The support of the winery's top management is also important because the branding process may require winery staff to change their ways of thinking about their company and about their work. For many years, winery professionals have been primarily object-centered in their jobs: the care and nurturing of the grapes and creation of the wine have been their main concern. In a brand-centered company, however, the focus shifts from the product (the grapes, the wine) to the consumers and to the fulfillment of the brand promise - the promise of value. Writing in a business context in 1999, the *Harvard Business Review* noted, "The fundamental difference between a product-centric and a brand-centric company lies in the attitudes of the people throughout the organization—not just the marketing department—in their understanding of what it means to shift from selling products or services to selling a promise of value". We are looking at a shift in thinking from focusing on short-term offerings (the bottle of wine, the winery tour, etc.) that speak primarily for themselves to building a long-term image of the winery that is expressed *through* these offerings. The winery's products, then, are expressions of the inherent value that a winery or wine region brings to its community.

The wine industry is in the midst of major changes today. The explosion in the number of wineries in the U.S. and Canada to close to 3,000 has created the need for three dimensions in marketing strategy for the industry:

1) *Winery differentiation*. Wineries now need to take more aggressive approaches to differentiate themselves from their competitors. This includes new marketing activities such as television advertising, public relations and educational programming.

2) *Regional or product identification*. Wineries that share a common geographical location can benefit by co-operatively marketing the wines of their region, through tourism and education. A similar approach can be used by producers of a specific style or quality standard of wine (fruit wines, sparkling wines, ice wine, distilled products, hard cider, wine that meets a specific standard, etc.) to communicate collectively with target markets with a specific interest in these sub-groups of products.

3) *Increase per-capita consumption of wine*. Over time, the U.S. wine industry has become more unified behind the push to promote wine as a regular asset to the enjoyment of food. While the cost of this effort has largely been born to-date by the larger wine producers in the U.S., smaller producers benefit by supporting the efforts of organizations such as the American Vintners Association (WineAmerica), Wine Market Council, the Coalition for Free Trade, etc.

Branding activities play an important role in determining the success of each of these marketing strategies.

With this dramatic change in the industry, winery owners and staff may adjust to this multi-dimensional evolution of the industry with some difficulty. There are growing pains associated with working with other wineries to achieve some of a winery's goals through co-operative marketing and branding efforts. Successful examples from around the world serve as models for success in the future.

The Vintners Quality Assurance (VQA) program in Ontario, Canada is a prime example of the benefits a wine region can reap when winery owners and other wine stakeholders come together to create a regional brand. The VQA program allows wineries in the area to form a platform VQA brand while still maintaining individual brand identities. The platform VQA brand has its own quality standards and promotional activities to help it achieve global recognition (Smith). The success of the VQA branding project in Canada could not have been possible if all the team members were not on the same page.

If a winery wanted to brand itself as an exclusive establishment, it might consider an email list restricted to certain customers, an 'insider newsletter' with articles written by the winemaker or winery owner, or the promotion of 'member-only' events (Benson).

This transition is not always easy to make. Some staff may resent the loss of accustomed products and activities that are no longer deemed relevant in light of a newly articulated brand promise. Some staff may feel that products or services are being "dumbed down" in order to reach a new or different

audience. It is possible that not all staff will be able to make the transition to an organization that has clearly articulated what it stands for, how it wants to be perceived by its target audience, and has committed itself to delivering the promised services and products.

☐ **Conduct Initial Team Meetings to Establish a Common Understanding of the Winery's Branding Initiative**

Plan to meet regularly throughout the process of defining the winery's brand and recommending the strategies and tactics that will bring the brand to life. Your first meetings, however, should focus on explaining how the branding process will work, what the deliverables of the branding process will be, the staff's role in developing a strong brand, and how the staff can help to bring the brand positioning to life. In this way, everyone will be starting out with a common understanding of the road ahead.

Step Two: Identifying Your Winery or Wine Region's Position

☐   **Conduct Market Research of Your Current and/or Desired Target Audiences**
☐   **Identify the Winery's Brand Position**

The branding process begins and ends with the customer, and so the branding team's first task is to learn how the winery or wine region is perceived by its current and/or desired target audiences. This information can then be used to build the winery or wine region's positioning statement, the foundation of the brand.

There are two key steps in this stage of the branding process: conducting market research and developing the winery's brand position. Let's start with market research.

☐ **Conduct Market Research of Your Current and/or Desired Target Audiences**
Understanding your target audience is key to developing a plan that will result in increased traffic and satisfied visitors for your winery. This means first knowing who is coming to your business. Is your audience primarily local residents, tourists, members, friends, neighbors? How frequently do they visit? Why do they come? What do they like and dislike about your winery? Where else do they go and what else do they do for leisure-time activity? The goal of this research is to learn enough about your target audience so that you can create programming that will strengthen the relationship and motivate them to return again and again.

There are several ways to obtain the audience data you need. One is by conducting your own research by directly questioning your target market (primary research) and the other is by learning from existing research (secondary research). For our purposes, both are useful.

Primary Research
Collecting information about your target market can be accomplished in many ways, including live or mail-back surveys. To learn about your existing audience, you'll want to conduct this research at your winery, but to learn about an audience that does not currently frequent your winery, you'll have to go off-site to where that audience tends to congregate. For example, if your winery is seeking to attract a younger crowd (age 21 - 30), you may have to go to concert venues, local bars, or local sporting events to find subjects to interview.

A substantial body of information exists that can help you develop your survey questions and conduct your research (several sources are included in the bibliography). In February 2002, Michigan State University and the Michigan Grape and Wine Industry Council published "A Marketing and Economic Analysis of Michigan's Wine Industry and Winery Tourism." This booklet offers examples of survey question. Copies may be obtained by contacting the Michigan Grape and Wine Industry Council office at (517) 284-5733.

Secondary Research
There are many useful sources of information that can help you better understand your audience. For example, demographic information about your county from the 2000 census can be obtained at www.census.gov. The magazine *American Demographics* (www.americandemographics.com) is a good source for reports on demographic trends that affect all aspects of American life. State travel bureaus and convention and visitors bureaus can be valuable resources for information about tourist markets. In Michigan, Travel Michigan has devoted considerable resources to researching the state's tourists and can describe its top market segments using the Claritas PRIZM lifestyle segmentation system. This information offers a psychographic profile that provides insights into these consumers' lifestyles, media choices, and product preferences. In addition, the Michigan Grape and Wine Industry Council has research characterizing the state's winery tourists, these tourists' preferred activities, and more. This information is available without charge to Michigan wineries. The Michigan State University's "Marketing and Economic Analysis of Michigan's Wine Industry and Winery Tourism" provides a wealth of information about wine markets in Michigan. According to this study, approximately 600,000 people visit Michigan

wineries and tasting rooms each year. Wineries and wine regions can utilize the information in this study to characterize these visitors in order to market products more efficiently and effectively.

☐ **Identify the Winery's Brand Position**

The branding team now needs to identify your winery's brand position. But first, let's explore what is meant by the term "position." As a marketing term, position refers to how a person *perceives* an organization. A position is the *consumer's perception* of what differentiates the product or service from every other product or service in its category. For example, what differentiates a name brand medication from a generic medication? In terms of ingredients, nothing really. But customers *perceive* that the name brand medication is superior to the generic medication. The name brand has a position of superior quality in consumers' minds. Customers establish a brand's position.

The brand positioning worksheet (Worksheet A) is the tool you will use to record information about how your winery's audiences and stakeholders currently perceive your company. This document is an inventory of your brand. It will act as a framework for your team to collect thoughts on where your brand is today and will help you plot out where you want your brand to be tomorrow.

Distribute the brand positioning worksheet to a wide variety of winery stakeholders -- managers, staff, and volunteers -- to complete. Ask each respondent to fill out the document independently, providing his/her own perceptions of the winery. Let people know there are no right or wrong answers – you are simply interested in their thoughts. The brand champion will collect the completed surveys, collate the data, and present the results at a brand team meeting.

Elements to be explored in developing the brand position include:

Background
This section documents the heritage and history of the winery: how long it has existed, who founded it, its key products and services, etc.

Core Values
What does the winery mean to the leaders of the company as well as to consumers? What values does the winery bring to its audience?

Territory
Where does the winery compete geographically? Is its competition local, regional, statewide, national, international? What type of agricultural tourism destinations does it compete with: bed & breakfasts, farm tours, etc.? What are its indirect competitors, that is to say, what types of other organizations is it in competition with: movie theaters, sporting events, the Internet?

Target Audiences
Whom does the winery want to reach? List the demographics and psychographics of the desired audience. What motivates this audience? What are their media preferences? Provide this information for the winery's
- Primary target audience
- Secondary target audience
- Tertiary target audience

Personality
If the winery were a person, what human characteristics would it have, i.e. warm, friendly, passionate, inviting, smart, organized? Describe the winery as though it were a person.

Properties
Record the elements that help to identify the winery such as colors, logo, tagline, quote, illustrations, etc.

Differentiating Features
What makes your winery different from its indirect competitors? Does it offer specific programs or services that distinguish it? Personal interaction? Technologically sophisticated displays?
What is particularly special about your winery or wine region?

The following is a good example of a winery's positioning statement: "We are a vineyard and winery devoted to the production of excellent wines. Our business is focused on identifying and satisfying changing preferences for wines, while continuing to educate visitors and consumers on what we do best. Our facility will be an attraction in its own right and will offer friendly, knowledgeable service, a range of wine-related products, fine dining and special events, all in a unique, safe and clean atmosphere. Our philosophy is to be profitable, charitable, and environmentally responsible in all our business operations" (Getz, p. 207).

Once the group has had time to digest the input, reconvene the branding team for a "sorting session." In this meeting, team members will prioritize the collected responses and develop a brand position document that gives a picture of how the winery is currently perceived by its stakeholders. This is a working document that will enable the branding team to articulate the winery's brand – what the winery or wine region stands for and how it *wants* to be perceived by its audiences. An example of the brand position document developed from information provided by the Ella Sharp Museum appears in the case study in the Appendix.

Step Three: Creating the Brand

    ☐   **Define the Strategic Components of Your Winery's Brand (Brand Promise, Brand World, and Brand Corridor)**
    ☐   **Develop Your Winery's Brand Positioning Statement**
    ☐   **Obtain Buy-In from Internal Stakeholders**

You now know how your winery or wine region is currently perceived. The next step is to define how the winery wants to be perceived. In this step, the branding team will evaluate the input it has captured in the brand position document and compare it with the winery's aspirations for the future and the company's ability to deliver upon the promises it wants to make. From there, the branding team will be able to articulate the winery's brand promise, brand world (the relationship it wants to have with its audience), and brand corridor (the points of differentiation it will use to distinguish itself from its competitors). In Step Four, the branding team will examine how well existing products and services are fulfilling these goals and may recommend the adoption of new products and services.

☐ **Define the Strategic Components of Your Winery's Brand (Brand Promise, Brand World, and Brand Corridor)**

Armed with your brand position document, the branding team is ready to begin drafting the winery's brand promise, brand world and brand corridor. Expect that this will take some time and will require serious thought and negotiation as representatives of different areas of the winery work to find consensus. Below are some tips to help you in crafting these statements. Each statement should be concise and telling.

Brand Promise
A brand promise is a brief statement that articulates the product to be delivered and its benefit. Be thoughtful as your team develops your institution's brand promise. Consider what is feasible for your institution to consistently deliver to your target audience and make sure that those who are responsible for providing the services and/or products agree. This is the point where marketing and those creating and delivering the winery services and products must be of one mind. Just as children are taught that a promise is a promise and it's meant to be kept, so it must be in institutions that want to build and maintain a strong brand identity. Don't promise more than you can deliver --a broken brand promise is worse than no promise at all.   An individual with no expectations will be far less disappointed, for example, by a poor winery experience than the visitor whose expectations were not met. Broken brand promises produce customer dissatisfaction which ultimately results in poor word-of-mouth and decreased visitation.

Based on its brand position information, the Ella Sharp Museum's brand promise could read:
The Ella Sharp Museum delivers innovative art and history experiences. Lindemans, one of the most popular wines in Australia promises that its products "make life more enjoyable."

Brand World
Consumers should associate positive, meaningful and enduring values with your brand when they see it, hear it, or experience it. They should establish a relationship with the winery. What does your team want that relationship to be? For example, a shopper at Nordstrom feels important, a mother preparing a hot Quaker Oats breakfast feels nurturing. What emotional connection do you want visitors to formulate after experiencing your winery? Just as with cars, blue jeans, or hotels, there are many types of relationships that wineries can have with their visitors. A winery can be a learning center, a place to relax, or a place to socialize. A winery can feel formal, warm, or relaxing. How does your institution relate to its visitors?

The emotional connection or brand world that the Ella Sharp Museum seeks to engender in its visitors could be this: *Enrichment of the mind and soul*. A small family winery in Australia has developed a slogan which appropriately describes its brand world: "This is the passion; this is the family; this is the wine" (Leahy, p. 106). By connecting the product with the winery family's passion for winemaking, the products extend that sense of family and pride to customers.

Brand Corridor

As the branding team sets out to define your brand corridor, think about what truly differentiates your brand -- your winery or wine region -- from other wineries or wine regions. Your corridor could be related to your product: your winery is known for a particular wine, a style of label, or a scenic vista. Your corridor could be related to a service: staff that goes out of its way to make visitors feel comfortable, a welcoming place for senior audiences, a spotless facility, educational programs. Your corridor could be linked to an attitude: your winery is hip, your winery is cutting edge, your winery celebrates the riches of its community. Your corridor could be linked to a style: innovative, purist, educational, traditional.

The Ella Sharp Museum's brand corridor could be this: *Full-service cultural attraction.* The Coonawarra region of Australia has worked hard to brand itself to attract visitors and consumers for its products. The branding team there has developed the slogan of "Coonawarra--the Other Red Center." The authors of this slogan played off of the popularity of Ayers Rock, the famous red rock tourist attraction in Australia to correlate the importance of red wine production, especially cabernet sauvignon, in that region (Leahy, p. 106).

☐   **Develop Your Winery's Brand Positioning Statement**

With your brand position, brand promise, brand world, and brand corridor all in hand, the branding team is now ready to generate a brand positioning statement. (Note: "position" refers to how your customers perceive you; "positioning" refers to how you *would like* your customers to perceive you.) The brand positioning statement is the synthesis of all the research information you have collected and all the thinking you have done about your winery's brand. This statement will communicate how the winery or wine region *would like* to be perceived by its audience and will serve as the source for developing the winery's tag line and communications platform. The most effective brand positioning statements are short, easy to understand, and easy to communicate. As Aristotle once said "The real genius is finding the simplicity on the other side of complexity."

Reassemble the branding team and using the materials you've developed, work to distill a concise sentence or phrase that expresses how you want your audience to perceive your winery. Expect that this step will take some time. Businesses such as Nestle and Proctor and Gamble have been known to take months to craft a brand positioning statement.

As your team works on its positioning statement, use the following thought starter as a point of departure. This is to help you consider the elements you want your statement to address, but it is by no means a formula. Drafting a meaningful positioning statement is as much an art as a science, and no two positioning statement look exactly alike. The goal is meaningful brevity – make each word tell.

>   *Positioning Statement Thought Starter:*

>   To whom   (prime prospect/target audience)
>   the brand is the   (the product or service delivered)
>   that offers what   (key point of difference/unique selling proposition)
>   so that…   (what is the emotional benefit to the customer?).

As you develop your winery's brand positioning statement, keep in mind that this statement should capture the enduring and unique qualities of your organization. Here's a quick checklist to review your brand positioning statement. Is it:

Boundryless: Does it tap into values that transcend boundaries like demography?

Authentic: Does it honestly reflect what your winery is capable of delivering?

Tireless: Will this positioning remain consistent over time? Changes in your brand's positioning should be evolutionally not revolutionary.

Brandon Westling of Tincknell & Tincknell Wine Sales and Marketing Consultants, outlined several differentiators that a winery may use when crafting its positioning statement:

- A unique feature of the winery (oldest, smallest, etc);
- A unique feature of the winery's geography (grapes grown on hillsides, grown in another country, etc.);
- A unique benefit (won't give you a hangover, impress your friends, etc.);
- A unique application (best when consumed with spaghetti, best when used in sauces, etc.);
- A unique consumer (generation X, baby boomers, alternative lifestyles, etc.);
- A category leader (zinfandel specialist, environmentalist, etc.);
- A winery may also target the same market as a stronger winery but differentiate itself by focusing on a weakness the stronger competitor may have that the market would identify as valuable. This is often done with generic products by offering an almost identical product but capitalizing on the high price of the brand name product" (Westling).

Examples of Positioning Statements

Region of Queensland, Australia: "Central Queensland is a unique Queensland holiday destination where you'll meet real, down to earth people and the attractions remain unspoilt." This positioning statement "highlights elements such as the reef, culture, nature and country as well as the relaxing holiday environment that typifies the Central Queensland region. These elements distinguish the Central Queensland destination from other destinations both domestically and internationally" ("Regional Summary").

Red Arrow Community, MI: "A region of historic villages, timeless natural beauty and rural character…closer than you might think" (Anderson Economic Group, p. 12).

Australia Tourist Commission: "Brand Australia - friendly welcoming people, spectacular natural attractions, free-spirited lifestyle, and great food and wine" ("A Strategy for Wine and Culinary Tourism in Ontario, p. 64).

City of Jacksonville, FL: Florida's vibrant destination for recreation, sports, culture, history and relaxation with Southern charm and grace. Jacksonville…Florida's best kept secret.

Nike: What the world's greatest athletes wear.

Domino's Pizza: Speedy delivery of a fresh-cooked pizza product.

The Ella Sharp Museum's brand positioning statement might look like this:
Visit The Ella Sharp Museum…a full service cultural attraction that will enrich the mind and soul!

☐ **Obtain Buy-In from Internal Stakeholders**
Once your branding team has reached consensus on the brand promise, brand world, brand corridor, and brand positioning statement, share this information with others in the organization. Obtain the endorsement of the winery's owners and senior management and any other decision-makers who will be charged with implementing the action steps that flow from these strategic decisions. Be sure to update winery staff on the branding progress to date. It is hard to make a vision happen if the internal constituency doesn't understand and buy into that vision, and buy-in is hard to obtain without ongoing communication. When agreement has been reached, the branding team can begin to identify the tactics – brand activators – that will bring your brand to life.

Step Four: Implementing the Brand

☐ **Conduct an Internal Product Assessment**
☐ **Identify the Tactics (Brand Activators) That You Will Use to Bring Your Brand to Life**

Now that the brand has been articulated, it's time to take a careful look at your institution. How well is it delivering the brand promise? Do existing products and services work toward establishing the desired relationship with the visitor – are they helping to create the brand world? Do the winery's activities and messages communicate the organization's point of differentiation – do they follow the brand corridor? Are the winery's brand activators – its products and services – bringing the brand promise to life?

☐ **Conduct an Internal Product Assessment**
It is now up to the branding team to lead a process of evaluating how well the winery's existing products and services are fulfilling the brand promise. If the team has done a good job of keeping colleagues informed of the branding developments, this will come as no surprise.

The team will need to identify a process to evaluate the winery's products and services in an orderly and comprehensive way. You may opt to have individual winery departments conduct their own product assessments in order to encourage broad-based acceptance of the results. The branding team should plan to conduct informational sessions with staff prior to initiating the product assessments to ensure that everyone understands the brand promise, world, corridor, and positioning statement. Worksheet B is a tool that can help staff think about individual programs and services and how they relate (or do not relate) to the winery's brand. Each product or service the winery offers should be evaluated.

Once all the product assessments have been completed, the branding team will need to review the results. Some products and services may be serving the brand well as they currently exist. Some may require some modification to bring them into closer adherence to the brand. Some programs may have no relevance to the newly articulated brand and their continuation will need to be reevaluated. Changes of this latter type can be difficult, particularly if staff or volunteers have been involved for some time with activities that are deemed to be outside the brand.

☐ **Identify the Tactics (Brand Activators) That You Will Use to Bring Your Brand to Life**
As a result of the product assessment, many new ideas may have emerged for products and services that will deliver your winery or wine region's brand promise. Empower your winery colleagues to generate new ideas and encourage their creativity. The essential element is that all activators support the brand promise. The key is to integrate delivery of the brand promise into everything your winery does.

For example, a youth museum might reinforce its promise of celebrating children's creativity by incorporating children's drawings into the design of its institutional letterhead. A museum might communicate its promise of making art accessible to all by preparing and making available exhibition guides targeted at audiences with different levels of reading ability and arts familiarity. A cultural organization might fulfill its promise of serving as a center for community life by hosting civic meetings and gatherings at its facility.

A museum that wants to establish a formal relationship (brand world) with its visitors might select activators such as a no talking policy. It might have formal uniforms for staff and volunteers, or even impose a dress code for its visitors. This museum could script the salutation its staff uses to greet its visitors, addressing guests as "Sir" and "Madam." Another museum, looking to build a nurturing relationship with its guests, might offer a first-time visitor program. Staff might wear nametags that only show their first names and might greet guests with a warm smile and a pat on the back. All these activities are brand activators – tactics that create the desired emotional connection with the museum's guests.

A winery that wants to reinforce its image as a key part of a good vacation might have a motto "Escape to wine country". A winery that wanted to reinforce the notion of commitment to "the good life" might host numerous lunches and dinners with well-prepared foods matched with wine. A winery that wanted a

classic "business partnership" relating with clientele might host upscale events where networking is an important part of the event. A winery wanting a "friendship" relationship with key clients might have a very accessible owner who always has time for a glass with his or her clients. Employees could try to learn key client's first names and might say, "I know that Jason (the owner) will want to see you!" Finally, a "let's get together for fun" relationship could ensue from numerous casual events at the winery. Clearly, there are many different ways to bring your winery to life.

Here are some thought starters for potential winery brand activators:

- Membership services
  Special welcoming letter to new wine club members from the winery's owner could reinforce a "friendly" brand world.

- Special events
  Hosting weddings, banquets, or meetings can increase the visibility of your winery to the general public, thereby emphasizing the winery's brand corridor.

- Food service ideas.
  Adventurous, traditional, wine-paired foods could support the winery's brand corridor or point of differentiation.

- Merchandise in winery store/appearance of winery store
  Price and range of merchandise could support the winery's brand corridor.

- Wine education programs
  Scheduling of tours and lectures to accommodate target market's schedules could support the winery's brand promise of providing accessible wine educational opportunities.

- Facilities
  Seating or lack thereof in tasting rooms could support a "welcoming" or "formal" relationship with the visitor. In addition, the buildings and grounds can lend a hand toward creating the winery's brand world.

- Member communications
  Communicating with frequent visitors and/or wine club members by electronic means could communicate a winery's "cutting edge" point of differentiation or brand corridor.

- Employee relations with visitors
  The friendliness, or lack thereof, with tasting room visitors can directly impact the winery's brand world. Also, high accessibility of the winery owner and/or management may create a sense of camaraderie for visitors - a visitor might feel like s/he has an "in" with the owner or winemaker after talking to him or her.

- Wine and wine-related products
  A winery can create a prestigious brand image through use of upscale labeling and bottling, while others might choose a more down-to-earth brand approach to create a brand corridor and brand world.

Step Five: Communicating the Brand

Step Five Actions

☐ **Create a Style Guide and Language Guide for Your Winery**
☐ **Develop a Creative Brief for Your Winery**

Brands express their personality with visual tools…advertising, signage, architecture, brochures, promotional materials, letterhead, business cards, websites, and much more. This universe of visual statements helps consumers make decisions about the brand. The subliminal conclusion can live in an individual's memory for years, influencing comments and decisions.

A careful program of brand stewardship makes certain that all visual elements are compatible and consistent in their use and look, supporting the desired image of the brand. Seeing the same image used in the same manner over and over produces a cumulative effect. The viewer/consumer gains recognition and a sense of trust in the value invested in the brand image. In short, consistent use of the visual identity properties -- i.e. the logo, name, and colors -- helps to build identity, trust, and awareness among consumers. It maximizes your communications impact.

☐ **Create a Style Guide and Language Guide for Your Winery**

A style guide is a set of parameters for using a brand's marks such as the logo, tag line, and corporate colors. This document provides the framework for the use of the brand's marks so that anyone who needs to reproduce the brand's logo and name can do so properly. A style guide will also help you to create a strong and dynamic visual identity that will ultimately build recognition for your winery or wine region brand.

Elements of a style guide should include the following:

Components of the logo
A brand should have only one logo that it uses consistently. More than one logo per brand diminishes the clarity of the message being communicated to the target market. In your style guide, provide an example of the logo and describe its elements. The elements include letters of the alphabet, lines, marks, graphics, etc. The elements in a logo and their relative position cannot be changed.

In the case of the Ella Sharp Museum, the logo elements include the following: the tower graphic, the words "Ella Sharp" in script, and the spacing of the letters in the word "museum." The physical construction of the Ella Sharp Museum logo forms a powerful and unique unit. The elements create a singular geometry that over time, consumers will recognize as the brand signature.

Logo usage parameters
Eligibility: explain who can use the logo, where the logo can be used, and in which environments. A process for approving usage of your logo by external entities should also be established. In this instance, the brand champion should sign off on the final artwork of any material including your winery's logo. Approval of the use of your logo should be given in writing, stating the specific usage and length of time for which it can be used.

Graphic interpretation
What message is the logo conveying? Relaxation, spirit, history, sophistication, etc.? The Ella Sharp logo featuring the tower and a combination of type style conveys community and stability with a contemporary flair.

Clearance zone

Specify the amount of room to be allocated around the logo so that it is never cluttered or crowded. Do not clutter your logo with other design elements.

Color usage

Every brand should try to own a color. Coke owns red and white in the beverage section of the grocery store. Healthy Choice owns green in the frozen food aisle. What color does your brand own? Select a color palette that you will use consistently and make this color dominant in all of your communication pieces.

In your style guide, specify the colors to be used in your logo. Pantone colors should be identified as well as guidelines for use of the logo on different colored backgrounds i.e. white, black etc. It is always helpful to have options in black, white and grey.

The Ella Sharp Museum has selected burgundy as its brand palette. The museum should use this dominant color as much as possible. Signage, name tags, restaurant server aprons should all feature burgundy. Fuse your color with your institution in the minds of your audience.

Typography Usage

Make sure to include a set of typographic standards in your style guide. These standards specify the typeface to be used in your logo, along with type for headlines, subheads, and body copy in your communications vehicles.

When thinking about typefaces, remember that your font should reflect your brand's personality: formal, fun, casual, etc. Keep in mind that it is always helpful to use type that is easy to read. The combination of script and print is more challenging for the reader.

Copy use

Use your brand name properly. In your communications materials, your name should always be used consistently. Others may wish to give your brand a nickname, such as "The Ella" for the Ella Sharp Museum, but in the materials you produce, the agreed-upon brand name should always be used.   If your winery has a tag line or slogan, include it in your style guide and indicate how and when it should be used.

Additionally, you will save time and increase your communications effectiveness if you capture specific phrases that are often used to describe your winery or wine region and formalize their use. Documenting these phrases in your style guide will enable new staff or other stakeholders to write or speak about your brand in a consistent manner. Phrases that can be captured and included in your guide can include:

- Tagline
- Headlines
- Directions to your winery
- The winery description
- Telephone greeting
- Boilerplate copy for press releases
- Contact information

Once you have created your style guide, it will be the brand champion's job to enforce its usage. Make sure that all winery stakeholders understand the importance of maintaining consistency in your visual and verbal communications. Share this guide with all stakeholders responsible for communicating with the public.

☐ **Develop a Creative Brief for Your Winery**
A creative brief is a document that defines how you will communicate in your promotional materials with your desired audience. It is a tool to guide creative staff in developing specific communications materials, such as newsletters, brochures, or flyers, as opposed to the Style Guide, which governs the use of timeless materials, such as your winery or wine region's logo.   Like the Style Guide, a creative brief grows directly out of the brand positioning statement and other materials you have developed.

The value of a creative brief is that it concisely tells creative personnel how to develop an ad or brochure that will support your brand. This can be extremely useful when working with a creative agency, whether on a fee-paid or pro-bono basis. In fact, agencies and creative staff will be thrilled by your preparation and will appreciate the timesaving this advance work allows.
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Elements to include in the creative brief:

Assignment:
What is the item to be created? Specify the media type, size, length, color, etc.

Background:
Provide ample relevant information about the client and project.

Target:
Who are you talking to? There may be multiple target audiences.

Key Insight:
What is the one problem or opportunity this item must address?

Main Idea:
What is the single-minded proposition? Remember to focus on one message. Materials that try to communicate too many messages communicate none well.

Support:
What will cause the consumer to believe the main idea?

Desired Response:
What thought do we want the customer to walk away with?

Tone:
Communication style: formal, casual, terse, etc.

Mandatories:
What must be included in the execution? Specify all the elements, such as logo, typestyle, colors, disclaimers, hours of operation, address, phone numbers, restrictions etc., that must appear in the item.

A creative brief for the Ella Sharp Museum might look like Example II in Appendix A, Case Study One.

Step 6: Managing the Brand

☐ **Keep Your Brand Fresh**
☐ **Continue to Study Your Audience**

Brands have life cycles. Typically a brand goes through three stages: growth, stabilization, and decline. A strong brand that is continuously nurtured does not have to go through the decline. As Charles Darwin once said, "It is not the strongest of the species that survive, nor the most intelligent, but the ones who are most responsive to change." It is not the strongest brand that will survive; it is the brand that is responsive to change…changes in society, changes in the competitive landscape, and changes in consumer needs and wants. The brand that is managed to accommodate for change and stays relevant will survive.

☐ **Keep Your Brand Fresh**
Keeping the brand fresh will be an on-going challenge. The key to keep your brand in a growth mode is staying in touch with your consumers. Great examples of brands that have been made "new" include The VW Bug and Cracker Jacks. The VW Bug made a "comeback" and was re-launched to consumers based on research showing a demand for nostalgia products. The makers of Cracker Jacks capitalized on this nostalgia interest as well by contemporizing the image of Jack, i.e. the graphics. (He's now in an updated sailor suit.) In addition, packaging and graphic changes were made. Years ago, Cracker Jacks was only available in a cardboard box. Once opened, the product could not be re-sealed and the waste level was very high. Today, Cracker Jacks is packaged in a stand-up re-sealable plastic pouch.

In the case of a winery, keeping the brand fresh includes innovation in product offerings and event planning, along with adding technology as it becomes available and applicable to your brand. Keeping abreast of changing demographics in your market area is also crucial. John Gillespie of the Wine Market Council recently presented an interesting demographic fact at the "Wine Marketing, Branding and Tourism" Seminar in the New York Finger Lakes region; that is that two-thirds of the wine-drinking market is female (Leahy). Robert Mondavi's Woodbridge label targets this large target market in recent ads by portraying wine in a more realistic manner. Woodbridge is aiming its marketing message at "women less interested in a vintage's pedigree than its ability to elevate a simple dinner or a relaxing evening with friends" (Coppola). Thus, Mondavi is adapting to the changing market demographics by catering to the large female customer base.

☐ **Continue to Study Your Audience**
Make sure your branding team or brand champion keeps a vigilant idea on your winery's products and services and how they relate to your brand promise. Continue to study your existing and potential markets to ascertain shifts in demographics or psychographics. Listen to your customers! Pay attention to trends in the leisure-time recreational market, including the for-profit as well as not-for-profit activities in which your visitors like to take part.

There are however some aspects of managing a brand that never go out of style…hospitality and guest care! Travel Michigan is presently working to brand Michigan's cultural product, and the relationship it wants to establish with visitors is based on superior hospitality. The brand promises "great experiences" in discovering the state's Great Lakes heritage at its visual and performing arts facilities and other cultural attractions. The brand looks to distinguish itself from other cultural offerings by giving visitors the "best in the Great Lakes region." Travel Michigan will be working with the state's wineries and other cultural attractions to ensure that each attraction delivers the superior service that will support the state's cultural brand promise.

Conclusion
Brands are an inescapable part of our daily lives. The question facing wineries is whether they want to be in control of creating their brand identity or whether they are willing to allow a brand image to grow up heedlessly for their institutions.

Appendix

The Ella Sharp Museum
Brand Positioning Document

Background: The Ella Sharp Museum…
- Demonstrates a strong sense of the Jackson community
- Provides high-quality programming and exhibitions in art and Jackson history
- Seeks to inform, entertain and enrich the lives of all members of the community
- Operates 8 buildings on 5 acres inside the 562-acre Sharp Park
- Has served the community since 1965
- Has received AAM accreditation in 1977, 1988 and 1999 (continuously accredited)
- Is a steward of the community's history
- Was named "Best Small Museum" in Michigan in 2000 by *Michigan Living* magazine
- Has Modern storage and gallery facilities
- Was voted "Best Place for Lunch" by readers of *Jackson Magazine* (Ella's Granary Restaurant)

Core Values: The Ella Sharp Museum means…
- Art exhibits to feed the eye and the soul
- Continuity
- A place to create
- Excellent customer service
- Family friendly
- Entertaining
- Preserving and interpreting local history
- Dedicated staff
- Community outreach
- Maintenance of a beautiful setting

Territory: The Ella Sharp Museum competes with…
- Other Jackson area cultural activities:
    - Jackson Symphony Orchestra
    - New Art Colony
    - Regional museums and galleries
    - Michigan Space Center
- Entertainment venues:
    - Sports
    - Shopping malls
    - Parks
    - Area historical societies
    - College art classes

Target Audience
- **Primary:**
    - Membership
    - Jackson County school-aged youth
    - Art and history enthusiasts
    - Families
    - Educators
- **Secondary:**
    - Local artists, scholars and researchers
    - Restaurant patrons
    - Tourists
    - Donors

Personality: The Ella Sharp Museum brand is…
- Friendly
- Inviting
- Beautiful
- Secure, stable
- Family oriented
- Elegant
- Approachable
- Fun
- Diverse

Properties: The Ella Sharp Museum represents…
- "The Ella"
- 3 logos:
    Line art of cupola
    Line art of site
    "Ella Sharp Museum" calligraphy
- Color: Burgundy and cream
- Tag line: " A Center for the Exploration of Community History and Visual Arts"
- Headline: "Meet Me at The Ella"
- A Center for Art and History
- Ella Sharp
- We tell Jackson stories
- Special free events
- Ella's Granary Restaurant
- Website

Differentiating Core Values:
- A commitment to preserving, documenting, and interpreting Jackson history
- Education in the arts and history for our children
- Providing a variety of exhibits to touch and expand people's knowledge and appreciation of the fine arts and decorative arts
- Unique to the community
- Service standards
- Dedication of the staff
- Stability of the institution
- Family orientation coupled with hands-on activities
- Carrying on the legacy of Ella Sharp

Differentiating Features:

- The Ella Sharp Home, family-owned objects and archival material make this a "real" place, where "real" people lived
- The museum provides a safe haven where we can connect with our past, discover the beauty of art, or sit quietly to contemplate the future
- Community created and supported
- Only institution that collects, preserves and exhibits county history
- State of the art facility: humidity controlled, security
- Quality restaurant on premises
- Friendly atmosphere
- High level of service
- Multi-purpose facility: educational, peaceful, restaurant, gift shop etc: **full service cultural attraction**
- Activities and exhibits for all ages and interests: family friendly

Brand Promise: Product Delivery
Innovative art and history experiences.

Brand World: The Relationship with the Consumer
Enrichment of the mind and soul.

Brand Corridor: Differentiation
Full service cultural attraction.

Brand Positioning Statement:
Visit The Ella Sharp Museum…a full service cultural attraction that will enrich the mind and soul!

Brand Activators:

- Make-and-take kids programming
- Annual themed events
- Free events open the public
- Ella's Granary Restaurant
- Unique gift shop
- Diversity of exhibits
- Themed promotional programming
- Membership benefits: voting rights, discounts etc.
- Maintenance program: landscaping, security, humidity control

The Ella Sharp Museum
Creative Brief

Brand Positioning
Visit the Ella Sharp Museum…a full service cultural attraction that will enrich the mind and soul!

Brand Personality
Friendly, inviting, family oriented, fun and diverse.

Purpose
- To increase annual visitor traffic
- To generate brand trial
- To introduce the concept of the Ella Sharp Museum as a "full-service cultural attraction"
- To increase membership

Target Audience
    Demographic
- Families with children
- Household income $30,000+
- Target residents of Jackson County

    Psychographic
- Curious
- Family oriented
- Love being parents
- Adventurous

Key Benefits
The Ella Sharp Museum informs, entertains and enriches life!

Reason Why
- Diversity of exhibits and programming
- Focus on educating youth
- Family orientation, i.e. "hands-on activities"
- The Ella Sharp Museum is a safe haven for the exploration of the arts and history of Jackson County
- Unique collection of museum services including a superb restaurant and gift shop as well as beautifully maintained park-like grounds
- Dedicated, service-oriented staff

Intended Reaction
- I haven't been to the Ella Sharp Museum ever/in a long time, I should take the family and check it out!
- Joining the Ella Sharp Museum is a smart family decision.

Tone
Approachable, inviting, friendly, intriguing, experiential

Mandatories
- Calligraphy logo
- Colors: burgundy and cream
- Feature upcoming exhibit and kid's programming
- Hours of operation
- Web address
- Phone number
- Address
- Mention restaurant and gift shop
- Logo of awards ("Best Small Museum in Michigan" and Ella's granary Restaurant, best lunch)

George Eastman House
Understanding Our Brand

George Eastman House is the historic house and gardens of the founder of Eastman Kodak Company as well as an international museum of photography and motion pictures. Located on a historic avenue in the cultural section of Rochester, New York, the main façade of the museum is the mansion, which has been restored to its early 20th century appearance.

The museum's collections of photography, motion pictures, and related technology and literature are housed and exhibited in a contemporary archive building that is located behind the house and is not visible from East Avenue, the museum's main thoroughfare. The grounds also include four formal gardens and George Eastman's original fence that obscures any views of the archive building from University Avenue, the museum's secondary thoroughfare. Therefore, the main visual identity of the museum is George Eastman's Colonial Revival mansion.

Five years ago, on the eve of our 50th anniversary, George Eastman House set out to gain a better understanding of the museum's brand in order to have a clear sense of who our audiences are and what image the museum had in the community. We were many things to multiple audiences and did not have a clear brand vision to guide us in our marketing efforts and in the development of our exhibitions and programs.

Our first step in this effort was to apply for a MAP III grant administered through the American Association of Museums and the Institute of Museum and Library Services. The program includes a series of self-study exercises designed to measure the public's perception, experience, and involvement with the museum and to gain a clearer understanding of the museum's image in the community.

Through the program we learned that we are thought of less as a museum and more as George Eastman's home. We are a "must see" for out-of-town visitors. Conversely, local residents feel that if they've visited the house before, there is only a need to return with visiting friends and relatives. However, those individuals whom we asked to visit as part of the public experience portion of the exercise were impressed with how much there was to do beyond visiting the house. The visits consistently surpassed their expectations.

As a result of these findings, we adopted the tag line "More Than You Imagine," which was incorporated into all marketing and promotional materials. The tag line was used on banners on light poles along the historic avenue to prompt passersby to imagine what George Eastman House might be beyond the iconic image of the façade of the mansion.

The next year we introduced a visitor survey to capture demographic information about our visitors. This baseline study indicated that approximately 75% of our visitors are from outside of the Rochester area—40% from outside New York State—and more than 60% are first-time visitors. Once again we learned that the house is the main attraction for first-time visitors.

Now with a better understanding of our visitors and of the museum's image in the community, we felt equipped to begin to define the museum's current brand. With the assistance of a consultant who was a former vice president of marketing for Eastman Kodak Company and former executive with the Leo Burnett Agency, we participated in an exercise to determine the museum's brand identity. Building a brand pyramid we identified the museum's attributes, the benefits to our audiences based on those attributes, the emotional benefits to our audiences, the values we bring to our audiences, and, finally, a personification of the museum's identity. What we discovered was that the museum's personality mirrored that of George Eastman's—educated, middle- to upper-class, over 50, conservative, and static. This was not the desired brand identity and we set out to change the museum's brand.

Our goal was to portray a more dynamic, hip, younger brand and to represent all aspects of the museum rather than just the house. We began with the desire for a new graphic identity. The museum's logo had been simple typography and we wanted to introduce a strong mark that would reinforce our desired brand. On the eve of the 50th anniversary we introduced a new graphic identity that was bold, bright, and contemporary and we began to incorporate it into all of our printed materials, advertisements, and signage.

Current Logo

Previous Logo

George Eastman House

International Museum of
Photography and Film

GEORGE E A S T M A N **HOUSE**

Throughout our anniversary we produced television vignettes and two prime-time specials that focused on the various areas of the museum to reinforce the "More Than You Imagine" positioning to a local audience. Our local Gannett newspaper ran a 12-month series of articles that featured the varied collections and museum programming, The exhibitions and programs we presented during the anniversary year were designed to educate our audiences about the museum's collections. Lastly, we presented a free two-day festival to invite the local community to come back to the museum. More than 25,000 people attended the festival.

Recognizing that the brand must be reinforced through all areas of the museum, we continue discussions about our desired brand as we plan future exhibitions, develop new programs, and examine our frontline presence. We have redesigned our shop and café space to be inviting to a broader audience (our previous food service had been a Tea Room that reinforced the George Eastman image) and to link it to our theater where we screen films nightly for what is primarily a local audience. We have changed the focus of our summer garden concert series to include bands that will appeal to a younger audience. This summer we are presenting the film *Fast Times at Ridgemont High* (1982) followed by an 80s party on the grounds complete with costume contest, dance contest, and karaoke.

This has been an extremely rewarding process for the entire staff of the museum and has been supported throughout by the senior staff and Board of Trustees. When we began these efforts five years ago, we hadn't foreseen the logical progression of MAP III, market research, and the branding exercise but each has strengthened the knowledge we gained from the previous effort. We are now poised to conduct further research as an ongoing measure of our success in creating a desired identity.

Eliza B. Kozlowski
Director of Communications and Visitor Services
George Eastman House, Rochester, NY

White Dove Supreme Ice Cream Cone
Creative Brief

Brand Positioning:
White Dove is the trusted gold standard in pre-packaged ice cream cones.

Product Line Positioning Statement:
For adults looking for a more sophisticated eating experience from a pre-packaged ice cream cone, White Dove Supreme's distinct combination of premium ingredients creates an uncommon discovery in every bite.

Brand Personality:
Wholesome, fun, all-American, family-oriented, timeless, ageless (yet contemporary), more than meets the eye.

Purpose:
Introduce the new creation from White Dove, White Dove Supreme, and generate consumer interest by distinguishing its uncommon appeal.

Target Audience

Demographic:
- Women 25-54
- Household income $40M+
- Married
- Presence of children in the household
- Attended college +

Psychographic:
- Upscale relative to Klondike users
- Occasionally purchases Haagen Daz
- Enjoys the finer things in life, but may not always be able to afford premium priced/quality goods (own a Honda and aspire to own a Lexus)

Key Benefits:
New White Dove Supreme creates an uncommon discovery in every bite.

Reason Why:
White Dove Supreme's rich intense flavors and different textures combine to create a unique frozen novelty in both appearance and taste experience:
- Complex layers of premium ingredients throughout the cone: creamy, delicious ice cream, some with rich intensely flavored sauces: crispy cone: and a delicious, chocolaty nugget.
- Special appearance: a decorative topping with swirls of premium ice cream and rich, intensely flavored sauces.

Intended Reaction:
White Dove Supreme sounds like a new, different and delicious kind of treat! I want to try some.

Tone:
Intriguing, seductive, contemporary, emotional, experiential

Mandatories:
- Product is hero (feature vanilla flavor
- Depict variety: show all 4
- Highlight the chocolate nugget at the bottom of the cone
- White Dove corporate logo

Brand Positioning Worksheet

Background:
The brand brings :

Core Values:
The brand means:

Territory:
The brand competes with (indirect competitors)

Target Audiences:
Who do we want to talk to? Demographics and psychographics of the desired audience, age, sex, household size, education level. Motivational factors. Media habits.
- Primary target audience.
- Secondary target audience.
- Tertiary target audience.

Personality:
The brand is (identify human characteristics to the brand i.e. warm, friendly, passionate, inviting, smart, organized)

Properties:
The brand represents (elements that help to identify the brand such as colors, logo, tagline, quote, illustration etc.)

Differentiating Features:
What makes your brand different from its competitors?

Brand Positioning Statement:
To (prime prospect/target audience) the brand is the (competitive frame) that (leverageable point of difference/unique selling proposition) so you (customer aspiration).

Brand Product Assessment

This tool is to help evaluate how closely existing programs come to fulfilling your winery's brand. Use one form per program or service.

1) Enter name of product/service (the brand activator) being evaluated.

2) Write in your winery's brand promise, brand world, and brand corridor.

3) Consider the product (its goals and offerings) in relation to the brand promise, brand world, and brand corridor. For each brand component, circle the number in the column that you feel most closely describes how the product/service relates to that component.

4) Total the value of the circled numbers and enter this number on the product brand adherence score. The higher the number, the closer the program/service adheres to the brand.

Name of Brand Activator:_____

The Brand Promise is:_____

The Brand World is:_____

The Brand Corridor is:_____

Brand Component	Does Not	Off-Message, But Worth Re-evaluating	Close, But Needs Adjustment	On Target
Winery's Brand Promise	1	2	3	4
Brand World	1	2	3	4
Brand Corridor	1	2	3	4

Product or Service's Brand Adherence Score: _____

(*Optimal Score: 12*)

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"2001 Benchmark Study Results Announced (Mar. 13, 2002)." <u>Finger Lakes Wine Country</u>. <www.fingerlakeswinecountry.com>. Accessed 1/2/02.
- Visitors to the Finger Lakes region accounted for $14.7 million in spending in 2001
- 1.6 million are aware of the advertising campaign (38% of advertising market)
- Return on investment for the FLWC association is $22 in visitor money for every $1 spent on campaign
- "Finger Lakes Wine Country showed the most growth in its travel industry"
- Tax revenues from visitors totaled $19.4 million in 2001
- Tactics: TV campaign, extensive print advertising, e-marketing, updating collateral materials
- Draws visitors due to region's scenic beauty, history and award-winning wines/wineries

"A Strategy for Wine and Culinary Tourism in Ontario: Background Report." <u>The Wines of Ontario.</u> <www.wineroute.com>. Accessed 12/27/02.
- Market analysis of wine tourism market
- Case studies include Napa Valley, Oregon, Washington, Australia, British Columbia, etc.

"Analyzing and Developing Marketing Strategies for Tennessee's Value-Added Agriculture: Results of Marketing Surveys for Case Study Businesses." <u>Extension Service</u>. <www.utextension.utk.edu>. Accessed 12/27/02.
- Surveyed all 19 wineries in Tennessee
- Found billboards were most effective means of advertising
- Consumers do not respond to print ads very well
- Highest selling point was October - December
- Most wineries have other businesses with tasting room, including gift shop, restaurant, antique store
- There are almost no *cross-industry* promotional activities in the state
- *Winery* promotional activities include: discounts, wine of the month, sales, dinners, festivals, direct mailing, flyers, daily specials on cases, wine pouring, charity events
- Document includes example of marketing survey sent to TN wineries

"Benchmark Research: Executive Summary (Sep. 19, 2000)." <u>Finger Lakes Wine Country</u>. <www.fingerlakeswinecountry.com>. Accessed 1/2/02.
- Finger Lakes marketing campaign marketing budget was $400,000
- Resulted in 28% recall rate for ads
- 131,000 new travelers and 358,000 intended trips resulted from the campaign
- 3 most important factors in driving interest: excitement, adult destination and family atmosphere
- Presence of wineries in region is "major distinguishing feature in people's minds"

"Business Plans." <u>AeppelTreow Winey</u>. <www.aeppeltreow.com>. Accessed 10/25/02.
- AeppelTreow will distinguish itself by developing series of handcrafted Great Lakes fruit and grape wines
- Plans to use competitions, local tourism efforts, & articles in local papers/journals

"Case Study: Robert Mondavi Wineries." <u>415, Inc</u>. <www.415.com>. Accessed 10/23/02.
- Mondavi has grown to include four core brands and nine partner wineries
- 415 (an ad firm) recreated Mondavi web site with goal of creating a "clear, comfortable and consisten use experience that communicated the overall message" of Mondavi
- Mondavi wanted "to encourage people to make wine part of the daily life and to focus content and functionality on serving to de-mystify and increasae the appreciation of wine"
- new site has received many awards, including "One of the Top 10 Best California Winery Sites"

"Consumer Research Summary." Wine Market Council. <www.winemarketcouncil.com>. Accessed 12/23/02.

- Market overview – wine drinking is on the rise, driven by news on the health benefits of drinking wine, changing consumer attitudes about when to drink wine, etc.
- Core consumers (19 mill) consume 86% of wine vs. marginal consumers (28.9 mill) consumer 14%
- Industry must strive to attract more marginal consumers and turn them into core customers
- Four most influential factors between core and marginal: type/varietal of wine, planned price range, brand, and county/place of origin

"Do You Have the 'Proprietor's Unfiltered Special Barrel Select Grand Private Reserve?" The Wine Guy. <www.grapevinecottage.com>. Accessed 10/25/02.

- "the package is more important that the product"
- BATF rules:
  - Appellation of origin (where it was grown)
  - Wine variety (Chardonnay, Cabernet Sauvignon, etc)
  - Vintage date (the year it was grown)
  - Estate bottled or Proprietor/Vintner Grown
  - Alcohol content

"History. . . Wine's Social Impact Through Time." Wine Pros. <www.winepros.org>. Accessed 10/23/02.

- Ancient Persian fable says a lady of the court discovered wine when she tried to kill herself by drinking spoiled grapes in a jar (she got giddy and then fell asleep instead of dying)
- Grape cultivation/wine drinking started by 4000 BC near present-day Iran
- Greeks increased usage of wine; Romans were first to use glass bottles
- Prohibition hurt the wine industry – still some Prohibition rules today (no alcohol sales on Sundays in IN)
- Table wine consumption is growing, but US per-capita consumption is behind most countries in Western Hemisphere

"Nillumbik Tourism Association Business Plan 2002-2005." Nillumbik Shire Council. <www.nillumbik.vic.gov.au>. Accessed 1/2/03.

- Nillumbik (Australia) positions itself as "the recognized overnight destination on the scenic route to/from the Yarra Valley offering a quality 'arts' experience"
- Developed a new signage program to unify the region
- Sample marketing budget

"Poised for Greatness: A Strategic Framework for the Ontario Wine Industry." The Wines of Ontario. <www.wineroute.com>. Accessed 10/25/02.

- Ontario wine industry will be a $1.5 billion business in 2020, one that employs 13,500 and contributes close to $1 billion toward the province's economy
- 1989 – creation of Vintners Quality Alliance; icewine is the most renowned Ontario-produced wine
- Canada must compete with Australia (where a new winery is born every 3 to 5 days)
- 6 objectives to bring success to industry: 1)pursue premium quality, 2)target varietals in which Ontario excels, 3)invest in the VQA brand, 4)nurture wine tourism, 5)make Ontario wines broadly available, & 6) forge partnerships within the industry

"Regional Summary: The Gladstone Region." Tourism Queensland. <www.qttc.com.au/home.htm>. Accessed 12/30/02.

- Gladstone region in Australia is marketed as a part of Central Queensland as well as an individual region in the area
- The area hosts Aboriginal culture, rainforests, beaches, and tropical islands – provides relaxation, adventure, discovery & heritage
- Positioning statement: "Central Queensland is a unique Queensland holiday destination where you'll meet real, down to earth people and the attractions remain unspoilt"

- The statement highlights reef, culture, nature, country, relaxing holiday environment and distinguishes the region from all others

"The Wines of Ontario Sales and Marketing Plan: Executive Summary." <u>The Wines of Ontario</u>. <www.wineroute.com>. Accessed 12/27/02.
- Long-term goal: "To be recognized as one of the best wine producing regions in the world and achieve 1.5 billion dollars in sales by 2020."
- Brand vision: "to establish the wines of Ontario as a source of passion and pride for all Ontarians

"Uncorking PR: What's Your Angle on the Round-Up Story." <u>Brown Miller Communications</u>. <www.brownmillerpr.com>. Accessed 12/30/02.
- Winery should make a "quick study of who you are"
- Look at what sets the winery apart from every other winery
- Emphasis and repetition of positioning statement/slogan/message should be on every piece sent out (flyers, labels, posters, brochures, etc.)

"Understanding Wine Labels (Part 4): Proprietary Labels." <u>Wine Pros</u>. <www.winepros.org>. Accessed 10/23/02.
- "Wines with names that are created and owned as a trademark of the brand evolve when the winery proprietor wants to create something unique in the marketplace
- Meritage – a class designation of American wine that evolved from a trademark

_____

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Abrahams, Paul & John Thornhill. "A Fine Wine with a Hint of Marketing: Geographical Labeling is Giving Way to 'Consumer Friendly' Branding as the Drinks Industry Consolidates." *The Financial Times*, Sept. 2, 2000.
- Foster's (Australia) acquired Beringer of California
- Wants to 'demystify' the industry & give consumers consistent quality and style
- Premium market segment is growing
- Consolidation trend b/c of heavy spending on production, distribution & marketing
- "Brands are all about providing image and reassurance"

Anderson Economic Group. "Strategies for Economic Enhancement in the Red Arrow Corridor: Frameworks for Community Collaboration and Regional Brand Development." <www.andersoneconomicgroup.com>. Accessed 12/30/02.
- Michigan's Red Arrow community = Mattawan, Paw Paw, Lawrence, Hartford, Watervliet, & Coloma
- Strategies for each community and Red Arrow as a whole
- Positioning = how the target market perceives its performance on key attributes
- Perceptual maps can be used to determine holes in the market to be filled by your winery
- Example of Red Arrow positioning statement: "A region of historic villages, timeless natural beauty and rural character…closer than you might think"

Baker, Tony. "Eyes on Regions Not Brands (Finance)." *The Advertiser* (Adelaide, Australia), Oct. 10, 2001.
- It is the region, not the brand which counts most with consumers, esp. high end consumers
- Established region is preferred attribute, followed by price
- Well known brand still important toll to achieve product differentiation in marketplace

Bates, Lincoln. "Tourism Marketing Works." <u>Focus on TRACS Newsletter</u>. <www.ceds.gatech.edu>. Accessed 1/2/02.
- "Huge synergy between tourism image and other area of economic development"
- Longwoods, a travel consulting firm, found too much emphasis on outdoor activities for "pork-and-beaners" in Finger Lakes region
- "Hot button" for the region = that it was that nation's 1st wine region back in the 19th century
- Better to target higher end consumer b/c they spend more on vacation

Benson, Jeremy. "Internet Tools to Tune-Up Your Wine Club." <u>Benson Marketing Group</u>. <www.winemarketing.biz>. Accessed 10/25/02.
- Internet opportunities: PC in tasting room, winery site on search engine, buy web banner, sponsor e-newsletter
- Market by exclusivity - send "members-only" benefits through internet marketing

Beverland, Michael & Adam Lindgreen. "Relationships or Transactions? Marketing Practice in the Wine Trade." <u>Faculty of Business and Economics, Monash University</u>. <www.buseco.monash.edu.au>. Accessed 1/2/02.
- Product quality is not enough to sustain competitive advantage
- Study found products w/ little/no marketing support would not retain shelf space or listings, even if good quality
- There is a need for greater in-store support
- Wineries need to develop strategies to align selves with distributors that share their image of the brand

Charles, Ellen. "Wine Market News." *Wine Business Monthly*, January 2001.
- Result of branding: consumers buy one brand and stick to it
- There is a growing awareness of wine quality – newer generations are used to high quality wines

Coppola, Vincent. "Woodbridge Wine to Woo Women…" *Adweek Southeast*, May 20, 2002.
- Mondavi's Woodbridge label is targeting "wine casuals" – women interested in wine to elevate a dinner or casual evening with friends
- Consumers want to see wine ads reflect reality instead of fantasy
- "It will be very much about brand building"

Cuneo, Alice Z. "After Drought, Wineries Back Premium Brands." *Advertising Age*, October 14, 1996.
- Sutter Home – $5 million campaign "Here's to each and every day" humorous campaign
- Gallo - $190 million TV effort for Gossamer Bay w/ Louis Armstrong singing "Just One of Those Things"
- There is an upswing in brand advertising, especially in the premium wine market
- Most wine is purchased w/out help – consumer appeals focused on package innovations

Cuneo, Alice Z. "Gallo, Sutter Join Gush of New Wine Ads." *Advertising Age*, September 18, 1995.
- Gallo - $8 million campaign on targeting 25 to 35 year olds with Turning Leaf brand
- Gallo accounts for 60% to 65% of the dollars spent on wine advertising
- "Family branding" - Gallo is not putting the "Gallo" name on lower-end products
- Aggressive promotion: Mondavi Woodbridge partners with National Pork Producers Council for cross promo – "Taste what's next. Pork. The other white meat." – offers consumers coupons on bottle neck tags for pork

Danehower, Cole. "Making Wine can be Magical; Marketing Wine can be Mysterious; Let's Demystify Marketing!" <u>Oregon Wine Newsletter</u> <www.oregon-wine.com>. Accessed 10/22/02.
- Wine marketing; there is a difference between sales and marketing
- "Brand" ("something created over time in the minds of your market through the persistent communication of a consistent identity")
- Ask the following question: "What do you think of when you see the XYZ Winery name?"

Getz, Donald. <u>Explore Wine Tourism: Management, Development & Destinations</u>. New York: Cognizant Communication Corporation, 2000.
- Chapter 9: "Marketing Wine Tourism"
- Consumer decision making process: stimulate interest, facilitate info search, combat competition, make the sale, reduce post purchase anxiety
- Examples: Southcorp, Australia and Hunter Valley, Australia

Goldberg, Howard G. "Under the Duck Label." *The New York Times*, August 4, 2002.
- Winery with a serious image b/c of the buildings on its land
- Amusing labels with ducks "cater to the party-time spirit"
- Winery's name = pays homage to the Long Island Duck (region's #1 contribution to American tables)

Grimm, Matthew. "Wine Ads: A New Sobriety?" *American Demographics*, February 2002.
- Advertising = images of perfection; this was changed by September 11
- E&J Gallo - Turning Leaf ad: gourmet kitchen, model couple, elegant meal, "handcrafted for perfect moments"
- Brown-Forman - Bolla ad: crowded tables of families and friends, "open up"
- Wine business = dependent on core consumers, get consumers to switch brands instead of attracting new ones
- Core drinkers = 86% of wine drinkers, Baby Boomers are most of these core drinkers
- B/c of Boomers, the industry is relatively resistant to economic downturn

Hall, C. Michael, Liz Sharples, Brock Cambourne and Niki Macionis, eds. <u>Wine Tourism Around the World</u>. Butterworth-Heinemann, 2000.
- Comprehensive introduction to wine tourism from business, social science & policy perspective
- Case studies of regions/countries such as Texas, Napa Valley, Australia, France & South Africa
- Covers consumer behavior, network development, policy issues and product development
- 348 pages

Hawkins, John. "The Role of Research: 'How I Learned to Stop Worrying and Love the Brand." *Wine Business Monthly*, May 2002.
- "An established brand could be the only thing between a winery being here today and gone tomorrow"
- Branding involves establishing an emotional connection
- Wine quality is not enough for a brand identity
- Lists questions for wineries to ask to create a brand relationship with wine consumers
- Consumer research is a valuable aid to strategic decision making

Hein, Kenneth. "Chambord, Canandaguia Eye Efforts for Untapped Market - Women." *Brandweek*, June 17, 2002.
- Chambord has always had a hard time getting women to drink their raspberry liqueur
- Spending $1.5 million in print effort to target women ages 25-39
- Ads feature attractive woman in cocktail dress sitting on man's lap, holding Chambord

Hein, Kenneth. "Korbel Pops the Question." *Brandweek*, May 20, 2002.
- Korbel promotional effort is called "Perfect Proposal Contest"
- Print ads in *GQ*, different b/c Korbel usually only advertises in trade magazines
- Ad features woman showing off her engagement ring w/ line "Which did you pop first...The question or the Korbel?"
- Grooms-to-be can write about their perfect proposal and send it in – grand prize winner gets $10,000 for his wedding or honeymoon

Himelstein, Linda. "This Merlot's For You: As Sales Languish, U.S. Winemakers Go Mass-Market -- Like Beer." *Business Week Online*, Sep. 30, 2002.
- Wine industry growth has slowed b/c of bad economy, slump in tourism, grape oversupply & foreign competition
- Americans drink 1/10 as much wine as beer; American society is more devoted to beer and Coca-Cola
- Wine must be branded from special-occasion to all-occasion
- Barely more than 10% of adults in US consume 86% of wine
- Wineries should segment the market/have products at all price points so consumers can increase quality/price while sticking with the same brand
- Product placement and single brand promotions are on the rise by wineries
- Olive Garden is working with wineries to increase wine consumption - has doubled its wine sales
- Largest distributor, Southern Wine & Spirits of America, Inc. distributes 1 out of every 10 bottles of wine in the US
- Market for handcrafted wines is growing, but small wineries must become more of a business entity than before

Houchins, R. Corbin. "Image and Origin: Geographic Terms in Brand Names: Trademark and Regulatory Considerations." <u>Graham and Dunn, PC</u>. <http://www.grahamdunn.com>. **Accessed 12/26/02.**
- Brand names - supposed to I.D. the source (whoever stands behind product)
- All trademarks are source identifiers
- Tradeoff between descriptiveness and non-descriptiveness in brand name; example: CA controversy

Kiley, David. "Wined Up." *Brandweek*, **April 14, 1997.**
- Fetzer Vineyards - trying to brand itself as a more everyday quality wine thru print, tv, and in-store promotion w/ theme: "These are the days. Enjoy the wine."
- "The most successful advertising in the wine and beer categories in memory was the 'Miller Time' campaign. We'd like to position Fetzer as the brand for socialization in a similar way"
- Branding is more important as the price of wine increases

Larson, Cassandra. "The Value of the Brand: Building Investment in a Highly Competitive Marketplace (October 1999)." <u>Wine Business Online</u>. <www.winebusiness.com>. **Accessed 12/27/02.**
- To build brand successfully, must spend 7 - 10% of sales for 3 - 5 years
- "There are so many more brands competing that it is crucial to maintain and be aware of the brand and how it lives and differentiates itself among the growing population of wines"
- Brand must be clear, consistent & impactful; cohesiveness (web site, label, letterhead) is important
- Example: Beaulieu Vineyards recent strategic redesign - differentiates its products
- Westport Rivers Winery = example of regional marketing efforts b/c of co-operative project
- Small wineries can benefit from being on Virtual Vineyards b/c of good mailing lists
- Beringer (winery and product) vs. Mondavi (all about his persona as a brand)

Leahy, Richard. "Finger Lakes Wine Alliance Sponsors 'Wine Marketing, Branding and Tourism' Seminar," *Vineyard and Winery Management*. **Nov/Dec 2002.**
- Wine appeals to "hidden needs" (impressing someone)
- What differentiates wine brands = perceived value; "Give your brand a personality"
- Wineries should segment their target market (ex. Wicked Wines targets young females with bright colors)
- Wine Market Council is sponsoring free wine advice on wineanswers.com and ivillage.com
- Finger Lakes branding - incorporate long heritage, natural beauty, striking views
- Regional brand building example: Coonawarra, Australia: "Coonawarra - the Other Red Center"
- Market/brand the passion that goes into a family winemaking business (ex. Penfolds brand)
- Regional wine visitors center is a good idea

- Important brand elements for Finger Lakes = beautiful scenery, good quality wines, friendly staff, great riesling
- 60% of winery visitors cite learning about wine as strongest motivation to visit winery
- "Essence of winery tourism is to focus, differentiate and position, with the region and winery product lines"
- Tasting room staff = the face of the winery
- Harder to get visitors to tasting room after 9-11
- Female wine consumption is higher than males in all markets

Madonna, Laura. "Marketing Strategies with Modest Budgets (Sep. 1999)." <u>Wine Business Online</u>. <www.winebusiness.com>. Accessed 10/25/02.
- "A creative marketing strategy focuses on a select market segment"
- Wineries must differentiate themselves before anything else
- Use websites, direct mail and special events to promote creative marketing activities
- Friendship/word of mouth is vital to the branding process; example: Pacific Star Winery of California puts visitors to work labeling bottles, etc. – then they go home and tell friends about it – "Enhancing friendship is the purpose and…75 percent of her business comes from these relationships"

Madonna, Laura. "Marketing 'Brand' Virginia: Government Funds and Dedicated Vintners Help Virginia Wineries Association Support Industry Growth (May 2002)." *Wine Business Monthly*, May 2002.
- Regional marketing efforts include wine maps and touring events
- On state level: "Vintage Virginia" event & publication *Winery & Festival Tour Guide* booklet
- 3 factors that distinguish Virginia wines: 1) water, 2) weather, & 3) market availability
- State winegrape growers advisory board - advises on marketing, profitability & control of industry
- Virginia will try to market itself nationally/globally thru vinifera

Madonna, Laura. "Making the Consumer Connection: The Importance of Tourism to the Wine Business (May 1999)." <u>Wine Business Online</u>. <www.winebusiness.com>. Accessed 1/2/03.
- Tourism is the "ultimate brand differentiator"; visitors have a connection with the brand
- Texas Wine & Grapegrowers Assoc. - markets Grapevine, TX as center of TX wine industry w/ festivals
- Many wineries are upgrading tasting room décor & architecture b/c "image of a winery becomes a marketing choice to a consumer"; example: Domaine Chandon refurbishment tells consumers they are at a world class sparkling wine house
- Niebaum-Coppola Estate Winery has evolved into a "strolling marketplace" with bread, books, etc.
- Don't think of tourists as just revenue when they visit, but also after they return home - follow up with them!

Moulton, Kirby & James Lapsley. <u>Successful Wine Marketing</u>. 2001.
- Explains principles, logistics & strategies of wine marketing/sales
- 5 sections: a) Setting Sights on the Market; b) Considering the Marketplace; c) Developing Strategies; d) Profiting through Positioning; and e) Using Distribution
- 307 pages

Pisoni, Mark E. & Gerald B. White. "Writing A Business Plan: An Example for a Small Premium Winery (June 2002)." <u>Cornell University Horticulture Business Management and Marketing Program</u>. <www.hortmgt.aem.cornell.edu/pubs>. Accessed 12/30/02.
- Example target market: wealth, college-educated, baby boomers, highly wine educated, enjoy dining out, regularly entertain friends
- Produces grapes in the Finger Lakes, NY region
- Promotional activities: wine tastings, winery tours, wine tasting class, harvest parties, live bands, BBQ's

Radin, Jennifer. "Case Study: Mondavi Winery: Their Banners are Full Bodied." <u>Channel Seven</u>. <www.channelseven.com/adinsight>. Accessed 12/27/02.
- Mondavi uses banner ads with mural painting image to attract 'artistic' wine drinkers
- When click on banner, an online registration form pops up - allows winery to "build brand loyalty"
- "Focus is on creating a lifetime value model" - use registration info to track consumer preferences
- 30% of Mondavi marketing budget goes to online advertising

Roberts, Robert J. "New Direction for Tourism Stresses Wine Over 'Pork-and-Beaners." <u>Longwoods International</u>. <www.longwoods-intl.com>. Accessed 1/2/03.
- Finger Lakes region, NY targets upscale "touring vacationer"
- Emphasize region instead of individual attractions, and highlights wine industry instead of glass industry
- Main logo of campaign = signpost w/ "Finger Lakes Wine Country: just down the road"
- Going after traditional tourist market: those who live up to 500 miles away
- Campaign draws on recognizable name, quality products and retains outdoor country image
- Not easy to redirect promotional/marketing efforts toward the common region ("We had to get rid of some serious parochialism"
- Other area attractions, like Corning Museum of Glass, have contributed $ to the campaign
- Another tag line: "See the beauty, feel the history, taste the wine"

Smith, Mark E. "Briefing Papers: Platform Marketing: 'The Ultimate Brand Marketing Weapon." <u>Mark E. Smith, Positioning Consultant</u>. <www.hourglass1998.com>. Accessed 10/25/02.
- Platform marketing - many companies "plug-in" their existing marketing mixes to achieve group goals as well as individual goals
- Example: VQA program – each winery in the program co-branded the VAQ w/ existing marketing programs
- Result of program = world wide recognition of the VQA

Teas, R. Kenneth & Terry A. Grapentine. "Is Your Message Getting Across." in *Marketing Research* <u>Grapentine Company, Inc</u>. <www.grapentine.com>. Accessed 12/30/02.
- Positioning themes are an important part of advertising communications
- congruence-differentiation analysis (CDA)
- 6 CDA situations: concept, source, theme, ideal, competitive source, competitive theme
- Source-concept congruence = Gallo (source) created new wine cooler (concept), but wine cooler image did not mesh with the target market, so Gallo disassociated its name and called it Bartles & Jaymes
- 80% of consumers believe family owned companies make products they can trust (43% for public companies)

Tincknell, Paul. "The Roads Ahead: Wine Business in the 21st Century." <u>Tincknell & Tincknell Wine Sales and Marketing Consultants</u>. <www.marketingwine.com>. Accessed 10/22/02.
- Lack of unification in wine industry
- Consolidation is a trend continuing into the future
- Niche market for the artisan winemakers - must create strong branding to be successful

Tinney, Mary-Colleen. "Wine Advertising: Aims to Teach Consumers that Wine Can Be Enjoyed All the Time." *Wine Business Monthly*, July 2002.
- Lifestyle-oriented ads, pr, and education can "demystify" wine culture
- It is hard to get wineries to do generic advertising to talk about wine instead of promoting themselves
- Mondavi - good example of personifying a wine
- Study of consumer recall of wine commercials: "Can you name three wineries that advertise?"
- Familiarity with a brand compels consumers to choose familiar brand over new one (ex. Sutter Home & Mondavi)

Travel Industry Association of America. "Profiles of Travelers Who Participate in Historic and Cultural Activities." 1997.
- Important statistics on cultural travelers
- Categories of stats include: purpose of trip, mode of transportation, lodging, trip activities, demographics of head of household and memberships

Westling, Brandon. "Building Brand Equity in the Wine Industry." <u>Tincknell & Tincknell Wine Sales and Marketing Consultants</u>. <www.marketingwine.com>. Accessed 10/25/02.
- "A brand is what the consumer perceives it to be"
- Lists competitive advantages that come from high brand equity
- Three steps of developing a brand: creating, strengthening, and evaluating the brand

Westling, Brandon. "Wine Marketing 101." <u>Tincknell & Tincknell Wine Sales and Marketing Consultants</u>. <www.marketingwine.com>. Accessed 12/30/02.
- Research of potential markets = 1st step to successful marketing
- Market - "a group of people/organizations w/ wants to satisfy, money to spend, & a willingness to spend"
- Wineries should target segments that no other winery can cater to better than yours
- Articles lists examples of many promotional activities a winery can do
- Don't forget importance of implementation and control when creating a marketing plan

Wheatley, Kim. "Wine Label Genie Out of the Bottle." *The Advertiser* (Adelaide, Australia), Sept. 21, 2002.
- EU wants to band common labeling terms like "vintage" & "reserve"
- A way for create a 'non-tariff' barrier for non-EU countries
- Europe also wants compulsory geographical register limiting the use of product names

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