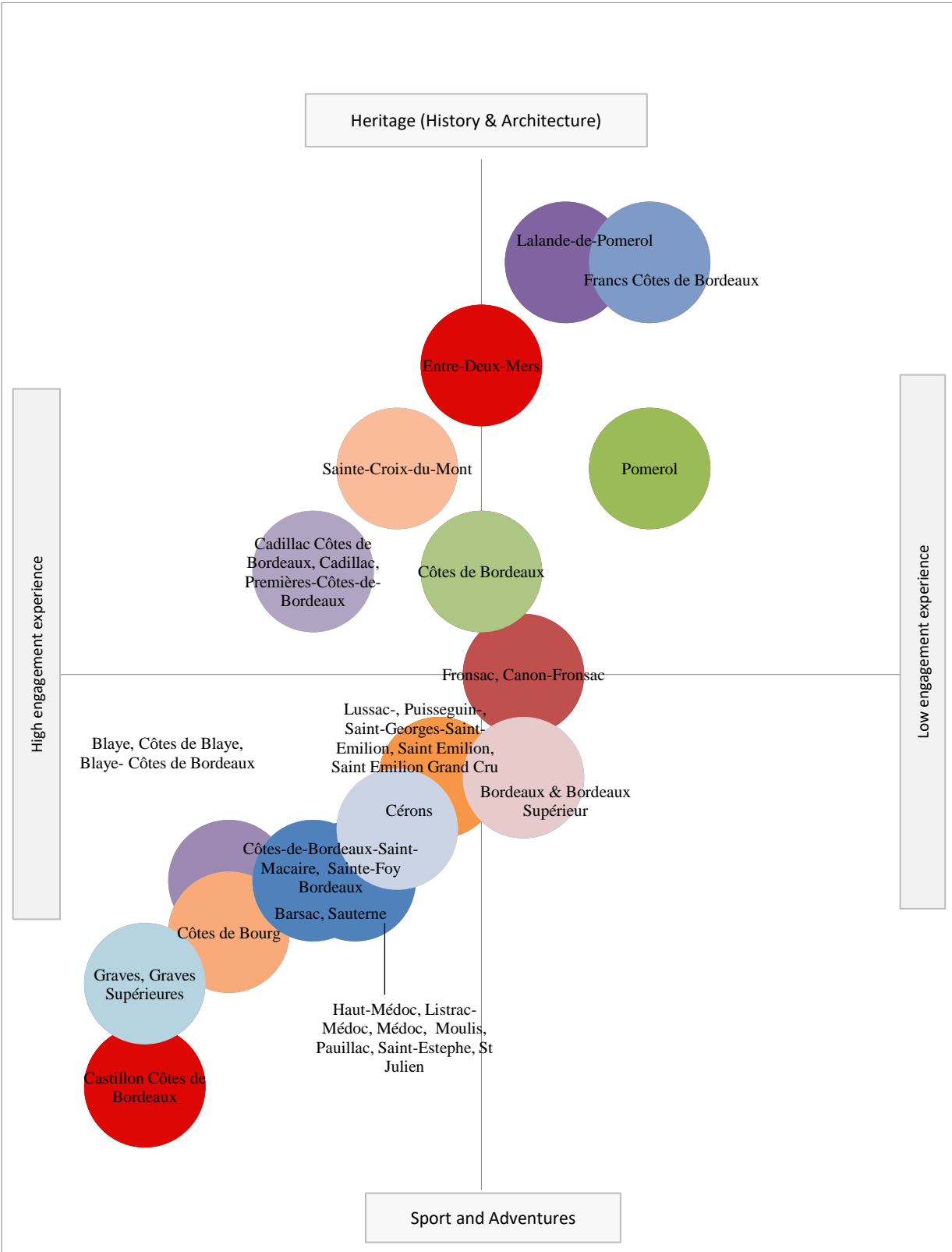
PDO	Le Libournais					Castillon Côtes de Bordeaux	Côtes de Bordeaux	Blaye & Bourg		Entre- Deux-Mers	Graves de Vayres
	Fronsac, Canon- Fronsac	Pomerol	Lalande- de- Pomerol	Montagne, Lussac, Puisseguin, Saint-Georges, Saint Emilion	Francs Côtes de Bordeaux			Blaye, Côtes de Blaye, Blaye- Côtes de Bordeaux	Côtes de Bourg		
Surface (ha)	1 120	813	1 130	9385	525	2500	950	6 500	3 979	1 500	660
Number of Châteaux or winemakers	98	<i>n.d</i>	163	164	44	230	12000	<i>n.d</i>	400 w	250	<i>n.d</i>
World Classification	no	no	no	yes	no	no	no	no	no	no	no
Type of activity	natural landsc., sustainable devlpt  hiking trails  recognized heritage  architect ural heritage  electric Tuk-Tuk  UNESCO heritage  historical heritage  wine pairings  wine pairings					canoe, golf	Winemarkers' meeting  Winemarkers' meeting  historical heritage	VTT	lands discovery  electric bike  wine aperitifs, night market  old Abbaye	natural landsc.	natural landsc.
adventure						flight, JDCV					
nature						natural landsc., organic vineyards					
family						horse riding					
Human being						Winemarkers' meeting					
gastronomy						saturday tastings, crative lunch with wine pairings					



Case Study JDCV – Application of experiential marketing

Entre-Deux-Mers				Médoc		Graves & Sauternais				Bordeaux & Bordeaux Sup.
Bordeaux Haut-Benauge, Entre-Deux-Mers Haut-Benauge	Cadillac Côtes de Bordeaux, Cadillac, Premières-Côtes-de-Bordeaux	Côtes-de-Bordeaux-Saint-Macaire, Sainte-Foy-Bordeaux	Sainte-Croix-du-Mont	Haut-Médoc, Lustrac-Médoc, Médoc, Moulis, Pauillac, Saint-Estephe, St	Margaux	Pessac-Leognan	Graves, Graves Supérieures	Barsac, Sauterne	Cérons	Bordeaux (blanc doux/sec/rouge), Bordeaux Clairet, Bordeaux Rosé, Bordeaux Supérieur (blanc doux/rouge), Crémant de Bordeaux (blanc sec/rosé)
126	3170	350	450	16 000	1 500	1 600	3 500	2200	350	58 089
<i>n.d</i>	45	50	56	600	71	75	240	123	50	<i>n.d</i>
no	no	no	no	yes	yes	yes	yes	yes	no	no
					VTT		golf, bike water activities, flight, tasting in a tree, orienteering			river cruises
	natural landsc.	natural landsc.	panorama	preserved nature			natural landsc., picnic area, panorama		natural landsc.	
	marked walk tours	walks, hikes	hikes	cycle paths, tours	Funny marathon		walks, carriage/horse riding, games		walks, hikes	
	Winemarkers' meeting							wine festival		
	tastings	food festival		tastings	wine games for kids & parents		tastings, workshops	wine pairings	food festival	wine pairings
	Châteaux church, famous writers' houses		fossil oyster beds	Châteaux (600 y.o), most famous "Wine Route"			Châteaux, medieval fortress, church, historical monuments, "Wine Route"			

Appendix 3: Map positioning of Bordeaux PDOs



(Author’s own elaboration, 2017)

Appendix 4: 1956, wine is forbidden in French child canteen



(Le Parisien, 2016)

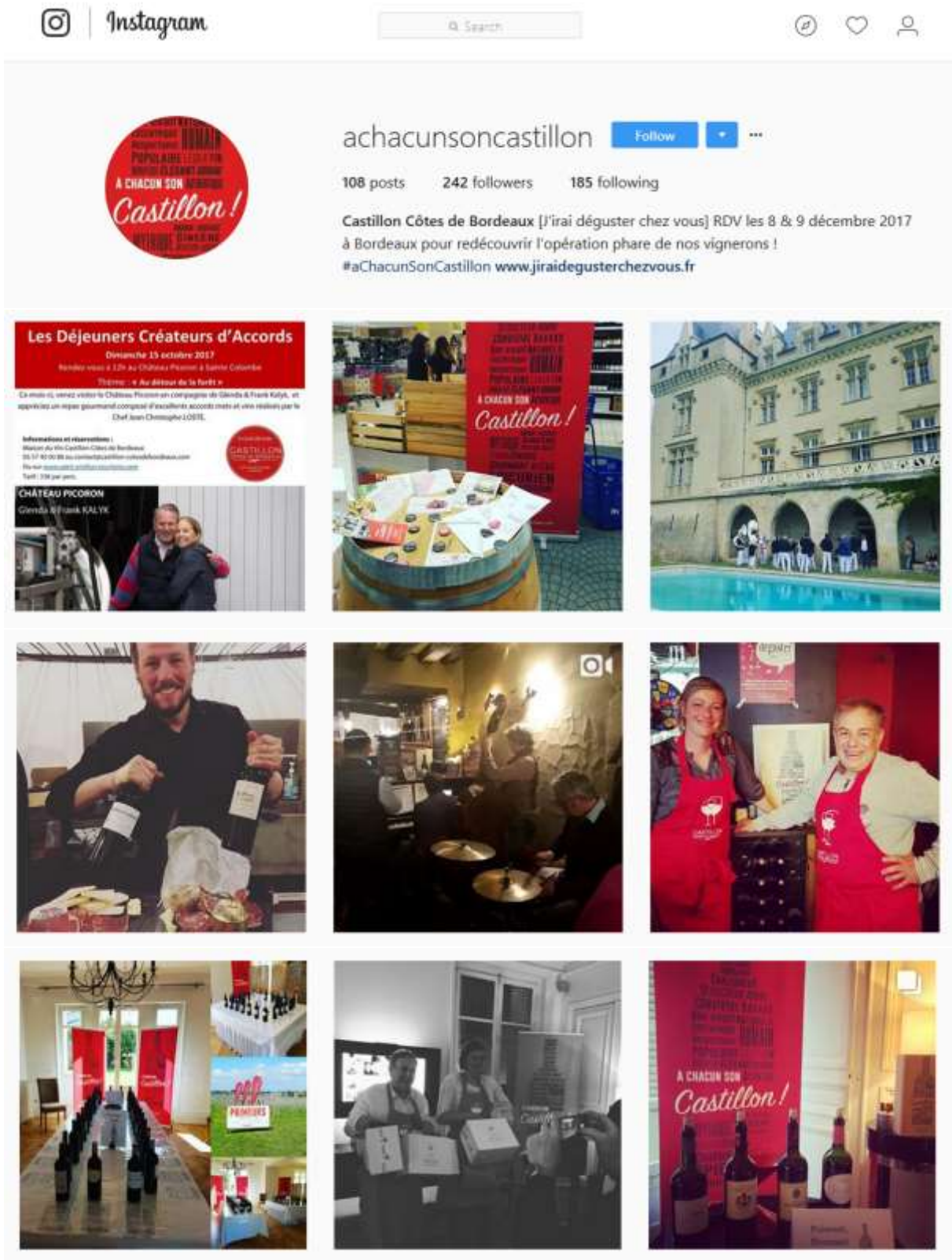
Appendix 5: Facebook page of Castillon Côtes de Bordeaux

The screenshot shows the Facebook page for 'Castillon Côtes de Bordeaux'. The page header includes the name and a search bar. Below the header, there are interaction buttons: 'J'aime déjà', 'Déjà abonné(e)', 'Recommander', and 'Envoyer un message'. The main content area features a post from 'Castillon Côtes de Bordeaux' dated June 22nd at 17:56. The post text reads: '\* Les samedis dégustations \*' followed by 'Demain samedi 23 juin nous vous proposons une dégustation à la Maison du Vin en compagnie d'un vigneron de notre appellation : Hervé sera présent pour vous faire découvrir le Château Lafleur Beauséjour'. Below the text is a photo of a man and a wine label for 'Château Lafleur Beauséjour'. The right-hand sidebar contains a business summary: 'Magasin spécialisé dans la vente d'alcools à Castillon-la-Bataille', a 4.7-star rating, and a 'Fermé pour l'instant' status. It also lists community statistics: 'Invitez vos amis à aimer cette Page', '2 979 personnes aiment ça', and '2 971 personnes suivent ce lieu'. The 'À Propos' section includes a map, address '6 Allée République, 33350 Castillon-la-Bataille', phone number '05 57 40 00 88', website 'castillon-cotesdebordeaux.com', and business hours 'Fourchette de prix €€'.

(Facebook, 2017)



Appendix 6: Instagram account of Castillon Côtes de Bordeaux



(Instagram, 2017)

Appendix 7: Twitter account of Castillon Côtes de Bordeaux



**Vins de Castillon**  
@VinCastillon

Du style et de la personnalité, aussi bien intenses que soyeux, venez découvrir les vins de l'appellation Castillon Côtes de Bordeaux! #aChacunSonCastillon

[castillon-cotesdebordeaux.com](http://castillon-cotesdebordeaux.com)

Inscrit en février 2015

115 Photos et vidéos

**Vins de Castillon** @VinCastillon · 25 avr. 2017

"J'irai déguster chez vous", ce sont ces moments d'intimité et de découverte. Des vigneron·s et des amateurs pour une expérience unique ❤️⭐



2 replies, 6 likes

**Vins de Castillon** @VinCastillon · 20 avr. 2017

C'est parti pour la 3ème éd. de "J'irai déguster chez vous" à #Paris ! RDV ce soir ds les bars à vins partenaires ! [ow.ly/labQ30b0zzp](http://ow.ly/labQ30b0zzp)



2 replies, 3 likes

(Twitter, 2017)



Appendix 8: Marketing materials of the event JDCV (previous editions)

- Press invitation for a lunch



(Tête Chercheuse Agency, 2016)

- Facebook ads

Objective of the Facebook campaign: drain traffic on JDCV website. There are several formats to display the paid ad:

- the image (1 image)

- the carousel (> 1 image)



- Content on Instagram

User-generated content found on Instagram during the 2<sup>nd</sup> edition of the event JDCV.



(Instagram, 2016)

Appendix 9: The wine tourism leaflet of Castillon Côtes de Bordeaux

**L'APPELLATION EN CHIFFRES**

**9** villages

**230** vigneron

Superficie +/- **10** hectares  
moyenne des domaines

**Merlot**  
**Cabernet Franc**  
**Cabernet Sauvignon**

70%  
20%  
10%

**Un riche patrimoine**  
(églises romanes, châteaux médiévaux...)

**MAISON DU VIN DE CASTILLON CÔTES DE BORDEAUX**

**MAISON DU VIN**  
6 allées de la République  
33350 Castillon-la-Bataille  
Tél. : 05 57 40 00 88  
www.castillon-cotesdebordeaux.com  
contact@castillon-cotesdebordeaux.com

**OUVERT TOUTE L'ANNÉE**  
lundi, mardi : 9h-12h30 / 14h-17h30  
mercredi, jeudi, vendredi : 9h-12h30 / 14h-18h30  
de début mai à fin septembre  
samedi : 10h-12h / 15h-18h

**Vente de vins au prix de la propriété**

**LA BATAILLE DE CASTILLON**  
TOUTS LES SOIRS DE SPECTACLE, RETROUVEZ NOS VIGNERONS AU VILLAGE ACCUEIL !

BOULANGERIES, ANIMATIONS ET EXPOSITION  
www.batailledecastillon.com

**À CHACUN SON**  
*Castillon!*  
**DÉCOUVREZ LE VIGNOBLE AUTREMENT**

**CASTILLON CÔTES DE BORDEAUX**

[www.castillon-cotesdebordeaux.com](http://www.castillon-cotesdebordeaux.com)



## À CHACUN SON CHÂTEAU

LES VIGNERONS VOUS ACCUEILLENT  
DANS LEUR PROPRIÉTÉ

### POUSSEZ LES PORTES DU VIGNOBLE CASTILLONNAIS

Visitez de chais, dégustations, balades dans les vignes, chambres d'hôtes et gîtes... Portant l'empreinte de la région, les vigneronns sont prêts à vous faire découvrir leur art de vivre.

Séjournes aux pieds des vignes, votre hôte vous conseillera des lieux incontournables, les vins de l'appellation résonnent plus de secrets pour vous.

Rendez-vous toute l'année, pour une escapade au cœur du vignoble de Castillon Côtes de Bordeaux.

**FAMILLES DE VIGNERONS**  
du naturel et de la simplicité



Tous les jours  
3<sup>e</sup> dim. du mois  
Sur réservation  
A partir de 33 €/pers.  
contact@chateau-castillon.com  
05 57 40 00 88



Tous les jours  
3<sup>e</sup> dim. du mois  
Sur réservation  
A partir de 20 €/pers.  
contact@chateau-castillon.com  
05 57 40 00 88



Mai à septembre  
Chaque jeudi à 10h30  
Sur réservation  
A partir de 13 €/pers.  
23€ / pers.  
40€ / pour 2  
accueil@chateau-castillon.com  
05 57 55 28 28

## À CHACUN SON CASTILLON

UNE APPELLATION RICHE À DÉCOUVRIR SUR  
DE SUBTILS ACCORDS MIETS ET VINS

Avec un dénivelé d'altitude de plus de 100 mètres, 3 grands types de terroirs font de Castillon une terre d'exception. Graveleux près de la rivière de la Dordogne, les sols argilo-argilo-calcaires puis calcaires sur les plateaux.

**DES VINS DE CRÉATEURS**  
du style et de la personnalité

« La palette d'arômes et la diversité des saveurs, offre à chacun le plaisir d'apprécier son Castillon. »

## NOS VALEURS

LES PRINCIPES QUI NOUS LIENT



**UN VIGNOBLE À TAILLE HUMAINE**

290 familles de vigneronns passionnés, engagés et tournés vers l'avenir.

Des hommes et des femmes qui partagent les mêmes valeurs : respect du terroir, de l'environnement et



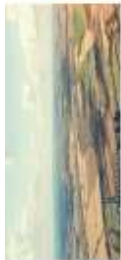
**UN TERROIR RECONNU POUR SA QUALITÉ**

Issus du même plateau calcaire que Saint-Émilion, à l'est de Bordeaux, les vins de Castillon Côtes de Bordeaux profitent d'une situation géographique privilégiée avec une exposition



**UNE NATURE PRÉSERVÉE**

L'appellation compte un grand nombre de vigneronns engagés dans une démarche environnementale, dont 25% en bio-bio-dynamie, et a toujours été précurseur dans la protection de la



Tous les jours  
Sur réservation  
30 min de vol  
A partir de 23 €/pers.  
Après 50 €/pers.  
contact@bourma-aeroclub.com  
05 57 24 31 50



Tous les jours  
Semis le mardi  
Sur réservation  
uniquement  
A partir de 95 €/pers.  
info@agoffclub.com  
05 57 40 88 04



Mai à septembre  
Sur réservation  
A partir de 30 €/pers.  
journau.pierre@hotmail.fr  
06 64 41 84 14



Tous les jours  
de juillet à août  
Sur réservation  
A partir de 12 €/pers.  
centredetourisme@gmail.com  
07 84 20 50 52



De juillet à août  
Chaque jeudi 10h  
Sur réservation  
A partir de 19€ / pers.  
13€ / 16 ans  
centredetourisme@gmail.com  
07 84 20 50 52

## PRENEZ DE L'ALTITUDE

**LIBOURNE AEROCUB**  
A bord d'un avion de loisir, appréciez une visite guidée de notre appellation avec les instructeurs professionnels de l'aéroclub. Admirez la beauté des paysages que vous offre notre vignoble. Terminez ce moment privilégié avec une dégustation des vins au Club House des pilotes.

## SWING & DEGUSTATION

**DOMAINE GOLFQUE**  
Amateurs de golf, dans un cadre idyllique avec les vignes en toile de fond, venez perfectionner votre swing. Une occasion unique de découvrir les crus Castillon Côtes de Bordeaux. Une expérience golfique inédite en France !

## BALADE DES CHATEAUX

**ÉCLUSES DE BLANZAC**  
Visitez le vignoble lors d'une balade à cheval sur la route des châteaux. Entre nature préservée et lieux insolites, vous ne manquerez pas de vous émerveiller. Découvrez ensuite les produits régionaux et les vins de l'appellation, en toute convivialité.

## AU DÉTOUR DE LA DORDOGNE

**CANOE CASTILLONNAIS**  
Vivez un moment familial au rythme de l'eau, le temps d'une descente en canoë-kayak, dans la paisible vallée de la Dordogne. Après cette découverte originale du vignoble, l'équipe de la maison du vin vous attend pour une dégustation (jus de raisin pour les enfants).

## DÉCOUVERTE DU VIGNOBLE EN VTT

**CENTRE DE VACANCES LES SARALLEURS**  
Laissez-vous tenter par une visite originale du vignoble. Entre les paysages époustouflants et les hautes châteaux vigneronns, nous vous garantissons un moment de détente et de convivialité. Ce circuit d'une quinzaine de kilomètres vous offre de belles sensations et une dégustation dans un château de l'appellation.

PORTES OUVERTES LE 1<sup>er</sup> WEEK-END DE SEPTEMBRE

## 2. Pedagogical notes

### 2.1. Target audience

This Case Study targets master's students of marketing with a strong interest in the wine industry. The students should be attending courses in Marketing, Communication, Customer Experience, Experiential Marketing, Digital Marketing or other related courses. It demands a knowledge of Strategic and Operational Marketing and to learn how to develop an Integrated Marketing Communication.

### 2.2. Educational objectives

The Case Study aims to show how experiential marketing supports the development of a strong brand relationship and to which extent an integrated communication strategy can help achieve objectives of a small organization with a limited budget.

The aim of this Case is to enable students to apply main concepts of experiential marketing to a real business situation. In the end, they will have:

- learned how to use a set of strategic marketing tools to analyse an organisation on its market
- understood how the macro and micro environment might affect a company
- better understood the components of an experiential marketing strategy
- conceptualised marketing strategies and proposed concrete business recommendations
- enforced their creativity skills
- developed an integrated communication strategy, with a focus on social media
- improved their presentation and writing skills
- a better knowledge of the French market of wine and PDOs' syndicates

### 2.3. Methodology

Castillon Côtes de Bordeaux is pioneer in experiential marketing in the French wine industry, especially for the Bordeaux area. They developed the event “*J’irai Déguster chez Vous*” and want to become the reference for this kind of extraordinary experience in France.

The Case intends to help the wine syndicate and local organizations to develop a communication plan that maximises the relevance of their efforts. It also aims to enhance the consumer experience within the event to build a strong brand relationship.

Thus, the Case Study investigates the components of an experiential marketing within its business context. To explore this topic and to generate meaningful insights, we used a qualitative approach. It relies on multiple sources aiming at triangulating the information and crossing experts' views. Several methods were used to frame the data collection.

**Data collection:**

Qualitative methods were used when analysing the syndicate's challenges and its communication. I collected and explored secondary data through books and articles (to build the literature review), in the brief of the communication agency and from official data from the organisation and its competitors. The main marketing materials of the organisation were gathered in a visual reporting (appendix 5 to 8). Furthermore, data collected about the organisation and its competitors are reported in a two-page table. After the coding procedure, I compared the data to settle hierarchy and I displayed them in a positioning map.

Primary data were also collected. I organised three individual semi-structured in-depth interviews. Each was based on a questionnaire with open questions and a few closed questions that I built for this purpose. To gain diverse insights, the interviewees were both from the organisation (insiders) and the communication agency (outsiders).

N	Interviewee		Data Collection	Time
1	Maïwenn Brabant (F)	Manager of the wine syndicate Castillon Côtes de Bordeaux	Interview by phone	1 hour
2	Luc Chanut (M)	Manager of the communication agency Monette, specialising in wine and spirits.	Face-to-face interview	1 hour
3	Guillaume Coulon (M)	Project manager of the communication agency Monette	Face-to-face interview	30 minutes

Moreover, quantitative and qualitative research are complementary to each other. Therefore, the Case was also built on a quantitative method when analysing the figures of the four editions of the event.



**Quantitative methods:** Primary data were collected through direct observations of social media (Facebook, Instagram and Twitter accounts). The number of online conversations (user-generated content, influencers), the number of fans, the number of comments, the number of shared pictures, the number of dedicated hashtags, the number of PR outcomes (online articles in press) and the number of participants to each edition of the event were gathered and processed into tables. Secondary data were also analysed through reports of statistics institutions (to provide reliable data about the market) and a Facebook ad report (to compare the reach and the budget spent for each edition).

The resolution of the Case Study should be based on the analysis of the data collected and the given theoretical marketing concepts. Indeed, this Case Study should provide the necessary data for its plain resolution together with additional external research about the micro and macro environment of the syndicate. To contribute to solve the problem, students should organise their findings accordingly the strategic tools presented in the following part. A dynamic benchmark together with the knowledge acquired during lessons will enable students to provide relevant recommendations.

#### 2.4. Presentation of the set analytical tools

Students should consider a set of analytical tools to resolve the Case Study. It will help them to make suggestions about actions to be undertaken by Castillon Côtes de Bordeaux in the future. The suggested tools are gathered in this table. Each method allows to reach several objectives and refers to the questions asked to students.

Parts	Topics	Objectives	Relative to	Analytical tools	References
Part A	Macro and micro environment	<ul style="list-style-type: none"> <li>Understanding the environment and the challenges of PDOs</li> </ul>	Q.1	STP	(Armstrong & Kotler, 2017)
		<ul style="list-style-type: none"> <li>Discovering a new industry</li> </ul>		SWOT	(Armstrong & Kotler, 2017)
		<ul style="list-style-type: none"> <li>Familiarisation with the subject of the Case (Castillon)</li> </ul>		PESTEL	(Armstrong & Kotler, 2017)

Part B	Communication	<ul style="list-style-type: none"> <li>• Learning different tools of communication</li> </ul>	Q.3	IMC blueprint	(Keller, 2001)
		<ul style="list-style-type: none"> <li>• Understanding what is a strategy of communication that integrates several media (across channels) and how they work together</li> <li>• Being creative to provide an efficient IMC with a low budget</li> </ul>	Q.4		
Part C	Consumer experience / Experiential marketing	<ul style="list-style-type: none"> <li>• Learning different types of consumer experiences</li> </ul>	Q.2	Brand touchpoint wheel	Schmitt (2011)
		<ul style="list-style-type: none"> <li>• Understanding how to stimulate emotions (where, when and how?)</li> </ul>	Q.5	Communication blueprint – POEM approach	Xie & Lee (2015)
				Creative benchmarking	/

The analytical tools are further explained in the following part.

**Part A:**

**1. The Segmentation Targeting Positioning (STP) analysis**

- Segmentation is the process of defining and subdividing a large homogeneous population into clearly identifiable segments having similar needs, wants, or demand characteristics.
- Targeting is the process of choosing one or more segments by assessing the attractiveness and profitability of each (market growth, competition and market availability).
- Positioning makes consumers perceiving the differential advantage of an organisation and defines “*where your product (or service) stands in relation to similar offers in the marketplace as well as the mind of the consumer*”. The positioning is based on different criteria: either on the product/service, brand, price, distribution, promotion, people (workforce), physical evidence or process characteristics, or on the reputation or image.

**2. The SWOT analysis:** it helps to understand the internal strengths and weaknesses of a firm, to perceive the threats of the market and to spot opportunities.

- Strengths are *internal* capabilities that a company can leverage to perform well.
- Weaknesses are *internal* characteristics that prohibit a company from performing well.
- Opportunities are trends, forces, events, and ideas that a company can capitalise on.
- Threats are possible events or forces outside of the company’s control.

**3. The PESTEL analysis:** it provides information about the macro-environmental factors that have an impact on the organisation. This method looks closely at the Political, Economic, Social, Technological, Environmental and Legal components.

**Part B: The Integrated Marketing Communication (IMC) blueprint**

The IMC intends to achieve objectives of a marketing campaign. Following Schultz (2004), we define it as a “*set of processes that include the planning, development, execution, and evaluation of coordinated, measurable, persuasive brand communications programs over time with consumers, customers, prospects, employees, associates, and other targeted, relevant external and internal audiences*”. This concept integrates all forms of communication that are mutually reinforcing each other to provide an effective marketing campaign. Therefore, we use it to solve the Case Study.

This approach helps to have a clear and consistent message addressed to the right target. To deliver this message across different channels, marketers have many tools. Keller (2001) gathers them in 8 marketing platforms as follows:

Platform	Components	Defining Characteristics
Advertising	<ul style="list-style-type: none"> <li>• Print and broadcast ads</li> <li>• Packaging, outer</li> <li>• Packaging inserts</li> <li>• Cinema</li> <li>• Brochures and booklets</li> <li>• Posters and leaflets</li> </ul>	<ul style="list-style-type: none"> <li>• Directories</li> <li>• Reprints of ads</li> <li>• Billboards</li> <li>• Display signs</li> <li>• Point-of-purchase displays</li> <li>• DVDs</li> </ul>
		<ul style="list-style-type: none"> <li>• Pervasive</li> <li>• Amplified expressiveness</li> <li>• Control</li> </ul>

Sales promotion	<ul style="list-style-type: none"> <li>• Contests, games, sweepstakes, lotteries</li> <li>• Premiums and gifts</li> <li>• Sampling</li> <li>• Fairs and trade shows</li> <li>• Exhibits</li> <li>• Demonstrations</li> </ul>	<ul style="list-style-type: none"> <li>• Coupons</li> <li>• Rebates</li> <li>• Low-interest financing</li> <li>• Trade-in allowances</li> <li>• Continuity programs</li> <li>• Tie-ins</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to be attention getting</li> <li>• Incentive</li> <li>• Invitation</li> </ul>
Events and experiences	<ul style="list-style-type: none"> <li>• Sports</li> <li>• Entertainment festivals</li> <li>• Arts</li> <li>• Causes</li> </ul>	<ul style="list-style-type: none"> <li>• Factory tours</li> <li>• Company museums</li> <li>• Street activities</li> </ul>	<ul style="list-style-type: none"> <li>• Relevant</li> <li>• Engaging</li> <li>• Implicit</li> </ul>
Public relations and publicity	<ul style="list-style-type: none"> <li>• Press kits</li> <li>• Speeches</li> <li>• Seminars</li> <li>• Annual reports</li> <li>• Charitable donations</li> </ul>	<ul style="list-style-type: none"> <li>• Publications</li> <li>• Community relations</li> <li>• Lobbying</li> <li>• Identity media</li> <li>• Company magazine</li> </ul>	<ul style="list-style-type: none"> <li>• High credibility</li> <li>• Ability to find hard-to-reach buyers</li> <li>• Dramatization</li> </ul>
Online and social media marketing	<ul style="list-style-type: none"> <li>• Websites</li> <li>• E-mail</li> <li>• Search ads</li> <li>• Search Engine Optimization</li> <li>• Third-party chatrooms, forums, and blogs</li> </ul>	<ul style="list-style-type: none"> <li>• Display ads</li> <li>• Company blogs</li> <li>• Facebook and Twitter messages, YouTube channels and videos</li> </ul>	<ul style="list-style-type: none"> <li>• Rich</li> <li>• Interactive</li> <li>• Up to date</li> </ul>
Mobile marketing	<ul style="list-style-type: none"> <li>• Text messages</li> <li>• Online marketing</li> <li>• Apps</li> </ul>	<ul style="list-style-type: none"> <li>• Social media marketing</li> <li>• Viral Marketing (w-o-m)</li> </ul>	<ul style="list-style-type: none"> <li>• Timely</li> <li>• Influential</li> <li>• Pervasive</li> </ul>
Direct and database marketing	<ul style="list-style-type: none"> <li>• Catalogs</li> <li>• Mailings</li> <li>• Telemarketing</li> </ul>	<ul style="list-style-type: none"> <li>• Electronic shopping</li> <li>• TV shopping</li> <li>• Fax</li> </ul>	<ul style="list-style-type: none"> <li>• Personal</li> <li>• Proactive</li> <li>• Complementary</li> </ul>
Personal selling	<ul style="list-style-type: none"> <li>• Sales presentations</li> <li>• Sales meetings</li> <li>• Incentive programs</li> </ul>	<ul style="list-style-type: none"> <li>• Samples</li> <li>• Fairs and trade shows</li> </ul>	<ul style="list-style-type: none"> <li>• Customized</li> <li>• Relationship oriented</li> <li>• Results oriented</li> </ul>

## Part C:

### 1. The brand touchpoint wheel

In the brand touchpoint wheel, Schmitt (2011) shows the different types of interaction a brand has with consumers. This framework gives an overview of all possible places to strength direct link

with consumers. The *“touchpoints allow customers to have “customer experience” every time they “touch” any part of the product, service, brand or organization, across multiple channels and various points in time”* (Pantano & Viassone, 2015; Zomerdijk & Voss, 2010). This tool enables to identify, prioritize and integrate the touchpoints in the strategy of a company and to develop a whole consumer experience.

- *At the “pre-purchase” phase:* ad, PR, website, new media, direct mail/samples, coupons, incentives, deals and promotion;
- *During the “purchase” phase:* packaging, point-of-purchase displays, store, shelf placements, salespeople and sales environment;
- *At the “post-purchase” phase:* product and package performance, custom service, newsletters, loyalty programs.

**2. A communication blueprint – POEM approach:** It allows to have a visual representation of all the paid, owned and earned media of an organization and their interconnection. Xie & Lee (2015) define:

- The owned media is an *“activity that is generated by the brand owner or his/her agents [...] that he/she can control”*.
- Paid media, also known as bought media, is what the company pays for.
- The earned media is *“an activity related to a brand that is not directly generated by the brand owner or its agents. Marketing actions from the brand owner can help generate earned media activity but the owner does not directly generate the activity”*.

**3. A dynamic benchmarking model:** to get inspiration about creative ideas in experiential marketing strategies.

## 2.5. Lecture plan

Lecture - Homework	Objectives	Methods, tools and media	Allocated time
<b>Session 1</b>	<ul style="list-style-type: none"> <li>Introducing the theme</li> <li>Getting to know first perceptions</li> <li>Motivating the class</li> <li>Creating teams</li> </ul>	<ul style="list-style-type: none"> <li>Discussion about personal experiences (SLQ) + wine bottle</li> </ul>	25 min
		<ul style="list-style-type: none"> <li>Brief lecture about experiential marketing</li> </ul>	10 min
		<ul style="list-style-type: none"> <li>Students gather in groups – suggestion: 5 groups for better session planning. If more, adjust timings accordingly</li> </ul>	15 min
		<ul style="list-style-type: none"> <li>Explanation of the homework</li> </ul>	10 min = <b>60'</b>
<b>Homework</b>	<ul style="list-style-type: none"> <li>Raising interest in Bordeaux small PDOs and providing an overview of this market</li> </ul>	<ul style="list-style-type: none"> <li>3-slides presentation to answer the given question (SLQ)</li> </ul>	<b>90'</b>
<b>Session 2</b>	<ul style="list-style-type: none"> <li>Developing pedagogical skills</li> <li>Presenting the Case</li> <li>Sharing expectations about the Case both for students and lecturer</li> </ul>	<ul style="list-style-type: none"> <li>3 groups present their topic</li> </ul>	15/group
		<ul style="list-style-type: none"> <li>Discussion about the topics</li> </ul>	10 min
		<ul style="list-style-type: none"> <li>Watching the video (SLQ)</li> </ul>	5 min
		<ul style="list-style-type: none"> <li>Case distribution</li> </ul>	5 min
		<ul style="list-style-type: none"> <li>Careful individual reading</li> </ul>	10 min
		<ul style="list-style-type: none"> <li>Lecture plan introduction</li> </ul>	5 min
		<ul style="list-style-type: none"> <li>Introduce homework</li> </ul>	10 min = <b>90'</b>
<b>Homework</b>	<ul style="list-style-type: none"> <li>Answering questions</li> </ul>	<ul style="list-style-type: none"> <li>Collecting external information with reliable sources (about the company &amp; the market) (SLQ)</li> </ul>	<b>120'</b>
<b>Session 3</b>	<ul style="list-style-type: none"> <li>Developing presentation skills</li> <li>Developing critical thinking</li> <li>Doubt clarification</li> <li>Learning a new tool</li> </ul>	<ul style="list-style-type: none"> <li>2 random groups present</li> </ul>	25 min
		<ul style="list-style-type: none"> <li>1 random group conclude</li> </ul>	15 min
		<ul style="list-style-type: none"> <li>Others are encouraged to actively complete the topic</li> </ul>	5 min
		<ul style="list-style-type: none"> <li>Discussion and explanation by the lecturer</li> </ul>	25 min
		<ul style="list-style-type: none"> <li>Benchmarking on Internet</li> </ul>	20 min = <b>90'</b>
<b>Session 4</b>	<ul style="list-style-type: none"> <li>Understanding an omnichannel communication strategy</li> <li>Developing creativity</li> <li>Discovering tools to create visual content</li> </ul>	<ul style="list-style-type: none"> <li>Brief lecture about IMC</li> </ul>	45 min
		<ul style="list-style-type: none"> <li>Experiencing an online design tool (SLQ)</li> </ul>	45 min
			= <b>90'</b>
<b>Homework</b>	<ul style="list-style-type: none"> <li>Being synthetic and creative</li> <li>Making creative assumptions</li> <li>Using analytical tools to draw relevant conclusions</li> </ul>	<ul style="list-style-type: none"> <li>Write down recommendations</li> <li>Make a short presentation</li> </ul>	<b>120'</b>
<b>Session 5</b>	<ul style="list-style-type: none"> <li>Being relevant with dynamic slides</li> </ul>	<ul style="list-style-type: none"> <li>Presentation of the first 3 groups + Discussion</li> </ul>	10+10/group = <b>60'</b>
<b>Session 6</b>	<ul style="list-style-type: none"> <li>Highlighting main conclusions</li> </ul>	<ul style="list-style-type: none"> <li>Presentation of the last 2 groups + Discussion</li> <li>Conclusions and managerial insights by the lecturer</li> </ul>	10+10/group 20 min = <b>60'</b>
<b>Total amount of time:</b>			<b>13 Hours</b>

(SLQ= See Lecture Questions)

## 2.6. Lecture Questions

The lecturer can base the animation of his lecture on the questions and online tools suggested below. Each session intends to enforce the knowledge of students to answer the questions of the Case Study.

Sessions	Lecture Questions related to the Case
	<i>Relative to parts A &amp; C: “Macro and Micro environment” &amp; “Consumer Experience/Experiential marketing”</i>
<b>Session 1</b>	<ul style="list-style-type: none"> <li>• Have you ever bought wine? How do you select it (price, quality, name, labels, medals...)?</li> <li>• Have you ever bought French wine? Do you know how to read the label? (bring a bottle of French wine)</li> <li>• Have you already visited a wine tourism destination?</li> <li>• Have you already lived an extraordinary experience with a brand? (sensory, physically, etc.)</li> <li>• What do you consider to be the place for experience engagement in the overall marketing, communication and brand building strategy?</li> </ul>
	<i>Relative to part C: “Consumer Experience/Experiential marketing”</i>
<b>Homework for session 2</b>	<p>Topics for group research at home (each group has one question)</p> <ul style="list-style-type: none"> <li>• Q.1: When does a wine company can interact with consumers? (<i>refers to brand touchpoint wheel</i>)</li> <li>• Q.2: Describe three extraordinary experiences and their objectives in a brand-building development context (any examples using different senses).</li> <li>• Q.3: What are the main communication tools used by the wine syndicates of Bordeaux (give 5 different examples)</li> </ul>
<b>Session 2</b>	<i>Relative to part B: “Communication”</i>
	<p>Promotional video of the event JDCV: <a href="http://www.jiraidegusterchezvous.fr/">http://www.jiraidegusterchezvous.fr/</a></p> <ul style="list-style-type: none"> <li>• What do they think about it?</li> <li>• They can list all the interactions engaging the 5 senses</li> </ul>
	<i>Relative to part A: “Macro and Micro environment”</i>
<b>Homework for session 3</b>	<p>Topics for group research at home (each group has one topic)</p> <ul style="list-style-type: none"> <li>• Q.1: The macro environment of Castillon</li> <li>• Q.2: The micro environment of Castillon</li> </ul>
	<i>Relative to part B: “Communication”</i>
<b>Session 4</b>	<ul style="list-style-type: none"> <li>• Visual content: <ul style="list-style-type: none"> <li>• type of visuals/videos you can make according to the objective of your campaign (visual, gif, video, album, slide-show, etc.)</li> <li>• online design tools (e.g. Canva, Adobe creative, etc.)</li> </ul> </li> </ul>

## 2.7. Literature Review

### 2.7.1. Branding

#### a. The brand dimensions

A brand is “a name, term, sign, symbol or design or a combination of these intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors” (Armstrong & Kotler, 2017).

Branding is the process of endowing products and services with the power of a brand. It aims to establish a unique image in the customers’ mind. Indeed, the objective of a brand is to build brand equity, namely the differential effect brand knowledge has on consumer response to the marketing of that brand. In this strategy, perception is the value (Keller, 2003).

A positive brand equity is characterized by consumers who react more favourably to a product when the brand is identified than when it is not identified. The more the brand equity is positive, the more the consumer is devoted to the brand. Reciprocally, the less powerful the brand equity is, the less the consumer will be loyal to the brand (figure 22).



Figure 23: Brand Equity Pyramid (Keller, 2003)

Keller (2003) shows that an organization must build experiences around the brand, driving customers to have specific and positive feelings and perceptions about it. The more an organization moves into the stages of brand development, the closer its relationship with consumer becomes (figure 23). In the first stages, the customer just recognizes the brand. The organization is more likely to lose him/her in favour of the competition. At the end, the consumer is loyal to the brand. He/she perceives a real and intense relationship.



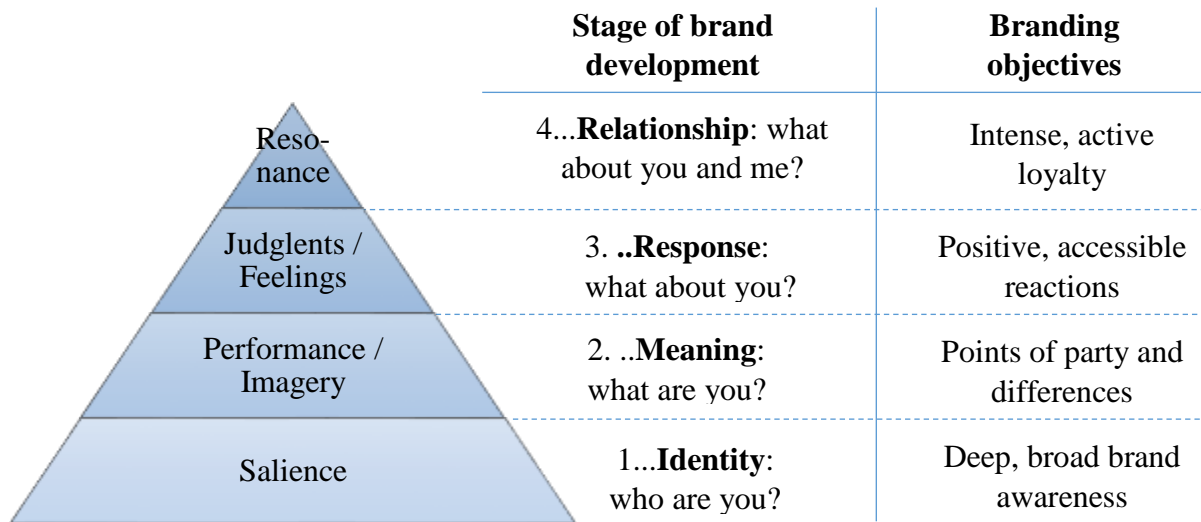


Figure 24: Brand resonance Pyramid for customer-based brand equity pyramid (Keller, 2003)

### b. The branding approaches

The consumer relationship is central to create loyal consumers. To build a close relationship with consumers and to develop brand awareness, the organisation chooses among two branding approaches:

- The storytelling: communicating a story that endorses a brand identity. (In our case, this approach is adapted to wineries with a long heritage or within old world wine regions.)
- The co-creation: consumer becomes an ambassador and further internalizes the experience and the brand into his memory. This approach drives to higher engagement and implies extensive interactions and involvement (Vargo & Lusch, 2004). This powerful tool limits the needed resources as the customers will share personal experience with peers, and from an online point-of-view, he will create user-generated content that is free for the brand. (It fits to smaller wineries) (Golicic & Flint, 2013).

Moreover, Kotler, Kartajaya, & Setiawan (2011) sustain that in this latest branding approach, companies must stimulate and enhance key horizontal relationships of “*collaborative marketing*”. The objective is “*to get the more conversations*” that will generate brand awareness (Chaffey & Ellis-Chadwick, 2012). Selvakumar & Vikkraman (2012) provide keys to perform: giving people something to talk about, letting them experience to benefit from accumulation of collective feedbacks, facilitating their discussions about the experience and accepting positive together with negative conversations.

In addition, Naik and Raman (2003) note that organisations should take advantage of the synergy between multiple media to reinforce the brand equity. That is to say, the company must emphasis an Integrated Marketing Communication (IMC) strategy to develop a strong brand.

### 2.7.2. The Communication strategy

#### a. *An Integrated Marketing Communication*

For Keller (2003), communicating effectively contributes to build brand awareness and positive brand image. These then “*form the brand knowledge structures*”, which, in turn, generate “*the differentiated responses*” that is brand equity. Therefore, an organization that wants to develop brand awareness based on a strong brand equity needs to cross all communication tools in its strategy. There are multiple benefits to set up an IMC.

- The implementation of an IMC strategy is cost-effective.
- The consumer is more likely to interact with the brand in the numerous channels.

This approach enables marketers to be clear and consistent across various channels. Together with the content, the place where the message is spread is important. Keller (2016) gives eight major Marketing Communication Platforms that a company must use and combine to make them mutually reinforcing\*<sup>5</sup>.

Additionally, Murdoch (2004) divides these media into three categories: the owned, the paid and the earned media\*. Any actors can act on content related to one brand: the brand itself (brand-generated content), its consumers (user-generated content), either third-parties (PR, influencers, journalists, leaders’ blog).

#### b. *Online interactions*

With technological advances, the marketing communication has been transformed. Many interactions happen online and allow to cross one or more platforms to reach the consumer (Ellison & Boyd, 2013).

---

<sup>5</sup> \*: to refer to the description of this tool in the part 2.4. Presentation of the set analytical tools

The digital communication (Web 2.0) facilitate the exchange of experiences and the transmission of word-of-mouth from peers and influencers.

First, consumers tend to trust individuals that are not directly related to the brand, thus word-of-mouth raises their trust towards the brand.

When the marketing message is spread from individual to individual, this is called viral marketing. It is impulse by different media such as word-of-mouth or social media (Hastings, 2009). Viral marketing implies “*rapid transmission of messages*” and is powerful and engaging (Chaffey & Ellis-Chadwick, 2012).

Furthermore, the digital era offers new opportunities to communicate with consumers. More particularly social media enables marketers to:

- tailor messages, target specific outcomes with precision and engage consumers by “*reflecting their special interests and behaviours*” (Batra & Keller, 2016)
- communicate in a real time or asynchronously over time
- encourage consumer to engage productively with the brand through many content formats. He/she can “*create, comment or lurk on social media networks*” (Ellison & Boyd, 2013).

We saw different ways to communicate with consumers. It also exists other ways to interact with them. In his framework, Schmitt (2011) shows the different interactions, both direct or indirect and online or offline, that take place at the pre-purchase, purchase and post-purchase moment\*. At each point, experience can be created. Selvakumar & Vikkraman (2012) add that if the brand is associated to experience, providing positive interaction at every brand touch point is required.

### 2.7.3. The experience marketing

The experience is one of the communication tools given by Keller (2016). For Drengner et al. (2008), it enables to disseminate a marketing message by “*involving the target groups in experiential activities*”. One of those activities can be a branded marketing event. (Altschwager, Conduit, & Goodman, 2013).

a. Definition of the concept

People tend to prefer hedonistic values to utilitarian values. Pine and Gilmore (1998) were the first to present this major change on the market. The consumer has transited from extracted commodity to looking for additional features. Then, the added value was perceived on the services. Now these points have been taken for granted, the differentiation occurs through experiences (figure 24).

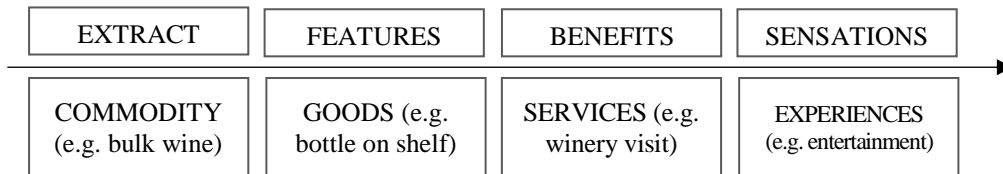


Figure 25: Experience Economy Continuum (Pine & Gilmore, 1998)

In the traditional marketing approach, the customer is a rational decision-maker (Grundey, 2008) who cares about functional features and benefits (figure 25). There is no factor such as individuality, emotions, feelings, etc. (Selvakumar & Vikkraman, 2012). However, the consumer is also a living person with empirical experiences who wants to be stimulated and entertained (Grundey, 2008).

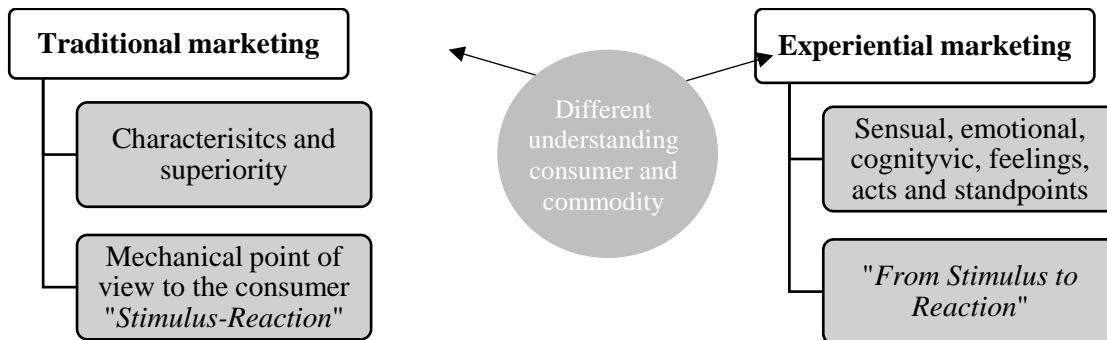


Figure 26: Proposed differences of traditional vs. experiential marketing paradigms (Grundey, 2008)

In marketing, experience goes beyond knowledge that is accumulated by human being during time. An experience is made of “*perceptions, feelings and thoughts generated by direct observation*” and engages consumers into a memorable event (Basoc, 2015). Pine and Gilmore (1999) supposed that to provide a complete experience, this latest needs to be entertaining, educational, escapist, aesthetic and engaging.

We divide the experiences in two categories: the ordinary and extraordinary experiences. Ordinary experience is part of everyday life driven by passive stimulus, while extraordinary experience is intense and focus on immersion (Schmitt, 2011). It implies actives and stylized stimulus and includes extreme emotions (Nowak, 2006). Holbrook and Hirschman (1982) add that experiential marketing has a far greater effectiveness than traditional marketing due to the intensity and interactivity of the experience.

Experiential marketing tries to immerse the consumers within the product by engaging as many other human senses as possible. In this manner, it is first an experience of consumption where consumer acts within a situation without feeling as customer (Carù & Cova, 2006). It is thus possible to enhance the way the product can be consumed, which ultimately represents a sizeable leeway for wine actors.

#### *b. Consumer engagement*

Schmitt (2011) suggests 5 Strategic Experiential Modules (SEMs) to create an experience.

- The SENSE marketing appeals to tangible aspects, namely the five senses (sight, sound, touch, taste, and smell/scent).
- The FEEL marketing intents to create emotions or to appeal to customer's feelings.
- The THINK approach appeals to the intellect. It encourages customers to engage creatively to deliver cognitive, problem-solving experiences.
- The ACT marketing refers to consumer' behaviors and lifestyle and intend to change its behavior on the long run favorably for the brand.
- The RELATE marketing goes "*beyond consumers' private feelings by relating his desires to a broader social context*".

Altschwager, Conduit, & Goodman (2013) proposed a conceptual framework to show how these different dimensions play on consumer engagement during a branded marketing event.

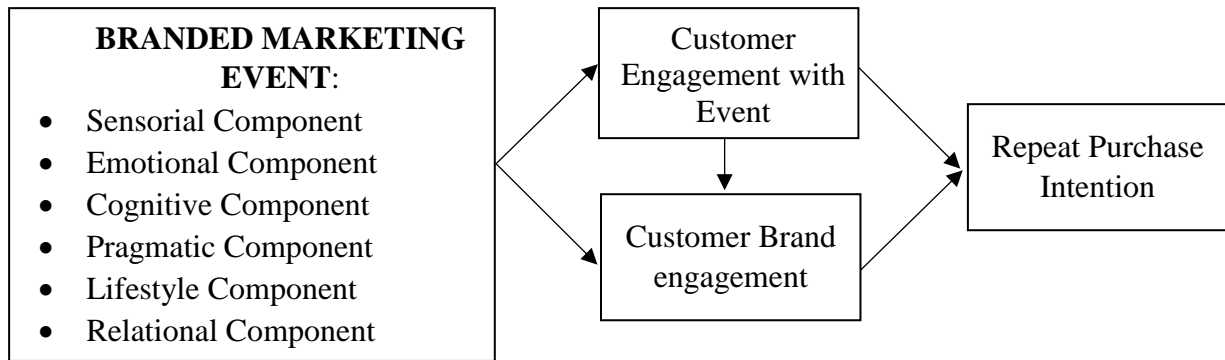


Figure 27: Conceptual Framework showing the ability for BME to facilitate consumer engagement (Altschwager, Conduit, & Goodman, 2013)

Following Brodie et al. (2011), the customer engagement is an interaction that occurs “*between the “engagement subject” (e.g. consumer) and an “engagement object” (e.g. brand)*”. We distinguish engagement from involvement or participation through the intensity (Brodie et al., 2011). During an event, the level of engagement intensity may evolve. At the beginning, the consumer is passive with low engagement, then he/she interacts with the events/others/etc. and is more and more engaged. He/she moves from passively reviving the experience from a brand to co-create it with it (Altschwager, Conduit, & Goodman, 2013).

Brodie et al. (2011) also assume that a high level of brand engagement increases repeat purchase intention.

### c. Customer loyalty

Experience marketing enables marketers to differentiate their offers and instil this ultimate differentiation in customers’ mind. In every industry, firms that stage experience have superior returns as the consumers are willing to pay more for experiences. This is a way to be more profitable in a fiercely competitive environment (Ali-Knight, 2003).

By providing unusual experiences, companies benefit from the *novelty value*. They also reach more segments that can be attracted by the event instead of the brand. Together with this *extended market coverage*, the experience offers a *sampling opportunity* where the customers can try the product and meet the staff (building up relationships). Lastly, *sensory experiences* enable to educate the consumer while entertaining him (Ali-Knight, 2003).

Experiential marketing goes beyond short-term effects and generates longer term brand value (Selvakumar & Vikkraman, 2012). First, a memorable and compelling experience stays longer in consumers' mind than products features and benefits themselves.

Then, if the consumer lives a positive experience and raises his knowledge about the brand and the product, he will more likely behave positively toward this brand he better knows (higher brand recall (Golicic & Flint, 2013), talk about the brand, propensity to advocate to peers).

If the interaction satisfies the consumer, it leads to trust. The higher engagement is, the more trust in the relationship the consumer has. He will feel that the organization cares about him (e.g. special invitations), takes into consideration his interests and gives sense of belonging and camaraderie (e.g. wine club members, birthday greetings) (Nowak, 2006; Vivek, Beatty, & Morgan, 2012). Consequently, he/she may feel more loyal and commit to the brand.

To sum up, successful brand engagement is expected to lead to positive associations with the brand and positive word of mouth (Golicic & Flint, 2013), to enhanced “*loyalty, satisfaction, connection, commitment and trust toward the brand*” and “*to increase the purchase intention and behaviours towards the brand*” (Brodie et al, 2011).

#### 2.7.4. Wine tourism

In a competitive market, the traditional marketing is not as efficient as it was (Grundey, 2008). Wineries were product-oriented and focused on products sold in usual distribution channels with low relationship with consumers. Then, this relationship has enhanced and wineries became experience-oriented. They wanted to be able to give the complete wine experience (Virtuani & Zucchella, 2008).

##### a. Definition of the concept

Wine tourism can be described as “*the 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 visitor*” (Hall, Sharples, Cambourne, & Macionis, 2000). It lies on complex interactions of visitors with service staff, wine product, cellar door setting and other winery attributes (Carlsen & Boksberger, 2013).

Customers must primarily show wine interest to be lured by wine tourism. Hence, this “*narrowest of niche markets*” appeals to people who are particularly attracted by “*the wine*

industry and destinations in which wineries and wine-related experiences are the dominant attractions” (Carlson & Getz, 2008).

When visiting a wine destination, the consumer journey takes place both online and offline and can be summarized as follows:



Figure 28: Consumer journey in a wine tourism destination (Author’s own elaboration, 2017)

Wine actors need to look at each step to provide as many successful experiences.

*b. Consumers evaluation*

Traditionally, the experience of wine lies in tasting occasions at home, in wine bars or in the Ho.re.ca channels. It happens far from wineries (Selvakumar & Vikkraman, 2012). When choosing wine, the consumer purchase process is as follows:

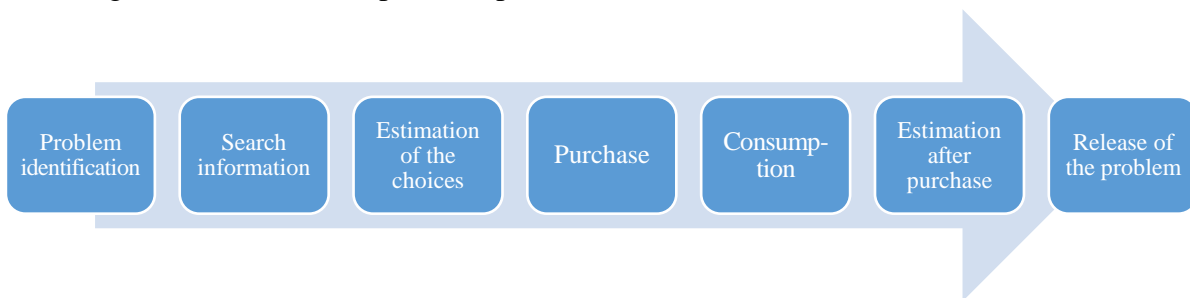


Figure 29: Consumer purchase process for wine (Engel, Blackwell, Miniard, 1999)

The way consumers perceive the product also determines a high or low involvement and is a key determinant in the purchasing decision making process. (Ali-Knight, 2003).

In the new marketing approach related to “*millennial consumers*” (Grundey, 2008), branding era and information age, the role of emotion in behaviour raised. Customers are now concerned about achieving pleasurable experience (Selvakumar & Vikkraman, 2012). This latest is not reduced to the shopping experience at the point of sale (utilitarian value), but endorses a hedonistic value with the following stages of consumption:



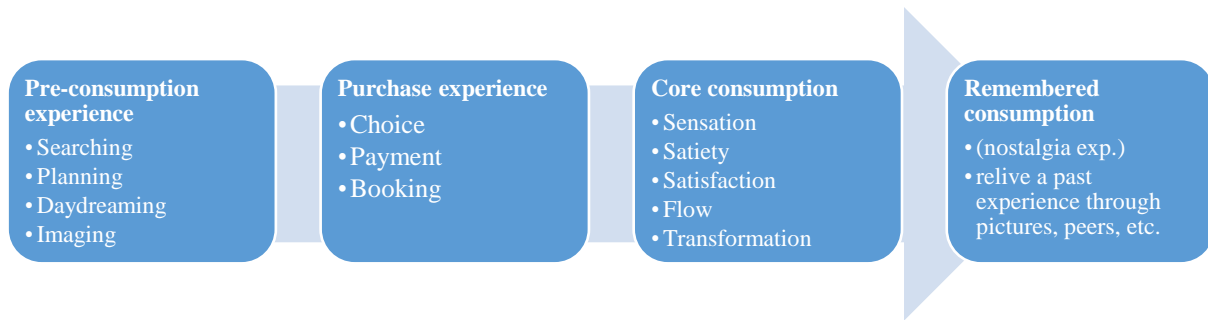


Figure 30: Stages of consumption (Grundey, 2008)

Consumers evaluate both the product and the consumption moment. They use several dimensions to evaluate the quality. In the wine industry, they assess the time attributed to the tasting, the tasting conditions and the experience within the production environment (Virtuani & Zucchella, 2008).

Furthermore, in his theory, Getz (2008) depicts the “*Moment of Truth*”. This is the moment when the consumer evaluates if his/her perception of the offer corresponds to the reality. Getz adds:

*“Sadly for the French, perceived as the most popular and greatest of wine producers, retaining and reinforcing this image is the most difficult. The French wine tourism offer is too often considered disappointing for the visitor.”*

Thus, French wine actors need to set up clear identity and to offer wine-related experience.

### c. The advertising landscape of wine tourism in France

#### The Evin law

In France, the wine industry is subjected to a restricted use of online and offline media. In 1991, the government voted a law to control and frame the marketing, the purchase and the use of alcohol beverages. This law is called “*Evin Law*”.

- First of all, this is illegal to target or appeal to people younger than 18 years old (Hastings, 2009).
- All media not expressed in the text of the law are forbidden.
- The alcohol advertising is not allowed in places and media targeting young people, in TV or cinemas, nor on radio spots at hours children may be listening. However, brands are allowed to communicate on billboards, in the press for adult and at special events (e.g. wine fair or wine museum).

- Alcohol brands cannot sponsor cultural or sport events (Regaud & Craplet, 2004).
- On digital media, advertising cannot be displayed on sport websites nor on places where at least 70% of the audience is young. One exception to the law can be raised. It doesn't apply to the non-paid press articles (CEPS, 2013).

The content is also controlled.

- The messages and images should only refer to intrinsic qualities of the product, namely the degree, origin, composition, means of production and patterns of consumption of the product (Regaud & Craplet, 2004). In other words, they can present the product without encouraging to its consumption.
- The law prohibits themes like alcohol intoxication, sex, social success or gender (Hastings, 2009).
- Moreover, it is mandatory to add “*L’abus d’alcool est dangereux pour la santé*” on every ad (Regaud & Craplet, 2004).

To sum up, it is no longer permissible to use or depict drinkers and drink atmosphere, nor to depict the exaltation brought by alcohol beverages. In that, ads lost their seductive character. If advertisers do not respect the Evin law, they are operating illegally and may have penalties before the court. (Regaud & Craplet, 2004).

### **Wine tourism & digital media**

Since the digital revolution, digital media took an important part in the alcohol beverage brands' communication. Scorrano (2011) sustains that it created opportunities to reach final consumer. The intensity, forms and way people networking have been transformed. As everybody is continuously updating its own experiences on the networks, sharing information is valued.

More generally in the tourism sector, exchanging information is vital. Virtuani & Zucchella (2008) state that “*the “sale object” is not physically available in a store at the time of purchase [...] it needs to offer a non-trivial cognitive experience to the final consumer*”. Pencarelli in Scorrano (2011) concludes that tourism products are “*easy to sell over the net given their distinctive intangible nature*”.

## 2.8. Resolution proposal

### 2.8.1. Resolution

#### **Q.1: Understand what are the challenges faced by the wine syndicates and Castillon Côtes de Bordeaux by performing a PESTEL and a SWOT analysis.**

---

The following PESTEL analysis summaries the macro environment of the PDOs' syndicates in France. It shows which positive (+) and negative (-) effects affect a PDO in France.

- **Political:**

- Country with political stability (+)
- Pressure from lobbies preventing alcohol issues (-)
- Drink driving campaigns and national programs (-)
- The INAO (Institut National des Appellations d'Origine) controls the regulation of PDOs since 1935 (+)
- Lack of accessibility (requiring strategies at a regional level to attract tourists to the region (infrastructures, services, sufficient accommodation, recreation, restaurant options)) (-)

- **Economical:**

- High contribution of the wine industry to the French GDP (+)
- Saturation of wine market with large number of brands (-)
- Powerful distribution channel in the wine industry (volume, delivery delay, quality, price.) led to high pressure (-)
- Prices of French wine could rise due to frost-ravaged in 2017 (-)

- **Social:**

- Health issues (ill, social isolation, etc.) (-)
- Wine consumption in the society:
  - Decreasing wine consumption in quantity (in favour of quality) (+)
  - Increasing part of PDOs wines consumption (consumers look for quality) (+)
  - Consumption at home increases (+) (-)
  - Development of wine bars (+) (-)
- New consumer
  - From utilitarian values to holistic values (+)
  - Seeks gratifications (+) (-)

- Cultural and Historical factors
    - o Wine in French traditions and history (+)
    - o Part of French identity (image conveyed by French wines) (+)
  - **Technological:**
    - E-shops (+)
    - New ways of communication (importance of social media) (+)
    - Continuous access to information: permanently informed through lots of content (+) (-)
  - **Ecological:**
    - Recycling products (bottles, packaging, goodies, etc.) (+)
    - Controversy use of certain products (glyphosate, etc.) (+)<sup>6</sup>
    - Dependence on the weather (-)
    - Organic wines are trendy (+)
  - **Legal:**
    - Legal Drinking Age (18 years old) (-)
    - Drinking and driving is forbidden by the law (-)
    - French law prevents wine being made by anyone “*not trained in the art*” (+)
    - Professionals (winemakers) have access to local consultants, regional associations, state assistance and a wealth of advisory papers (+)
    - The Evin Law restricts the marketing and communication of alcohol since 1991 (-)
- We can highlight few points that need to be leveraged in the wine industry in France:
- First, the consumption at home increases (drink-driving law, prevention campaigns, prices in the ho.re.ca channel).
  - The consumer has new expectations (qualitative wine) and looks for more than the wine attributes themselves (gratification, holistic value).
  - Furthermore, the communication landscape also evolved. There are new places of communication for this traditional industry (social media, website, etc.). However, the Evin law strongly restricts them.

---

<sup>6</sup> Positively affects Castillon as they do not use it. But it can be (-) if the PDO uses it.

- Finally, there is a need from both wineries and local organisations to provide structures that enable wine tourism (drinking-driving law and difficulties to access the wine region by public transport).

The following SWOT analysis focuses on Castillon’ syndicate.

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Dynamic winemakers involved in the activities of the appellation</li> <li>• Activities enabling every vineyard to welcome guests despite the size (indoor/outdoor)</li> <li>• Located near Bordeaux by car (57 minutes)</li> <li>• Brand strategy                             <ul style="list-style-type: none"> <li>- Clear visual identity</li> <li>- Clear values</li> <li>- Storytelling with their history</li> <li>- Aim at reaching several targeted segments (“A chacun son Castillon”)</li> <li>- Positive image</li> </ul> </li> <li>• Affordable prices (both wines and activities)</li> <li>• Open-minded manager</li> <li>• Development of marketing materials (recent website, updated with profiles of each winemaker, pictures of vineyard/winemakers, leaflet, etc.)</li> <li>• Qualitative database for Public Relation</li> <li>• Long Term work with the communication agency Monette</li> </ul>	<ul style="list-style-type: none"> <li>• Unknown PDO surrounded by famous ones</li> <li>• Too small quantity produced to supply the retail (that represents 51% of distribution channels and would be the channel to reach their target)</li> <li>• Perceived far from Bordeaux without car</li> <li>• Limited number of winemakers willing to move to meet the consumer outside the vineyard</li> <li>• Lack of commercial and animation skills of winemakers (due to the system of Bordeaux that reverses the power buyer/supplier.)</li> <li>• Lack of notoriety accumulated during 10 years without manager (to be catch-up)</li> <li>• Limited budget (that restricts the communication and the number of projects)</li> <li>• Duplication in terms of promotion and support of development of the region instead of favouring pooling resources</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Partnerships with local organisations</li> <li>• Development of responsible and sustainable tourism</li> <li>• Increasing number of tourists in France (+Aquitaine: 2<sup>nd</sup> most visited region)</li> <li>• Evolution of modes of transport (High Speed Line connects Bordeaux to Paris in 2h, long</li> </ul>	<ul style="list-style-type: none"> <li>• Market:                             <ul style="list-style-type: none"> <li>- Strong competition (both from France and from similar new brands from abroad, together with imitation issues)</li> <li>- Saturated market</li> <li>- Numerous famous PDOs (= difficulties for unknown ones)</li> </ul> </li> </ul>

<p>bike paths, motorway network, Bordeaux airport for international tourists (who privilege long stays)</p> <ul style="list-style-type: none"> <li>• Regional tourism with high potential for short stays and events especially outside high season</li> <li>• Consumer:             <ul style="list-style-type: none"> <li>- Wine in French traditions (85% households bought wine) and particularly PDO (represent 51,9% of consumed wine in France) = raising seek of quality</li> <li>- Knowledgeable consumer</li> <li>- Virtual communities: Consumer sensitive to friends/acquaintances' shared opinions</li> <li>- Traditionally with a utilitarian approach → newest approach: design experiences which stimulate the consumers' emotions and sensations</li> <li>- City dwellers desire more nature</li> </ul> </li> <li>• Market:             <ul style="list-style-type: none"> <li>- Bordeaux wines: worldwide known area</li> <li>- Castillon produces only red wine (which is the most consumed wine: 51% of sales)</li> <li>- Globalization (access to similar products/services through bigger offers)</li> <li>- New trends in wine tourism</li> <li>- Digital era</li> <li>- Social media opportunities for limited budget</li> </ul> </li> <li>• French e-tourism: internet is the 1<sup>st</sup> media for booking a stay</li> <li>• No official comity to control the application of the Evin Law</li> </ul>	<ul style="list-style-type: none"> <li>- Small wineries of Bordeaux account for only 1% of the surface</li> <li>- Traditional wine area sticking to traditions</li> <li>• Tourism: short seasonal industry</li> <li>• Limited visibility of the tourism offers</li> <li>• Consumer:             <ul style="list-style-type: none"> <li>- Conservative segment (for Bordeaux wine target)</li> <li>- English tourists (trained staff in several languages)</li> </ul> </li> <li>• Legislation:             <ul style="list-style-type: none"> <li>- Evin law</li> <li>- Legal Drinking age</li> </ul> </li> <li>• Lack of accommodation outside Bordeaux city</li> <li>• Poor accessibility (lack public transport, unknown or horrendous transport costs, poor signage, unknown opening hours or not updated)</li> <li>• Reaching the “<i>Critical Mass</i>” (enough wineries clustered to attract tourists, (Wilson, 2014))</li> <li>• Generating enough “<i>special purpose wine tourism</i>” (Wilson, 2014) while also welcoming those not attracted by wine (larger segments)</li> </ul>
--	--

→ Castillon can rely on a dynamic core of winemakers available to participate in new activities (for free) and on good marketing materials they can use when they speak to stakeholders.

→ However, we can also see key issues faced by Castillon. The lack of accessibility (isolated land) and the restricted communication are two recurrent issues. The seasonality of the industry and the niche market also push marketing efforts to lure people outside the traditional periods.

Moreover, the name of Castillon Côtes de Bordeaux is not known. Finally, the winemakers need to be trained to offer more dynamic interactions to consumers. There is also a need to involve more winemakers to participate in activities, in order to provide new offers to consumers and to respond to a potential growing demand.

**Q.2: Develop points of interaction between wine brands in France and consumers along the 3 stages of experience in the brand touchpoint wheel. You can conduct a benchmark to get inspiration.**

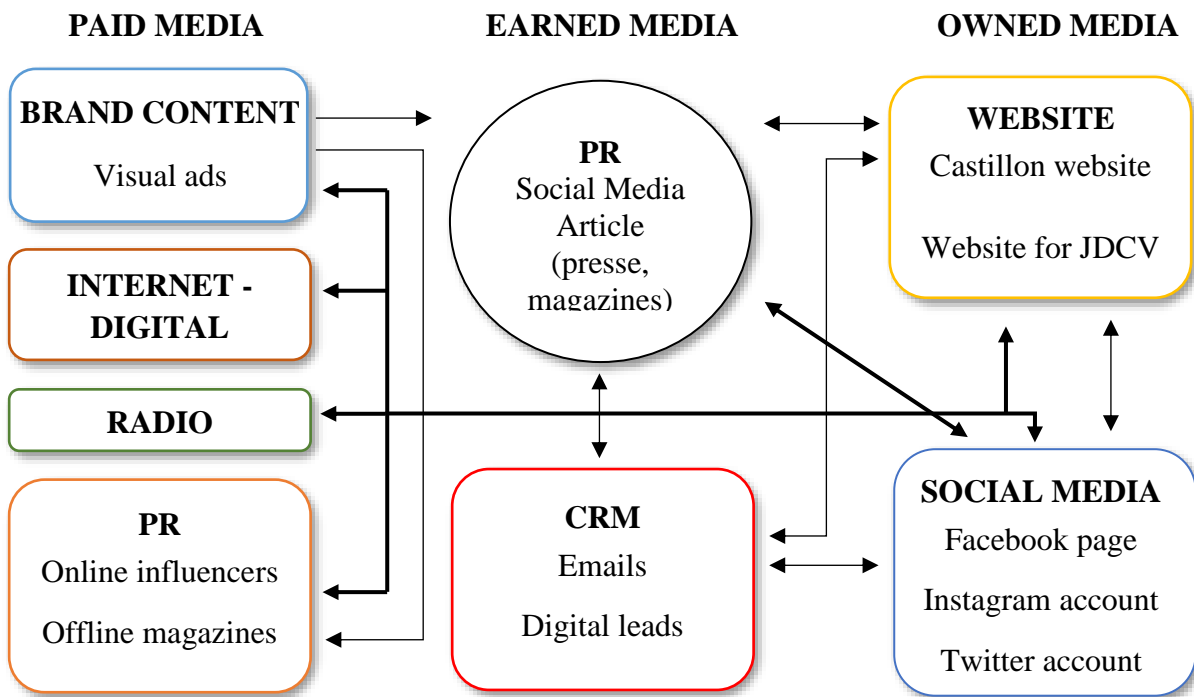
In France, wine brands interact with consumer by several ways, both online and offline. They can choose to interact directly or indirectly with the consumer. Following the brand touchpoint wheel provided by Schmitt, we give the points of interaction of wine brands in France.

<b>PRE-PURCHASE</b>	<ul style="list-style-type: none"> <li>• Ads                             <ul style="list-style-type: none"> <li>• Outdoor displays (bus station, outdoor signage) → boasting only intrinsic wine attributes</li> <li>• Radio → where 75% of audience is &gt;18y years old</li> <li>• Magazines (premium, professional)</li> </ul> </li> <li>• Owned website → requiring legal age &gt;18 years old to get access</li> <li>• Social media (paid ads, conversation of brands' fans/followers, Facebook/Twitter/Instagram/YouTube accounts)</li> <li>• Promotion in supermarket: get a discount if purchased</li> <li>• Free tasting at the vineyard</li> <li>• Wine fair/exhibition</li> <li>• Apps (Vivino, etc.)</li> </ul>
<b>PURCHASE</b>	<ul style="list-style-type: none"> <li>• Packaging (and particularly the label)</li> <li>• Shelf placement</li> <li>• Advertising at the point of sale</li> <li>• Environment at the estate (tasting conditions, wine glass, etc.)</li> <li>• Trained staff (HoReCa, master cellar, employees of the vineyard)</li> </ul>
<b>POST-PURCHASE</b>	<ul style="list-style-type: none"> <li>• Package performance                             <ul style="list-style-type: none"> <li>• Conditioners: bottle with caps, bottle with cork, can</li> </ul> </li> <li>• Social media: review the brand, its product and share with peers</li> <li>• PDO's website</li> </ul>

→ Wine syndicates do not usually interact directly with consumers in places other than specialised wine places (wine estates and HoReCa channel).

*Optional answer* → During our research, we noticed that Spirit brands are more dynamic in their communication strategy. Their modern strategy involves games on social media and interactive brand content that is still not covered by wine professionals that stay more traditional (e.g.: tutorial for cocktails on YouTube ads, free tasting in supermarket, etc.).

**Q.3: Map the current communication blueprint of Castillon Côtes de Bordeaux.**



- Channels of communication
- Principal channels of communication

Castillon currently operates on several media. Thus, they connect and spread brand content on each media to reach more people. They give a focus on PR to gain notoriety and credibility. They also use their own media to communicate directly with consumers and to report the content accumulated on the paid and earned media. They have an active digital presence.



**Q.4: 4. Develop an Integrated Marketing Communication strategy for the event JDCV, with a restricted budget of 10 000 euros. Be imaginative and use some “growth hacking” techniques.**

Who is the target audience of the event JDCV? Young from 25 to 39 years old, living in the city center of Bordeaux or Paris. They should be interested in wine but shouldn't be expert.

The key message is to offer a human experience that place the Human Being at the heart of the process (dedicated website with pictures of winemakers, introduction of the duo not related to wine but to the personality of the winemakers, telling their story, etc.). It will use the consistent visual of Castillon and more particularly the visual identity created for the purpose of the event. Castillon should use an unexpected communication for thisz unexpected experience.

We identify the different marketing communication channels and the content to be used (for 30 sessions, with 360 participants):

Medium	What?	Targeted audience	When?	Price in €
<b>Door hangers</b>	30 with the sentence “ <i>wine tasting in progress</i> ” and the visual of the event	Neighbours of the participants	During the event	45
<b>Stickers</b>	500 to stick all over the streets and to distribute in wine places (bar, wine cellars, etc.)	People between 24 and 35 years old + Wine lovers	1 month before the event	60
<b>Leaflets</b>	30 leaflets with infographic, recipes and ideas to prepare snacks + a link of the website JDCV to start dreaming about previous editions	The participants who host the event	1 week before the event	5
<b>Radio</b>	WiT FM Bordeaux: - record of the voice of the spot - 30 spots	The active people between 30 & 35 years old	For 1 week, the week before registrations	800
<b>Contests, games</b>	Online contest with a picture of the event to share with peers. <i>Gain:</i> a weekend at Castillon	The participants + the non-participants	Starts during the event + 10 days after	100
<b>Gifts</b>	- <u>for the hosts (30)</u> : 2 bottles of wine in a basket with the visual identity of JDCV + 8 glasses of wines labelled Castillon	The participants	During the event	Wine is paid by winema. + 34x30  51

	<ul style="list-style-type: none"> <li>- <u>for the invitees</u>: 360 leaflets with ideas of recipes to pair with the wines of Castillon</li> <li>- <u>goodies</u>: 420 badges with funny quotes, 30 bottle openers, 100 frames in cartoon to take pictures</li> </ul>			105 + 54 + 50
<b>Sampling</b>	Bottles of wine for the tasting	The participants	During the event	Paid by winemakers
<b>Coupons/ Rebates</b>	Discount on the e-shop for 14 days	The participants	14 days after the event	/
<b>Invitation</b>	To visit the vineyard of Castillon + discount on one of the activities offered there	The participants + the friends with whom they will come who will discover the PDO	Up to 3 months after the event	/
<b>Press kits</b>	<ul style="list-style-type: none"> <li>- 25 leaflets of Castillon</li> <li>- 25 leaflets of the event</li> <li>- 50 badges with funny quotes</li> <li>- in 25 tote bags labelled JDCV</li> </ul>	The specializing press (25 journalists)	During the month of the event	3,5 3,5 13 90
<b>Publications</b>	<ul style="list-style-type: none"> <li>- 1 press releases to introduce the event</li> <li>- 1 to give the outcomes of the event</li> </ul>	The professionals, the audience of the magazines	1 month + 2 days after before the event	0
<b>Community relations</b>	<ul style="list-style-type: none"> <li>2 articles in magazines</li> <li>Terre de Vin (wine mag.):</li> <li>- 1 article in newsletter</li> <li>- a contest for 1 month to gain a session when already full</li> </ul>	40K subscribers	<ul style="list-style-type: none"> <li>1 month before the event</li> <li>- 1 day after registrations</li> <li>- until 1 week before the event</li> </ul>	800 350 400
<b>Websites</b>	<ul style="list-style-type: none"> <li>- To place human being at the heart of the process: consumer registers for a duo of winemakers not for a date</li> <li>- to provide a database with content of previous editions (to be used by PR + to make curious visitors dreaming)</li> </ul>	Participants, specialising magazines, other magazines for good plans	Before registrations opening	0 (already existing)
<b>Search ads</b>	Google – Display “Vin”, “Art de vivre”	50-100K	1 week before and during the registrations	900
<b>Third-party community</b>	7 influencers (e.g. “Quoi faire à Bordeaux”, “Camille in Bordeaux):	130K 15K 30K	1 week before and during the registrations	450x7

<b>y, and blogs = influencers</b>	- post on their social media - try the event before the date and add an Instagram story			
<b>Display ads</b>	On Facebook and Instagram: 1. Targeting, 2. Retargeting, 3. Call to action / with - video explaining the concept - link to website - pictures of the duo of winemakers - visual of the event	50-100K	2 weeks before and during the registrations	2000
<b>Facebook and Twitter messages, YouTube videos</b>	Post about the event (before opening, opening, still availabilities, during sessions, sharing user-generated content, etc.) with visual identity + a video that connects to the event (image of previous editions, punchy music, showing what the event looks like)	The fans of Castillon Côtes de Bordeaux	Before/During/ After the event	0
<b>Phone call</b>	- to announce they can participate to the event - to remind and confirm the presence	Participants on the waiting list	Straight after the registration + until the event	0
<b>Viral Marketing</b>	To get more word-of-mouth and online conversations: relay the pictures of the contest and the pictures took during the event with the funny badge and frames	The participants' friends	During the event, straight after the event until 2 weeks after	0
<b>E-mail</b>	- <u>before</u> : to announce the opening of the registration - <u>after</u> : to thanks and to get review of the event - <u>after</u> : to get in touch, share pictures - <u>after</u> : to invite to come to the vineyard	Castillon's consumers  Participants	- 2 weeks before registrations - 1day after the event - 1 week after the event - 1 month after the event	0
<b>TOTAL</b>				<b>10000€</b>

**Q.5: To create a valuable customer-brand relationship, give 6 activations that would improve the customer experience by engaging emotionally the consumer before, during and after the event JDCV.**

---

Experiential marketing is about involving the consumer in a whole process. The consumer experience starts from the moment he/she hears about the event and last after the end of the session. In its strategy, Castillon could implement the following activations to create emotional interactions with its consumers:

➤ before the participation to the event JDCV:

**1. a leaflet**

**Objective:** making the host starts dreaming about the event. This leaflet should be sent to the consumer (or by email if too expensive). Castillon does not provide food but asks consumers to prepare snacks to accompany the wines. As the target is neophyte consumers, they may not know how to best pair the wines they will taste.

**Process:** Castillon could provide a leaflet with a short and nice infographic that introduces the wines of Castillon and the event itself with advice to prepare the reception. The leaflet would present visually some drawings + three easy and homemade recipes to personalize the experience.

**2. a personalized email**

**O.:** creating a one-to-one conversation with the consumer + Introducing human being at the heart of the process.

**P.:** once the duo of winemakers is attributed by the Organisation, an automatic email is sent to all participants to confirm the session with the following personalized message: “[Name], we are looking forward to meet you! We are two winemakers from Castillon. Let us introduce ourselves: “I am... “[Winemaker’s Name] & “I am ... “[Winemaker’s Name]”.

➤ during the session of JDCV:

**1. games:**

**O.:** creating a special moment by sharing a ritual while having a good time in a friendly atmosphere. To create this atmosphere and to connect the participants with the winemakers, the session could start with a game.

**P.:** - a coaching session for winemaker: 1 hour to learn how to interact with a close audience.

- with goodies: funny badges, stickers and frames in cartoons to take pictures and then to share on social media. Type of funny quotes with play on words: “*Oh, look it’s wine o’clock*“, “*Le vin d’ici vaut mieux que l’eau de là*“, “*tu es mon raisin d’être*“, “*un p’tit tanique*”, etc.
- a game appealing to inners’ feelings. 1. If I were a color I would be.. 2.a smell 3. a food 4. a quality 5. a defect. The winemaker does the game for him and for the wine, introducing both who he/she is together with the subject of the session: the wine.

## 2. a door-hanger:

**Q.** calling out to the neighbourhood. To reach a broader population than the participants, the winemakers can bring a door-hanger with the visual identity of JDCV and an explicit message “Wine Tasting in Progress”. This is based on the fact that the host will be proud to share this information with his friends.

**P.** hanging on the main door during a session, the host can proudly show their “collaboration” with Castillon.

### ➤ after the participation to the event JDCV:

#### 1. an online contest:

**Q.** organising an online contest that would raise the visibility of the event JDCV to the non-participants. The more participants will talk about the event, the more user-generated content will be spread through word-of-mouth, continuing the existence of the event.

**P.** the contest would consist in taking a picture during the event, sharing it on social media and getting the more likes to win. The winemaker is in charge to remind participants to take pictures. The participant wins a weekend in Castillon, experimenting the other wine tourism activities.

#### 2. To transform participants into customers, Castillon could operate three strategies:

- **a coupon card:**

**Q.** creating a flash offer to stimulate impulse purchases straight after the degustation. The consumer will feel privileged by the personalized label made for him.

**P.** a discount on the e-shop of Castillon for 14 days. The code is labelled to his name and he/she can share it with two friends.

- **a newsletter:**

**Q.**: reminding people about the pleasant event they lived + maintaining the new consumer relationship.

**P.**: a newsletter that appeals to good memories of the consumer with the organisation (pictures of the event, the winner of the online contest, etc.) and introducing the other experiences offered by Castillon.

- **a membership card:**

**Q.**: creating loyalty (long term relationship) and recruiting free brand ambassadors.

**P.**: a membership card that would give access to early-bird subscription for the next edition, a free private visit of the vineyard, and invitation to regular dinners on the appellation. The new community will be proud to be invited and will talk about the PDO and its event to peers.

**Q.6: Give 10 evaluation metrics that can be used to assess the effectiveness of the communication strategy of the event JDCV.**

---

The following Key Performance Indicators intend to assess the effectiveness of Castillon's strategy. The evaluation metrics can be:

1. **Traffic rate on the website:** are more leads generated on the website of the PDO when advertising the event JDCV?
2. **Number of fan on Facebook:** are more people attracted by the Facebook page of the PDO when seeing advertising of the event JDCV? Is the online community growing after the event?
  - a. word of mouth? amount of conversations on social media, number of hashtags
  - b. number of participants to online contest
3. **Click on ads:** Is the amount allocated to ads sufficient to reach the target? Do ads lead to click to action?
4. **Time to make all the sessions full:** is the online consumer journey easy and pleasant? Are the online ads effective?

5. **Number of new e-mail address collected:** building a database of prospects, getting a way to contact the participants and to get in touch after the event.
6. **Number of inscriptions:** is the event becoming more famous along the editions? does the event reach a bigger population?
7. **Number of press articles:** how many influencers/magazines talk about the event or about the PDO following an edition of JDCV? How many influencers accept to create a partnership with the PDO intending to raise the awareness of the PDO?
8. **Number of sessions per edition:** how many winemakers are involved? do they perceive the benefit of the event on the PDO awareness and think it worth to participate for free?
9. **Number of new visitors in the PDO:** After the event, is there a pic of visits of the vineyard? do people have been interested in the appellation?
10. **Number of orders on the e-shop:** were people interested in the wines of the appellation? Are there economic outcomes?

## 2.8.2. Slideshow

---

# CASE STUDY RESOLUTION

CASE STUDY "J'IRAI DEGUSTER CHEZ VOUS"  
- CASTILLON CÔTES DE BORDEAUX



---

## Index – Case study questions

- 1) Understand what are the challenges faced by the wine syndicates and Castillon Côtes de Bordeaux by performing a **PESTEL and a SWOT analysis**.
- 2) Develop points of interaction between wine brands in France and consumers along the 3 stages of experience in the **brand touchpoint wheel**. You can conduct a benchmark to get inspiration.
- 3) Map the current **communication blueprint** of Castillon Côtes de Bordeaux.
- 4) Develop an **Integrated Marketing Communication** strategy for the event JDCV, with a restricted budget of 10000 euros. Be imaginative and use some "growth hacking" techniques.
- 5) To create valuable customer brand relationship, give 6 activations that would **improve the customer experience by engaging emotionally the consumer** before, during and after the event JDCV.
- 6) Give **10 evaluation metrics** that can be used to assess the effectiveness of the event JDCV. Refer to a rapid growth in terms of participations and conversations in a very short time by using creative and inexpensive techniques.





# PESTEL & SWOT ANALYSIS

QUESTION 1

4

## Political

- Political stability
- INAO controls PDOs' regulation

## Economical

- High contribution of wine to French GDP

## Social

- ↘ wine consumption in quantity
- ↗ seek of quality
- ↗ part of PDOs consumption
- ↗ consumption at home (+) (-)
- ↗ of wine bars (+) (-)
- New consumer: from utilitarian to holistic values
- Seeks gratifications (+) (-)
- Wine in traditions and history
- Part of French identity



## Legal

- Wine making: protected by legislation
- Professionals: access to local assistance & advisory

## Ecological

- Recycling products
- Controversy use of products
- Organic wines: trendy

## Technological

- E-shops
- New ways of communication (social media)
- Continuous access to information

5

## Political

- Pressure from lobbies
- Drink driving campaigns & national programs
- Lack of accessibility (attract tourists to the region (infrastructures, services, sufficient accommodation, recreation, restaurant options))

## Economical

- Saturation of wine market
- Powerful distribution channel
- Frost-ravaged in 2017 and 2018

## Social

- Health issues
- ↗ consumption at home (+) (-)
- ↗ of wine bars (+) (-)
- New consumer: seeks gratifications (+) (-)



## Legal

- Legal Drinking Age (18 y.o)
- Drinking and driving is forbidden
- The Evin Law since 1991

## Ecological

- Dependence on the weather

## Technological

- Continuous access to information (numerous content) (+) (-)

6



- Dynamic winemakers involved
- Activities enabling every vineyard to welcome guests
- Located near Bordeaux (by car)
- Brand strategy
  - Clear visual identity
  - Clear values
  - Storytelling with their history
  - Aim at reaching several targeted segments
  - Positive image
- Affordable prices (wines/activities)
- Open-minded manager
- Marketing materials
- Qualitative database for PR
- Long Term work with communication agency

7



- Unknown PDO surrounded by famous ones
- Perceived far from Bordeaux without car
- Too small quantity produced to supply retail
- Limited number of winemakers willing to move
- Lack of commercial/animation skills of winemakers
- Lack of notoriety accumulated during 10 years without manager (to be catch-up)
- Limited budget
- Duplication in terms of promotion and support of development of the region instead of favoriting pooling resources

8



- Partnerships with locals
- ↗ responsible & sustainable tourism
- ↗ tourists in France (+Aquitaine: 2nd most visited region)
- Evolution of modes of transport
- International/Regional tourism: long/short stays (+ outside season)
- **Consumer:**
  - Wine in French traditions
  - Attracted by PDOs (= seek ↗ quality)
  - Knowledgeable consumer
  - Virtual communities: sensitive to peers' opinions
  - Utilitarian approach vs. consumers' emotions & sensations
  - City dwellers: nature
- **Market:**
  - Bordeaux wines: worldwide known area
  - Castillon produces only red wine
  - Globalization
  - New trends in wine tourism
  - Digital era
  - Social media
- French e-tourism: internet → 1st media for booking a stay
- No official control of the Evin Law



- **Market:**
  - Strong competition
  - Saturated market
  - Numerous famous PDOs
  - Small wineries of Bordeaux account for only 1% of the surface
  - Traditional wine area sticking to traditions
- **Tourism:** short seasonal industry
- Limited visibility of the tourism offers
- **Consumer:**
  - Conservative segment (for Bordeaux wine)
  - English tourists (trained staff?)
- **Legislation:**
  - Evin law
  - Legal Drinking age
- Lack of accommodation outside Bordeaux city
- Poor accessibility (public transport, poor signage, etc.)
- Reaching the “Critical Mass”
- Enough “special purpose wine tourism” + those not attracted by wine (larger segments)



# BRAND TOUCHPOINTS

QUESTION 2

## POST PURCHASE

- Package performance (Conditioners: bottle with caps, bottle with cork, can)
- Social media: review the brand, its product and share with peers
- PDO’s website



## PURCHASE

- Packaging (label)
- Shelf placement
- Advertising at the point of sale
- Environment at the estate
- Trained staff

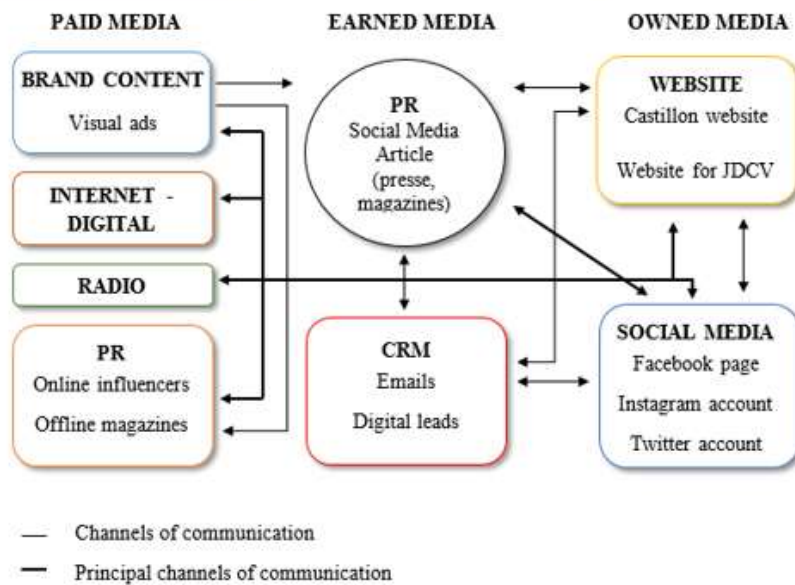
## PRE PURCHASE

- Ads
  - Outdoor displays (bus station)\*
  - Radio\*
  - Magazines
- Owned website\*
- Social media (paid ads, conversation of brands’ fans/followers)
- Promotion in supermarket
- Free tasting at the vineyard
- Wine fair/exhibition
- Apps (Vivino, etc.)



# COMMUNICATION BLUEPRINT

QUESTION 3



13

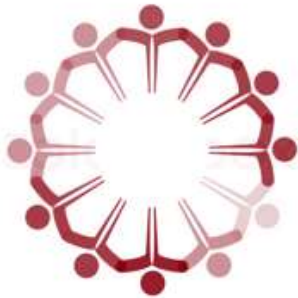


# INTEGRATED MARKETING COMMUNICATION

QUESTION 4

Medium	Quantity	Description	Target	Price
Door hangers	30	“Wine tasting in progress”	Hosts’ neighbors	1,5€*30
Stickers	500	All over the streets and wine places	24-35 y. o. & wine lovers	0,12€*500
Leaflets	30	Starting dreaming about the wines, the PDO, the food, the sharing moment	Hosts	0,14€*30
Radio	30 spots	spots	Active 30-35 y. o.	800€
Contest	1	Online – sharing a picture of the event	Participants & non-participants	100€
Gifts	30 360 420/30/100	Host: 2 bottles, 1 basket, 8 glasses Participants: recipes ideas All: badges/bottle op/frames	Participants	34€*30 0,14€*360 0,25€*420/ 1,7€*30/ 0,5€*50
Sampling	2x30	Bottles of wine	Participants	Paid by winemakers
Coupons/Rebates		Discount on e-shop for 14 days	Participants	/
Invitation	360	To visit the vineyard Discount on activities	Participants & non-participants	/
Press kits	25 50	Leaflets of Castillon, of the event Funny badges and tot bags	Specializing journalists	0,14€*25*2 0,25€*50 0,28€*25
Publication	2	Press release to introduce and then give the outcomes of the event	Professionals, wine/good plan lovers	/

Medium	Quantity	Description	Target	Price
Community relation	2	Articles in magazines	40K subscribers	400€*2
	1	Article in the newsletter of Terre de Vin		350€
	1	Contest for their subscribers		400€
Websites	/	Humain being at the heart Database of previous editions	Participants, journalists, wine/good plan lovers	/
Search ads	/	Google display « Vin » « Art de vivre »	50-100K	900€
3rd party	7	Posts on social media, blogs Make them try before to get stories on social media		450€*7
Display ads	/	1. Targeting 2. Retargeting 3. Call to action	50-100K	2000€
Social media	Many 1 video	Posts at each step to inform, engage, make dreaming	Castillon’s fans	0
Phone call	2x30	To announce and to confirm the participation	Participants	/
Viral marketing	/	Relay pictures and funny quote on social media	Non participants	/
Email	4	To announce and then to maintain relationship (pictures, invitation, etc.)	Castillon’s consumers Participants	/



# EMOTIONAL ENGAGEMENT

QUESTION 5

18

## EMOTIONAL ENGAGEMENT

### 1. A leaflet

- Making the participants start dreaming about the event.
- Connecting them to the event

### 3. Games

- Sharing a ritual that is a unique moment.
- Creating a friendly atmosphere.
- Connecting the participants to the winemakers.

### 2. A personalized email

- Creating a one-to-one conversation
- Introducing the human beings at the heart of the process

### 4. A door-hanger

- Making the consumer feeling proud
- Showing the collaboration with Castillon.

19

## EMOTIONAL ENGAGEMENT

### 5. An online contest

- Proud
- Creating a
- Maintaining the new relationship

### 6.b. A newsletter

- Reminding the event
- Maintaining the new relationship
- Introducing the other activities that can be a new way to have fun with the brand.

### 6.a. A coupon card

- Stimulating the impulse purchase
- Being privileged with the personalized label

### 6.c. A membership card

- Being honoured to be part of a family
- Creating loyalty and free ambassadors



# EVALUATION METRICS

QUESTION 6

21



THANK YOU FOR YOUR ATTENTION!

QUESTION TIME





## 2.9. Conclusion

### 2.9.1. Epilogue of the event JDCV

Castillon Côtes de Bordeaux has undergone many changes over the past four years. After setting up a new communication strategy involving modernity, dynamic conversations with consumers and clear values (a new website, a new presence on social media and a new visual identity), Castillon's actions had to be consistent to fit their strategy of experiential marketing. More particularly, to become the reference in terms of extraordinary consumer experiences.

Since the beginning of the development of this Case Study, Castillon organized three new editions of the event JDCV. In December 2017, February 2018 and April 2018, respectively 55, 27 and 30 sessions occurred in Bordeaux, Lille and Paris. Castillon used some of the solutions proposed in the resolution part and achieved certain objectives. This has been translated by:

- 4 more sessions opened in Bordeaux - as the first sessions were booked less than 10 hours after the opening of the reservations.
- 450 new address emails collected that have been gathered in a database to build a new base of prospects.
- 2 winemakers got access to the retail distribution channel. They had more power in front of the manager who had a positive image of the wines of Castillon. Indeed, he heard positive associations with the event JDCV.
- The local newscast *France 3* talked about the event. Castillon benefited from the notoriety earned at the TV and gained many conversations on social media. However, to become the reference, more editions need to be organized, and the name of the PDO still needs to be repeated and clearly associated to the event.

### 2.9.2. The master's project

The research was constructed to deliver recommendations to the wine syndicate Castillon Côtes de Bordeaux for their event "*J'irai Déguster chez Vous*". The project also aimed to provide materials for a Case Study addressed to students who wants to practice their empirical knowledge in a concrete business context.



Due to fierce competition, a lack of communication for ten years and absent from the most renowned rankings, Castillon needed to stand out. They had to innovate to recruit new consumers. Analysing the event JDCV as a marketing activation part of a whole strategy of experiential marketing, the issues of creating a memorable event with a limited budget that would become a reference have arisen. This Case Study intends to respond to this challenge. It appeals to the specific communication of wine and spirits in France and provides strategy for organisations with limited budget.

Several relevant conclusions can be drawn from the *Case Study* analysis:

1. New technologies offer new means of communication at a lower cost than traditional means of communication. Digital communication enables low-budget organizations to directly reach the desired audience. Thanks to creative contents, the message can go viral, generate user-generated content and create hack growth.
2. The Evin law restricts the visual and written communication of wines and spirits. Professionals must find a way to differentiate their communication without using the usual marketing techniques (seduction, dreams, etc.). They need to comply with the law while communicating effectively. All the difficulty resides in the capacity to be creative without crossing the limits of a law by definition subjected to interpretations.
3. In addition, managers must remain attentive to the Evin Law. This latest is being questioned and may evolve towards a laxer regulation in the coming years. However, as long as the law prevails, they must not forget to add the sentence "*L'abus d'alcool est dangereux pour la santé. A consommer avec modération*<sup>7</sup>", at risk of being fined.
4. The wine industry involves many actors. More particularly in the Bordeaux system of merchants, the tasks are fragmented from the producer to the seller to final consumers. Many winemakers have a lack of communication/sales skills. Training and further explanations of the undertaken actions are key to involve them and make them more efficient in front of consumers. It enables more qualitative interactions (more exciting and interesting for consumers).

---

<sup>7</sup> Alcohol abuse is dangerous for health, drink responsibly.

5. In the literature, a lot of papers give frameworks and theoretical guidelines about experiential marketing and its components. Manager should look at them and synthesized works to maximize their benefits and decrease the mistakes.
6. It seems important to create a whole consumer experience by determining the beginning and the end of the experience and all its stages. By interacting strongly with the consumer at different moments, memories stay longer in mind. He/she should also make more positive associations with the brand.
7. The challenges faced by Castillon are common to PDOs that are not recognized by the traditional rankings. Thus, more and more activities tend to involve the consumer in new ways. The pioneering organization in experiential marketing is likely to face imitation. That's why it must continue to innovate and to improve the consumer experience, strengthening its competitive advantage.
8. When an organization meets success, there is always room for improvement and imitation can occurs very fast.

Although this study is substantiated through the literature review and the research, some limitations can be mentioned.

- First, the study focusses on the communication of wine in France. It cannot be generalized to other countries that are not framed by the Evin law.
- Secondly, Castillon has no key performance indicators. Thus, it is complicate to determine which components act on the objectives and how effective they are. It is known that an organisation must have quantitative and qualitative objectives and metrics to measure their performance. In this situation, Castillon is a small non-profit organisation that calculates its success through perceptions and feelings instead of figures.
- Thirdly, we do not have enough perspective to analyse the economic outcomes for the winemakers of the appellation.

A further research could investigate the effects of each component of the marketing strategy in the PDO recall, the event recall and the economical outcomes.

### 3. Bibliography

- Alcool Info Service.** 2015. *Le poids économique et la culture de l'alcool*. Retrieved on December 28<sup>th</sup>, 2017, from <http://www.alcool-info-service.fr/alcool/consommation-alcool-france/culture-alcool-consommation-vin>
- Ali-Knight, J. 2003. *An exploration of the use of 'extraordinary' experiences in wine tourism*. Presented at the International Colloquium in Wine Marketing 2003, Adelaide.
- Altschwager, T., Conduit, J., & Goodman, S. 2013. *Branded Marketing Events: facilitating customer brand engagement*. Presented at the 7<sup>th</sup> International Conference of the Academy of Wine Business Research, Ontario, Canada.
- Armstrong, G., & Kotler, P. 2017. *Principes de marketing* (13<sup>th</sup> ed.). Paris: Pearson Education.
- Avec Modération.** 2017. *Baromètre de la consommation des boissons alcoolisées*. Retrieved on November 26<sup>th</sup>, 2017, from [https://drive.google.com/file/d/0B6w4jfk5k\\_\\_mSW5MNVRDQIVJb3M/view](https://drive.google.com/file/d/0B6w4jfk5k__mSW5MNVRDQIVJb3M/view)
- Avenir Aquitain.** 2017. *Castillon Côtes de Bordeaux*. Retrieved on November 19<sup>th</sup>, 2017, from <http://www.avenir-aquitain.com/economie/castillon-cotes-de-bordeaux.htm>
- Basoc, D.-G. 2015. *A Theoretical Approach to Experiences in Marketing – Mastered through Experience Marketing*. Presented at the 8<sup>th</sup> Edition of the International Conference “Marketing – from information to decision”.
- Batra, R., & Keller, K. 2016. Integrating Marketing Communication: new findings, new lessons, and new ideas. *Journal of Marketing*, 80: 122-145.
- Beucler, P., & Favreau, F. 2003. La loi Evin dix ans après ou le paradoxe de la contrainte féconde. *Communication et langages*, 136(1): 31-42.
- Bordeaux City.** 2016. *La Filière Vitivinicole*. Retrieved on November 27<sup>th</sup>, 2017, from <http://www.bordeaux.fr/p81400/filiere-vitivinicole>
- Bordeaux Tourisme.** 2017. *Chiffres & Classement*. Retrieved on November 6<sup>th</sup>, 2017, from <http://presse.bordeaux-tourisme.com/chiffres-classements/>
- Bordeaux Tourisme et Congrès.** 2017a. *Baromètre touristique Bordeaux Métropole - 2017 / 2016*. Retrieved on November 8<sup>th</sup>, 2017, from <https://bordeaux.tourismbarometer.com/Comparison>
- Bordeaux Tourisme et Congrès.** 2017b. *Chiffres et classements*. Retrieved on November 9<sup>th</sup>, 2017, from <http://presse.bordeaux-tourisme.com/chiffres-classements/>
- Bordeaux Wine Trip.** 2017. *6 routes du vin de Bordeaux*. Retrieved on November 9<sup>th</sup>, 2017, from <https://www.bordeauxwinetrip.fr/>
- Bouzidine-Chameeva, T. 2015. Wine tourism in Bordeaux. In Kyuho Lee (Ed.), *Strategic winery tourism and management: building competitive winery tourism and winery management strategy*. Waretown, New Jersey: Apple Academic Press.
- Brakus, J., Schmitt, B., & Zarantonello, L. 2009. Brand experience: what is it? How is it measured? Does it affect loyalty? *Journal of Marketing*, 73(3): 52-68.

- Brodie, R. J., Hollebeek, L. D., Jurić, B., & Ilić, A. 2011. Customer Engagement. *Journal of Service Research*, 14(3): 252-271.
- Cadillac Côtes de Bordeaux**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <https://www.cadillaccotesdebordeaux.com/>
- Carlsen, J., & Boksberger, P. 2013. Enhancing consumer value in wine tourism. *Journal of Hospitality and Tourism Research*, 39(1): 132-144.
- Carlsen, J., & Getz, D. 2008. Wine tourism among generations X and Y. *Tourism*, 56(3): 257-269.
- Carù, A., & Cova, B. 2006. Expériences de consommation et marketing expérientiel. *Revue Française de Gestion*, 32(162): 99-111.
- Castillon Côtes de Bordeaux**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.castillon-cotesdebordeaux.com/en/>
- CEPS**. 2013. *Guidelines for the development of responsible marketing communications*. Retrieved on December 28<sup>th</sup>, 2017, from European Spirits Organization: [http://spirits.eu/files/upload/files/CPAS0222012\\_guidelines\(1\).pdf](http://spirits.eu/files/upload/files/CPAS0222012_guidelines(1).pdf)
- Chaffey, D., & Ellis-Chadwick, F. 2012. *Digital marketing: strategy, implementation and practice* (6<sup>th</sup> ed.). Essex: Pearson Edition
- Conseil Interprofessionnel du Vin de Bordeaux (CIVB)**. 2015. *Rapport d'activité 2015*. Bordeaux: Vins de Bordeaux. Retrieved on November 30<sup>th</sup>, 2017, from [http://nemesis-fc.fr/wp-content/uploads/2016/06/CIVB-RAPPORT\\_ACTIVITE2015.pdf](http://nemesis-fc.fr/wp-content/uploads/2016/06/CIVB-RAPPORT_ACTIVITE2015.pdf)
- Conseil Interprofessionnel du Vin de Bordeaux (CIVB)**. 2016a. *Contacts filière vitivinicole*. Bordeaux: Vins de Bordeaux. Retrieved on November 27<sup>th</sup>, 2017, from <http://www.innovin.fr/index.php/fr/liens/documenttheque/461-civb-annuaire-2016/file>
- Conseil Interprofessionnel du Vin de Bordeaux (CIVB)**. 2016b. *Repères Economiques des vins de Bordeaux*. Bordeaux: Fabien Bova. Retrieved on November 27<sup>th</sup>, 2017, from <http://nemesis-fc.fr/wp-content/uploads/2016/07/REPERESECO-WEB-FR.pdf>
- Comité Départemental du Tourisme de la Gironde**. 2015. *Vignoble et tourisme en Bordelais : les chiffres clés*. Retrieved on November 9<sup>th</sup>, 2017, from <https://www.gironde-tourisme.fr/espace-pro/wp-content/uploads/sites/2/2015/10/Vignoble-et-tourisme-en-Bordelais-les-chiffres-cl%C3%A9s.pdf>
- Corraze, R. 2015. *Comment les producteurs de vin français peuvent ils faire face à la concurrence des producteurs de vin du nouveau monde ?* Unpublished master dissertation, IDRAC, Lyon.
- Côtes de Bordeaux**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.bordeaux-cotes.com/presentation/>
- Côtes-de-Bourg**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.cotes-de-bourg.com/>
- Côtes-de-Francis**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.cotesdefrancis.com/accueil/>

- Dewhurst, T., & Davis, B. 2005. Brand Strategy And Integrated Marketing Communication (IMC). *Journal Of Advertising*, 34(4): 81-92.
- Drengner, J., Gaus, H., & Jahn, S. 2008. Does Flow Influence the Brand Image in Event Marketing? *Journal of Advertising Research*, 48(1): 138-147.
- Ellison, N., & Boyd, D. 2013. Sociality through Social Network Sites. *The Oxford Handbook of Internet Studies*. Oxford: Oxford University Press: 151-172.
- Facebook Business**. 2017. *Power Business*. Retrieved on October 12<sup>th</sup>, 2017, from from Facebook.
- Farrugia, J. 2007. *La stratégie de communication des vins français dans le monde : des moyens limités face à des enjeux toujours plus grands*. Unpublished doctoral dissertation, Ossard L'Agence.
- Getz, D., Dowling, R., Carlsen, J., & Anderson, D. 1999. Critical Success Factors for Wine Tourism. *International Journal of Wine Marketing*, 11(3): 42-58.
- Golicic, S., & Flint, D. 2013. *Co-creating Experiential Stories – Differentiating a Winery in the Global Wine Industry*. Presented at the Academy of Wine Business Research Conference.
- Graud, G., & Masure, A. 2017. *Etude de marché - La distribution de vin*. Paris: Xerfi.
- Grundey, D. 2008. Experiential Marketing vs. Traditional Marketing: Creating Rational and Emotional Liaisons with Consumers. *The Romanian Economic Journal*, 29(3): 133-151.
- Hall, C. M., Sharples, E., Cambourne, B., & Macionis, N. 2000. *Wine tourism around the world: development, management and markets*. Oxford: Butterworth-Heinemann.
- Hastings, G. 2009. *They'll Drink Bucket Loads of the Stuff - An Analysis of Internal Alcohol Industry Advertising*. Presented at the Institute for Social Marketing, Stirling.
- Holbrook, M. B., & Hirschman, E. C. 1982. The experiential aspects of consumption: consumer fantasies, feelings and fun. *Journal of Consumer Research*, 9(2): 132-140.
- IFOP**. 2013. *Etude de marché - Les Français et le vin*. Retrieved on November 9<sup>th</sup>, 2017, from <http://www.vinetsociete.fr/eclairer-l-opinion/les-francais-et-le-vin-ifop>
- IFOP**. 2017. *Etude de marché - Usages déclarés des boissons alcoolisées*. Paris: IFOP.
- Jobber, D., & Ellis-Chadwick, F. 2013. *Principles and practices of marketing* (7th ed.). Maidenhead: McGraw-Hill Education.
- Kantar Worldpanel. 2016. *Etude de marché - Les achats d'alcool des foyers français*. France: Kantar Wordpanel.
- Keller, K. L. 2001. Mastering the Marketing Communications Mix: Micro and Macro Perspectives on Integrated Marketing Communication Programs. *Journal of Marketing Management*, 17: 819-847.
- Keller, K. L. 2003. *Strategic brand management: building, measuring, and managing brand equity*. Upper Saddle River: Prentice-Hall.

- Keller, K. L. 2016. Unlocking the Power of Integrated Marketing Communications: How Integrated Is Your IMC Program? *Journal Of Advertising*, 45(3): 286-301.
- Kotler, P., Kartajaya, H., & Setiawan, I. 2010. *Marketing 3.0: From products to customers to the human spirit*: 169-179. New Jersey: John Wiley and Sons, Inc.
- Labadens, A. 2015. *Comment développer une destination œnotouristique à travers l'expérientiel et l'événementiel ? Le cas de « Fronton, Saveurs et Senteurs »*. Unpublished doctoral dissertation, Institut Supérieur du Tourisme de l'Hôtellerie et de l'alimentation, Toulouse.
- Lalande-de-Pemorol**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.lalandedepomerol.fr/>
- Le Parisien**. 2016. *1956 : l'alcool interdit à la cantine !* Retrieved on February 14<sup>th</sup>, 2018, from <http://www.leparisien.fr/espace-premium/air-du-temps/a-l-ecole-fini-l-alcool-27-02-2016-5580577.php>
- Maison du vin de Margaux**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.maisonduvindemargaux.com/>
- Masure, A., & Giraud, G. 2017. *Etude de marché - La distribution de vin*. Paris: Xerfi.
- Médoc Bordeaux**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.medoc-bordeaux.com/>
- Montagne-Saint-Emilion**. 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.montagnesaintemilion.com/>
- Murdoch, A. 2004. *Modern Advertising*. Warsaw: Szkola Glowna Handlowa.
- Naik, P. A., & Raman, K. 2003. Understanding the Impact of Synergy in Multimedia Communications. *Journal of Marketing Research*, 40(4): 375-388.
- Neri, M., Fays, C., & Jérémy, R. 2017. *Etude de marché - La production de vin*. Paris: Xerfi.
- Nowak, L. 2006. Using the tasting room experience to create loyal customers. *International Journal of Wine Marketing*, 18(3): 157-165.
- Organisation Internationale de la Vigne et du Vin (OIV)**. 2017a. *Elements conjoncturels mondial*. Retrieved on November 21<sup>st</sup>, 2017, from <http://www.oiv.int/public/medias/5264/oiv-noteconjmars2017-fr.pdf>
- Organisation Internationale de la Vigne et du Vin (OIV)**. 2017b. *State of the vitiviniculture world market*. Retrieved on November 27<sup>th</sup>, 2017, from <http://www.oiv.int/public/medias/5287/oiv-noteconjmars2017-en.pdf>
- Pantano, E., & Viassone, M. 2015. Engaging consumers on new integrated multichannel retail settings: Challenges for retailers. *Journal of Retailing and Consumer Services*, 25: 106-114.
- Perrouy, J., d'Hauteville, F., & Lockshin, L. 2004. *Impact des interactions entre marques et régions d'origine sur la valeur perçue d'un vin : proposition de prise en compte de l'expertise perçue du consommateur*. Presented at the Congress of the French Association of Marketing, Saint-Malo.

- Pessac-Léognan.** 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.pessac-leognan.com/>
- Pine, B. J., & Gilmore, J. H. 1998. Welcome to the Experience Economy, *Harvard Business Review*, 76(4): 97-105.
- Pine, B. J., & Gilmore, J. H. 1999. *The experience economy: work is theatre and every business a stage*. Boston: Harvard Business School Press.
- Planète Bordeaux.** 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <https://www.planete-bordeaux.fr/>
- Pousseau, C. 2011. *Vignoble et tourisme en Bordelais - Les chiffres clés*. Presented at the Comité Départemental du Tourisme de la Gironde, Bordeaux.
- Quester, P. G., & Smart, J. 1996. Product involvement in consumer wine purchases: its demographic determinants and influence on choice attributes. *International Journal of Wine Marketing*, 8(3/4): 37-56.
- Regaud, A., & Craplet, M. 2004. The loi Evin a French exception. *The Globe* (2): 33-34.
- Sainte Croix du Mont.** 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.sainte-croix-du-mont.com/>
- Sauternes Barsac.** 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.sauternes-barsac.com/z/index.php>
- Schmitt, B. 1999. Experiential Marketing. *Journal of Marketing Management*, 15: 53-67.
- Schmitt, B. 2011. Experience marketing: concepts, frameworks and consumer insights. *Foundations and Trends in Marketing*, 5(2): 55-112.
- Schultz, D. E. 2004. IMC Receives More Appropriate Definition. *Marketing News*, 38(15): 8-9.
- Scorrano, P. 2011. The 2.0 marketing strategies for wine tourism destinations of excellence. *Chinese Business Review*. 10(10): 948-960.
- Selvakumar, J., & Vikkraman, P. 2012. A Study to Analyze the Importance of Experiential Marketing in Marketing Communication. *IPE Journal of Management*, 2(1): 23-38.
- Sowine.** 2018. *Etude de marché - Baromètre 2018*. Retrieved on March 16<sup>th</sup>, 2018, from [http://sowine.com/barometre\\_2018/page7.php](http://sowine.com/barometre_2018/page7.php)
- Sweet Bordeaux.** 2017. *Homepage*. Retrieved on October 20<sup>th</sup>, 2017, from <http://www.sweetbordeaux.com/>
- Thach, L. 2015. Emerging issues in wine tourism. In Kyuho Lee (Ed.), *Strategic winery tourism and management: building competitive winery tourism and winery management strategy*: 115-126. Waretown, New Jersey: Apple Academic Press.
- The Economic Times.** 2015. *Definition of "Positionng"*. Retrieved on November 18<sup>th</sup>, 2017, from <http://economictimes.indiatimes.com/definition/positioning>
- Toursime Dordogne Paysfoyen.** 2015. *Les Routes du Vin*. Retrieved on November 6<sup>th</sup>, 2017, from <http://www.tourisme-dordogne-paysfoyen.com/route-du-vin-de-bordeaux>

- Tout le vin.** 2017. *Pourquoi boit-on encore du vin rouge avec le fromage ?* Retrieved on November 12<sup>th</sup>, 2017, from <https://www.toutlevin.com/article/pourquoi-boit-on-encore-du-vin-rouge-avec-le-fromage?platform=hootsuite>
- Vargo, S. L. & Lusch, R. F. 2004. Evolving to a New Dominant Logic for Marketing. *Journal of Marketing*, 68(1): 1-17.
- Vignards.com.** 2016. *Map of the French wine regions and vineyard.* Retrieved on November 26<sup>th</sup>, 2017, from <https://vineyards.com/country-wine-regions/france>
- Vin & Société.** 2016. *Chiffres clefs de la filière vin.* Retrieved on November 9<sup>th</sup>, 2017, from <http://www.vinetsociete.fr/se-mobiliser-pour-le-vin/chiffres-clefs-de-la-filiere-vin>
- Vin de Blaye.** 2017. *Homepage.* Retrieved on October 20<sup>th</sup>, 2017, from <http://www.vin-blaye.com/>
- Vins de Bordeaux.** 2017. *Homepage.* Retrieved on October 20<sup>th</sup>, 2017, from <https://www.bordeaux.com/fr/>
- Vins de Fronsac.** 2017. *Homepage.* Retrieved on October 20<sup>th</sup>, 2017, from <http://www.vins-fronsac.com/>
- Vins de Graves.** 2017. *Homepage.* Retrieved on October 20<sup>th</sup>, 2017, from <http://www.vinsdegraves.com/>
- Vins de Pomerol.** 2017. *Homepage.* Retrieved on October 20<sup>th</sup>, 2017, from <http://www.vins-pomerol.fr/pages/fr/actualite/actualite.aspx>
- Vins de Saint-Emilion.** 2017. *Homepage.* Retrieved on October 20<sup>th</sup>, 2017, from <https://www.vins-saint-emilion.com/>
- Vins-entre-deux-Mers.** 2017. *Homepage.* Retrieved on October 20<sup>th</sup>, 2017, from <http://www.vins-entre-deux-mers.com/fr/index.php>
- Viot, C., & Passebois-Ducros, J. 2005. *La Marque de vin : Définition et impact sur le consommateur.* Study for Vineyard Data Quantification Society, Bordeaux.
- Virtuani, E., & Zucchella, A. 2008. *New leverages in customer/place oriented wine branding strategies.* Presented at the 4th International Conference of the Academy of Wine Business Research, Siena.
- Vivek, S., Beatty, S., & Morgan, R. 2012. Customer Engagement: Exploring Customer Relationships Beyond Purchase. *Journal of Marketing Theory and Practice*, 20: 127-145.
- Wilson, D. 2014. Wine tourism: the French exception. *Wine and Viticulture Journal*, 29(4): 71-72.
- Xie, K., & Lee, Y. 2015. Social Media and Brand Purchase: Quantifying the Effects of Exposures to Earned and Owned Social Media Activities in a Two-Stage Decision Making Model. *Journal Of Management Information Systems*, 32(2): 204-238.
- Zomerdijk, L., & Voss, C. 2010. Service Design for Experience-Centric Services. *Journal of Service Research*, 13(1): 67-82.