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WINE IN THE CIRCUIT OF CULTURE:
“AUTHENTIC WINES” AS CULTURAL OBJECTS IN THE
21ST CENTURY

Report submitted to Universidade Católica Portuguesa to obtain a
Master’s Degree in Culture Studies
– Management of The Arts and Culture

By
Greta Saffer

Faculty of Human Sciences

September 2020



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Under the supervision of Prof. Doutora Luísa Leal de Faria
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List of Acronyms

- **AOC:** Appellation d'origine contrôlée
- **BIB:** Bag in Box
- **DOCG:** Denominazione di Origine Controllata e Garantita
- **DOP:** Denominazione di Origine Protetta or Protected Denomination of Origin
- **DOC:** Denominazione di Origine Controllata
- **ISMEA:** Istituto di Servizi per il Mercato Agricolo Alimentare
- **MIPAAF:** Ministero delle politiche agricole alimentari e forestali (Italian Ministry of Agricultural, Food and Forestry Policies)
- **OIV:** The International Organisation of Vine and Wine
- **UNESCO:** United Nations Educational, Scientific and Cultural Organization
- **WHC:** UNESCO World Heritage Centre
- **WSET:** Wine & Spirit Education Trust
- **ZAW:** Zentralverbands der deutschen Werbewirtschaft (Central Association of the German Advertising Industry)

Abstract

This report corresponds to a six-month internship, which took place from September 1st, 2019 to February 29th, 2020, in the marketing department of *Saffer Wein GmbH* in Munich, Germany. The aim of this report is to investigate how a well-established wine importer like *Saffer Wein GmbH* treats wine as a cultural product. Using Goode and Harrop's definition of *authentic wine*, and the official OIV term *terroir*, this report discusses the immaterial elements of wine in the context of cultural marketing. Beginning with the contextualization of wine as a cultural product through Hall and du Gay's *circuit of culture*, this research analyses the culture of wine through the circuit's five moments of *production, representation, consumption, regulation* and *identity*, concentrating specifically on Italian wine as a cultural product in the German market. My internship involved developing a cultural marketing program that communicated the intangible cultural elements of Italian wine to German consumers, who have recently become interested in the cultural components of their products. This awareness is a relatively new phenomenon in Germany, and goes hand-in-hand with an increased awareness of sustainability, all of which is part of an evolution towards aesthetics and specialization within contemporary consumption. This report investigates the role of culture in the appreciation of wine, and how *Saffer Wein GmbH* integrates this phenomenon into their marketing strategy. So how can wine importers respond to these evolving expectations and demands? What responsibilities do importers have to both producers and customers, to preserve and support the heritage of the former, and to educate the latter? These questions will be explored in the case study of *Bertoldi Prosecco*. Ultimately, this report makes the case for cultural marketing as a form of cultural translation, responding to the needs of the market and the ethics of the consumer.

Keywords: Wine As A Cultural Phenomenon, Sustainability, Authenticity, Wine Trade, Italian Wine, German Distribution, Circuit of Culture, Aestheticization of Consumption, Prosecco, Saffer Wein GmbH

Resumo

Este relatório corresponde a um estágio de seis meses, realizado entre 1 de Setembro de 2019 e 29 de Fevereiro de 2020, no departamento de marketing de *Saffer Wein GmbH*, em Munique, na Alemanha. O objectivo do relatório foi investigar o modo como um conhecido importador de vinhos como *Saffer Wein GmbH* trata o vinho como um produto cultural. Usando a definição de *vinho autêntico* apresentada por Goode e Harrop, bem como o termo oficial *terroir* da OIV (The International Organisation of Vine and Wine), o relatório discute os elementos imateriais do vinho no contexto do marketing cultural. Começando com uma contextualização do vinho como produto, ou objecto, cultural, através do uso da ferramenta *circuito da cultura* desenvolvida por Stuart Hall e Paul du Gay, esta investigação analisa a cultura do vinho através dos cinco momentos do circuito – *produção, representação, consumo, regulação e identidade* – concentrando-se especificamente em vinhos italianos como produtos culturais no mercado alemão. O meu estágio incluiu o desenvolvimento de um programa de marketing cultural que comunicasse os elementos culturais intangíveis do vinho italiano aos consumidores alemães, que começaram, recentemente, a manifestar interesse pela componente cultural dos seus produtos. Este interesse é um fenómeno relativamente novo na Alemanha e acompanha o crescente interesse pela sustentabilidade, fazendo ambos parte de uma evolução em direcção a um interesse pela estética e especialização no contexto do consumo contemporâneo. Este relatório investiga o papel da cultura na apreciação do vinho e como *Saffer Wein GmbH* integra esse fenómeno na sua estratégia de marketing. Como podem, então, os importadores de vinho dar resposta a estas expectativas e exigências? Que responsabilidades têm para com os produtores e consumidores, a fim de preservar e apoiar o património dos primeiros e educar os segundos? Estas questões serão exploradas através do estudo de caso do *Bertoldi Prosecco*. Em última instância, este relatório advoga o marketing cultural como uma forma de tradução cultural, dando resposta às necessidades do mercado e à ética do consumidor.

Palavras chave: O vinho como fenómeno cultural, sustentabilidade, autenticidade, comércio de vinho, vinho italiano, distribuidor alemão, circuito da cultura, estetização do consumo, Prosecco, Saffer Wein GmbH

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1. Introduction

Cultural heritage is what we identify with, what we want to keep as a memory, and what we want to preserve. It is the result of a process of cultural identity. "Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration (WHC, 2016)." Wine is considered a world heritage - through its history and *terroir*, as well as its forms of production and consumption. As a matter of fact the use of alcoholic fermented grape juice as a beverage has a long history in many cultures around the world. There is thus a veiled affective trait contained in each drop. It takes up the distant past of a place, people, or even culture and makes it part of the present.

For Stuart Hall, culture is about *shared meanings* (Hall et al. 1997, 1) and therefore, as a cultural product, the first question to ask is what are the shared meanings of wine in the 21st Century. Meaning is constantly being produced and exchanged in every personal and social interaction in which people take part - no matter which culture they belong to. Further, the *circuit of culture* states that cultural meaning is produced through five individual "moments"- *production, representation, consumption, regulation, and identity* - each of which contain different processes or practices that then circulate through these five "moments." This report analyses *authentic wine* within the *circuit of culture* and its embodied, shared cultural meaning. In order to narrow down the broad topic of wine, this research concentrates on the term *authentic wine* defined by Jamie Goode and Sam Harrop, which describes wine produced in consideration not only of naturalness, but also a broader range of important factors, including "environmental impact, marketing, and sustainable viticulture (Goode and Harrop 2011, vii)."

To be more precise, the authors aim to differentiate between wines that are headed in the direction of homogenization, and wines "whose origins have their roots in *terroir*, which are made from appropriately right fruit, free from faults, and sustainable (Goode and Harrop 2011, viii)." Within vitiviculture, the term *terroir* refers to a geographical area in which collective knowledge of the interactions between the identifiable physical and biological environment and applied vitivicultural practices develops, providing distinctive characteristics for the products originating from this area (OIV 2010). This also implies the importance of the cultural characteristics and input of a wine's region, its traditional

production methods, as well as its consumption rituals. The wine importer *Saffer Wein GmbH* focuses on distributing, supporting, and preserving Italian *authentic wine*, introducing its carefully curated selections to the German consumer.

In the consumption of wine, immaterial elements such as the context, origin, and story of a wine are nearly as important as its flavour (Goode and Harrop 2011, 239). Therefore, in its marketing strategies, *Saffer Wein GmbH* has to take several factors into account, such as the material and immaterial elements of the wine as a cultural product, and the German consumers' interest. In this role, the company becomes an intermediary between Italian and German wine culture. Its cultural marketing strategies effectively work as a tool of cultural translation between Italian *terroir* and the German consumer in order to deliver cultural meaning to the consumer. The broad awareness of the cultural background of foodstuffs is a relatively new phenomenon among consumers in Germany, and goes hand-in-hand with an increased awareness of sustainability in the food supply chain. Concurrently, consumers have the choice to buy wine from all over the world, a phenomenon anyone can witness by looking at the broad international range of wine in supermarkets. Based on the portfolio of the wine importer *Saffer Wein GmbH*, this report aims to demonstrate the importance and complexity of cultural marketing as it mediates between the Italian wine industry and the German consumer.

In other words, due to the current expectations and demands of consumers, who are now more than ever aware of the cultural context of their products, what tasks and responsibilities fall to the importers, the middlemen, of products that hold particular cultural importance both to their makers and their consumers. This question becomes increasingly important when considering the impacts of globalization, homogenization, and sustainability.

After analysing one specific product, the *Bertoldi Prosecco Spumante Brut Treviso DOC* of *Saffer Wein GmbH*, the perspective of Italian *authentic wine* in Germany shall be discussed. Finishing with an intent to encourage implementing new alternative strategies and concepts around this topic, in order to cultivate another perspective of wine as a world heritage phenomenon.

1.1. Problem Statement

The worldwide wine consumption has increased tremendously in recent years, resulting in both opportunities and risks for wine producers. The growing volume demanded by consumers has increasingly resulted in mass production to meet demand. This entails homogenization, and thus a loss of authenticity. This is one of the main threats facing today's wine industry. Additionally, climate change has a significant impact on viticulture, and it is reflected in the quality and quantity of the grapes, and later in the final product and pricing policy. Several scholars, including Gilinsky, Goode and Harrop, have taken these challenges into account, underlining the need for sustainability and respect for nature in wine production. This report intends to go further and look at the current situation from a cultural point of view. In addition to the prevailing threats of homogenization and climate change, there is an increasing expectation, from German consumers at least, that products should have environmental sustainability credentials (Guenther, Saunders, and Tait 2012), such as information about "climate change impacts (Rousseau and Vranken 2013)." People are becoming more demanding and wish to know precisely what they are consuming, placing yet another strain on wine producers and importers. This tension between the ethical and cultural demands of the consumer who wants an authentic, sustainable product, and the wine producer facing impossible demand and a hostile climate, is something that cultural marketing can directly mediate.

If wine can be defined as a cultural object, which implies that it holds shared cultural meaning, what tasks and responsibilities do the current participating entities in the circuit of wine have - the grape-growers, winemakers, agents, and importers, to the legislative situation, in the wine industry today? Is a new emphasis being placed on a product's intangible qualities, its *terroir*, and history being established in the circuit of wine? And if yes, by whom?

But before answering these questions, the *circuit of culture*, a tool of cultural analysis, opens the way for the exploration of the multiple factors and processes involved in the journey of wine as a cultural product from grape to glass. It is the circuit "through which any analysis of a cultural text or artefact must pass if it is to be adequately studied (du Gay et al., 1997,

3)." After investigating the contextualization and the construction of the cultural phenomenon, the current challenges in the wine industry will be examined.

1.2. Theoretical framework and methodology

The framework of this internship report is Stuart Hall's *circuit of culture* theory, published in 1997, in the *Culture, Media & Identities* series by Sage and the Open University, which identifies five interconnected 'moments' in the production of a cultural object. The points of this circuit are *identification, representation, production, regulation, and consumption*, and they form the foundation of my analysis both of wine as a cultural object, and how cultural marketing can communicate this cultural status to consumers. Even though these parts overlap and intertwine in the real world, I follow the approach of Hall et. al to separate them in order to analyse each section adequately. A major reference for this report is *Doing Cultural Studies: The Story of the Sony Walkman*. In 1997 Paul du Gay, Stuart Hall, Linda Janes, Hugh Mackay, and Negus Keith investigated the cultural impact of the Sony Walkman within the *circuit of culture* in order to explore how culture functions in postmodern times. The main concepts will be updated, whenever necessary, to accommodate the changing cultural circumstances of the past couple of decades. The *circuit of culture* states that cultural meaning is produced through several processes or practices and circulates in the five elements. Therefore, by using this tool, the aim is to identify various factors and processes which are involved in the cultural object of wine. This report begins by analysing *authentic wine* within the context of the *circuit of culture* along with its embodied, shared cultural meaning, followed by an overview of the different moments and specific regulations on both the production and consumption side.

In the field of vitiviculture, exist the term *terroir* which refers to an area in which "collective knowledge of the interactions between the identifiable physical and biological environment and applied vitivicultural practices develops, providing distinctive characteristics for the products originating from this area (OIV 2010)." To narrow down the broad range of wine as a cultural product, this report refers to the term *authentic wine* carved

by Jamie Goode and Sam Harrop in the book *Authentic Wine: Toward Natural and Sustainable Winemaking* which is introduced in the second chapter.

Furthermore, along with Armand Jr. Gilinsky's publication *Crafting Sustainable Wine Businesses: Concepts and Cases* the positions shall be presenting the current situation in the wine industry in Italy. Thus, in the third chapter Gilinsky's research provides data for an overview of an example of *authentic wine* which is the organic Italian wine production.

Moreover, the notion of awareness and protection can be also found in the mission of UNESCO *cultural landscapes*. The aim of preserving the continued existence of traditional forms of land-use and its techniques of sustainability is coherent with Goode and Harrop. Both aiming for an appropriate protection of the cultural good and heritage, instead of mass production and homogenization. These arguments shall be analysed within the *circuit of culture* focusing on the representation, production and identification of wine.

Further, to connect theory and internship experience, a case study on Prosecco is presented in chapter four. In 2019, *Le Colline del Prosecco di Conegliano e Valdobbiadene*, the wine production area of Prosecco in Northeast Italy was selected as a *cultural landscape* by UNESCO. The Prosecco valleys are a viticulture landscape resulting from the interaction of nature and people over several centuries. Producers encode dominant meanings into their cultural product every day and observe their profession and tradition. The Italian government has initiated lots of regulations, such as the appellation DOC and DOCG to protect its cultural heritage from mass consumption and loss of authenticity. Moreover, the eight-year study *The Power of the Terroir: the Case Study of Prosecco Wine* conducted by Diego Tomasi, Federica Gaiotti and Gregory V. Jones is taken into account. It was carried out in the DOCG Prosecco area and draws attention to the complex interrelations between environmental and human factors and impacts in the *terroir* zone. Parts of this investigation is shown in the case study in chapter four.

Another aspect in the circuit of wine is the communication and encoding of cultural meaning. The cultural context and the personal story play an important part in the actual perception of wine (Goode and Harrop 2011, 239). In the field of wine - comparable with the art market - value stems mainly from symbolic qualities associated with the product based on their imagination and interpretation by the consumer. It indicates the importance of cultural marketing to transmit its meaning to the customer. Only consumers, who are familiar with

the history, and encode an emotional symbolic value, develop a willingness to pay for the enjoyment.

To present solid data on German wine consumption, this report uses data from relevant statistics, graphs and reports by Statista. Meike Janssen, Isabel Schäufole and Katrin Zander published the study *Target groups for organic wine: The importance of segmentation analysis* in January 2020, which serves as a fundamental base for the examination of the consumers' behaviour towards sustainability. They argue that organic food consumers are the most interesting target group for sustainable wines. The same argument can be found in the research project *Nachfragenanalyse Öko Wein - Analysis of demand for organic wine* published by M.Sc. Isabel Schäufole and Prof. Dr. Ulrich Hamm of the University Kassel, Germany subsidized by the Federal Ministry of Food and Agriculture in 2018. These scholars analysed for the first time attitudes and actual purchase behaviour towards organic wine. For three years, from 2015 until 2018, a real purchase data of a sample of 30.000 households, representative for the German population has been investigated. A few aspects shall be mentioned and analysed in the following.

Furthermore, the objective of this report is an analysis of the meanings which are made by consuming wine. It is imperative to take notice of the increasing importance of aesthetics in the process of consumption in postmodern culture seen, for instance, in the recent increase in widely popular wine tasting vlogs. Therefore, the report pays particular attention to the aestheticization of consumption presented in the text *Art and fine wine: a case study in the aestheticization of consumption* of Llewellyn Negrin.

Based on a six-month internship experience at *Saffer Wein GmbH*, the report investigates how a well-established wine importer treats *authentic wine* as a cultural product. Collected information and creative content of visits of the partnering wineries¹, the research of their websites and social media channels, and the internal archive provide the fundament of the analysis. Using the *circuit of culture*, devised by Stuart Hall the case study of the exclusive brand *Bertoldi Prosecco* will be examined. The report claims that the chosen product can be

¹From September 2019 until December 2019 I visited and collected information of *Araldica; Bersano Cavalier Dario, Botter; Branko; Broglia; Cavit; Cantolio 14; Le Contesse; Tenuta Angoris; Pizzolato; Cantina Volpi; Cantina Romagnoli; Cantina Manfredi; Diomedea; Oddero; Peter Sölva; Muri-Gries; Sartori; Spinelli; and Vitevis.*

defined as *authentic wine* and within the five moments of Halls theory its unique cultural characteristics and meaning will be demonstrated. Furthermore, it shall emphasize the companies' relevant role in contemporary German wine culture. Due to its philosophy and my personal experience in the marketing department close attention will be devoted to communication and marketing concepts. In the marketing of *authentic wine*, new online strategies and content formats shall be presented, which are created to be published on the social media channels. More than three hundred videos of wine descriptions and interviews, as well as photographs of thirty partnering wineries, have been published to transmit all the various aspects of the product and the company itself. I am continuing to produce and manage this content even though the internship has officially ended.

The methodology adopted in order to ascertain a comprehensive analysis of the research question is one that involves an empirical approach through the practical experience of the internship at *Saffer Wein GmbH*, together with theoretical and conceptual research in the field of Culture Studies which are foundational to the practical experience. The combination of empirical practice backed by theoretical reading of key texts allowed a practice-led research to draw on facts and conclusions that were based on personal experience, while making connections to other significant work in the field of wine and cultural studies.

2. Authentic Wine in the Circuit of Culture

"Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration (WHC, 2016)."

A cultural phenomenon could be based around a single artefact, in the case of this report, the research focus lies on wine. In the study of the Sony Walkman as a cultural artefact, Hall, du Gay, et al. argue that in order to gain a complete understanding of a cultural text or item, it is necessary to analyse it within the *circuit of culture*, a tool of cultural analysis, "through which any analysis of a cultural text or artefact must pass if it is to be adequately studied (du Gay et al. 1997, 3)." As mentioned before, wine nowadays is considered a world heritage phenomenon - through the *terroir*, the vineyards, and its forms of production and consumption. Therefore, by using the *circuit of culture*, the aim is to identify various factors and processes involved in the field of wine in modern times. Interestingly, there exists the general underlying idea that certain wines have an authentic quality to them (Beverland 2005). Authenticity is one of the most crucial, but also most contested concepts in literary and cultural studies.

Further, it is an important concept in the study of consumer culture (Vannini 2011), especially concerning culinary culture, the study of popular culture, and tourism. Regarding authenticity in the field of wine, the concept is very complex and paradoxical. Thus, the context, its origin, and its story of the wine play a huge role in its perception (Goode and Harrop 2011, 239). However, wine is created by the interaction of humans and specific technical support. Hence, it can be argued that it is highly challenging to measure the originality of wine. There is no such thing as natural or unnatural wine. Rather the aspect naturalness of wine is most usefully measured on a continuum from least to most natural and takes in many aspects of the cultivation, harvesting, and processing of the raw ingredient: the grape (Goode and Harrop 2011, 2).

Hence, in the context of wine, authenticity certainly comes along with traceability, the means through which anybody in the wine supply chain is able to verify the origin and composition of each wine, its conditions of storage, and all the products that were in contact with the wine after the production. These restrictions are explicitly created for the fast identification of the products' history. Traceability is mandatory in the wine industry to assure quality by documenting the manipulation of raw materials, ingredients, and final

products (Palade and Popa 2014). Due to the current global nature of consumption and production, the wine supply chain requires traceability from production to processing and wine distribution. "Authenticity of wine has been extensively investigated because wine is an easily adulterated product due to its chemical composition and its availability throughout the world. Responsible and continuous controls are required to maintain the quality of the wine. Usually, volatile compounds are used to characterize varieties, whereas minerals are used for geographical differentiation. Amino acids, as well as phenolic compounds evaluation, are used for both. The development of advanced techniques for wines authentication is a challenge, which currently is given a special attention (Palade and Popa 2014, 226)."

Humans have produced and enjoyed wine for thousands of years, an alcoholic fermented juice of fresh grapes used as a beverage. As a consequence, the wine industry has been a flourishing global business for centuries. The International Organisation of Vine and Wine: (OIV) Director-General, Pau Roca, presented the overall report on the wine sector at the 42nd World Congress of Vine and Wine (in Geneva, Switzerland) which states that the "global wine production (excluding juices and must) in 2018 is one of the highest since 2000 with a volume of 292 mhl, representing an increase of 17% compared to 2017. Italy (54.8 mhl) confirms its position as the leading world producer, followed by France (48.6 mhl) and Spain (44.4 mhl). [...] The top five importing countries, Germany (14.7 mhl), the United Kingdom (13.2 mhl), the United States (11.5 mhl), France (7.1 mhl) and China (6.9 mhl) continue to account for more than half of global imports in volume terms in 2018 (OIV 2019)."

A significant growth rate emerges in today's global wine production, and with it, its opportunities and risks. Due to globalization and mass demand of the current wine industry, especially on the production side, producers now confront new challenges and problems such as " huge volumes, a reliance on technology and marketing, reliability at the cost of individuality, an emphasis on sweet fruit flavours, and a loss of terroir (the possession by wines of a sense of place) (Gilinsky 2015, 5)." The production of wine causes many environmental issues as the use of chemicals in vineyards, i.e., pesticides, herbicides, and synthetic fertilisers. Hence, the production of organic wine focuses on the avoidance of these chemicals. Some voices state that the production of organic wines contributes to the international sustainability movement in the wine sector (Mariani and

Vastola 2015). This report consolidates the following definition of *authentic wine* to identify various factors and processes in the *circuit of culture*.

Due to current importance, as well as increasing awareness and interest of German consumers, this report focuses on the term *authentic wine*, which is defined by Jamie Goode and Sam Harrop as wine "produced in consideration of not just naturalness, but also a broader range of important factors, including environmental impact, marketing, and sustainable viticulture (Goode and Harrop 2011, vii)." To be more precise, this definition is aiming to differentiate between wines that are headed in the direction of homogenization, and wines "whose origins have their roots in terroir, which are made from appropriately right fruit, free from faults, and made sustainable (Goode and Harrop 2011, vii)."

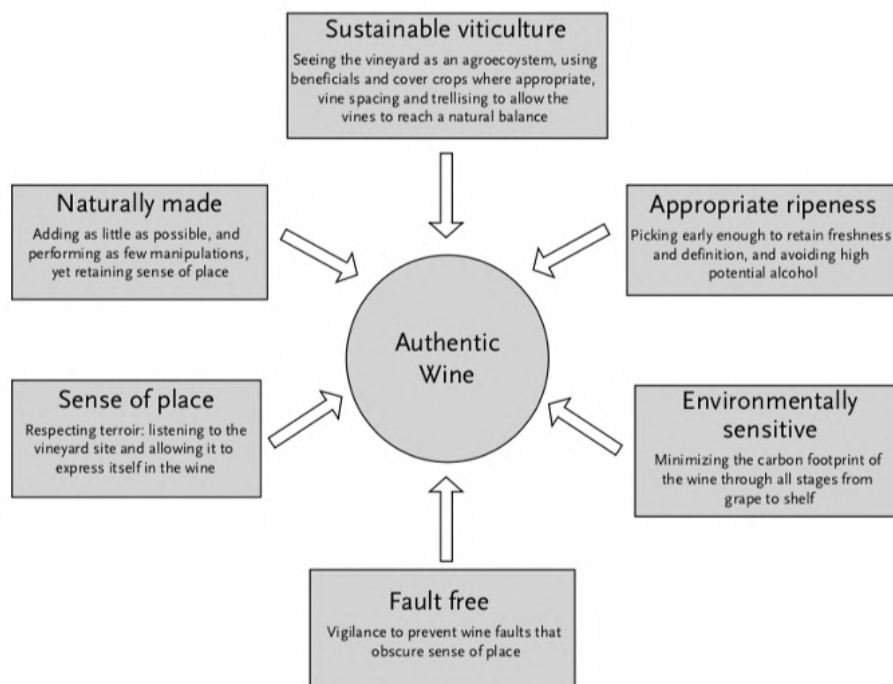


FIGURE 1.1

Elements that make a wine authentic. This is not an exhaustive list: factors such as organics and biodynamics could be added under "sustainable viticulture," and social responsibility and financial sustainability could also be added. In addition, sense of place could encompass "naturally made" and "appropriate ripeness."

Figure 1.1.

Definition of Authentic Wine (Goode and Harrop 2011, 3)

This report will not elaborate on the four characteristics of *authentic wine* “fault free; environmentally sensitive; appropriate ripeness; naturally made and sustainable viticulture” as these elements focus more on cultivating and harvesting grapes than on culture studies. However, these characteristics are essential to mention in chapter 2.3. *Production of wine* within the concept of vitivincultural *terroir*. The process of growing and making wine is not just another type of agricultural production; rather, it can be seen historically as a distinct form of culture, a way of life. Furthermore, the fifth element of the definition of *authentic wine*, the *sense of place*, is highly significant for this internship report within the field of cultural studies. According to Tomasi Diego, Federica Gaiotti and Gregory V. Jones the "foundation is a growing area that takes shape in a geographical space in which the workings of nature and the age-old efforts of man have yielded one or more products inimitable elsewhere; a wine, then, achieves reputation and renown as a result of an interaction between natural and human elements, and the latter is entrusted with the responsibility of preserving and respectfully developing the uniqueness of this creation (Tomasi, Gaiotti, and Jones 2013, 1)." Hence, the protection and preservation of the knowledge, the landscape, and the *sense of place* are parts of the cultural *identification, representation, and production* of wine. The notion of *terroir*, authenticity, and diligent agricultural use, along with tradition, have been highlighted by several scholars in the research fields of viticulture and sociology.

Thus, this report analyses these aspects within the field of cultural studies by Stuart Hall's *circuit of culture*. To study the cultural product wine, one shall explore how it is represented, what social identities are associated with it, how it is produced and consumed, and what mechanisms regulate its production and distribution.

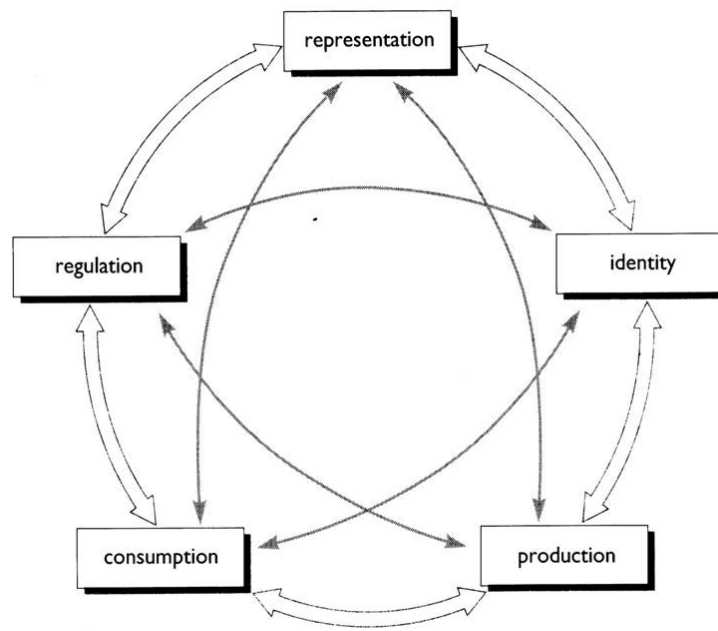


Figure 1.2. Circuit of Culture (du Gay et al. 1997, 3)

The five cultural processes *identity*, *production*, *consumption*, and *regulation*, frame the basis to establish a 'cultural study' of a particular object (du Gay et al. 1997, 4). Even though they are presented separately in this report, there is a continuous overlapping and intertwining in various complex and contingent ways in the real world. The figure above demonstrates these connections. Each element is inextricably tied up with each of the others. It is time to offer a more detailed definition of 'culture' to understand the aim of this circuit. By referring to the cultural theorist Raymond Williams, the authors emphasize the relation of culture, meaning, and communication. In William's words, "culture is a description of a particular way of life which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behaviour. The analysis of culture, from such a definition, is the clarification of the meanings and values implicit and explicit in particular ways of life, a particular 'culture' [...] Since our way of seeing is literally our way of living, the process of *communication* is, in fact, the process of *community*[...] (quoted in du Gay et al. 1997, 12)." Hence, communication and representation of meaning are key aspects of this report. Furthermore, the study of representation includes a symbolic system of language and visual images. More precisely, meaning does not arise directly from an object, 'the thing itself,' but from the way an object - in this case, the authentic wine *Bertoldi Prosecco* - is represented in language, both oral and visual (du Gay et al. 1997, 4). So one of the key processes in the cultural circuit is the establishment of cultural meaning through the practice

of *representation*. In the case of wine, representation involves the transgression of various (oral, visual, etc.) languages, as it exists an aestheticization of taste.

On the one hand, to represent wine, its taste, colour, smell, and uniqueness, professionals make use of an explicit word pattern, a representational system. The participant entities must share, broadly speaking, the same 'cultural codes.' In this sense, thinking and feeling are themselves 'systems of representation,' in which the concepts, images, and emotions 'stand for' or represent, in the mental life, things which exist in the world. Similarly, in order to *communicate* these meanings to other people, the participants must be able to use the same linguistic codes - they must, in a very broad sense, 'speak the same language' (Hall et al. 1997, 4).

Moreover, to highlight the ways in which wine is 'encoded' with certain cultural meanings during its production and how these aim to establish an identification between object and particular groups of consumers, the report focuses on the marketing process. Identities are produced, consumed, and regulated within a culture, creating meanings through symbolic systems of representation about the identity positions (Woodward 1997). By exploring the different strategies to bring together the product and potential consumers, this symbolic system of representation shall be analysed. This leads to the next point in the circuit: the establishment of identification between objects and particular groups of consumers. Questions such as who would use such an artefact and who would be associated with it shall be investigated in this part of the theory. Kathryn Woodward conducted a research on this 'moment' of the concepts of *identity and difference*. She states that a cultural artefact has an impact upon the regulation of social life, through how it is represented, the identities associated with it, and the articulation of its production and consumption (Woodward 1997). Taking this argument into account and the research period during the internship, I decided not to focus exclusively on the consumer. Instead, within the world of wine, a significant quality characteristic is the identification on the production side and shall be investigated in chapter 2.2. *Cultural identity and difference*.

The next key process presents an analysis of the production of *authentic wine* in the present day. According to Stuart Hall and Paul du Gay, it contains not only an understanding of how wine is produced technically but also how it is produced culturally. In other words, the ways in which practices of production 'encode' particular cultural meanings to the object. This

investigation is crucial as it not only presents the art of wine and its complexity; it also shows a connection of identity and representation in the circuit and leads to consumption and regulation.

"Meaning is also produced whenever we express ourselves in, make use of, consume or appropriative cultural things'; that is when we incorporate them in different ways into the everyday rituals and practices of daily life and in this way give them value or significance (Hall et al. 1997, 3)." So the consumers actively create meaning by using the cultural object in their everyday life, or rather, the meaning is made through consumption.

To understand this process of meaning creation, I will start by presenting some data concerning wine consumption in Germany in order to try to understand which intangible factors consumers use to choose wines. The report introduces the aspect of the aestheticization of consumption presented in the text *Art and fine wine: a case study in the aestheticization of consumption* of Llewellyn Negrin, published in 2015. It is imperative to take notice of the increased importance of aesthetics in the process of consumption in postmodern culture. Aesthetics are part of the larger evolution towards specialization and ritual in postmodern food consumption, specifically within wine culture. Even though Negrin focuses merely on fine wine, the same conclusions are accurate for *authentic wine*. Finally, the formal and informal rules that affect the wine in its consumption and production will be examined through the effects they have upon German wine culture. The distinction between these formal and informal rules is elaborated in sections 2.5. *Consumption*, and 2.4. *Regulation*, which provides a detailed overview of the Italian wine classification system.

In summary, the question of meaning arises in relation to *all* the different moments or practices in the 'cultural circuit' - in the construction of identity and the marking of difference, in production and consumption, as well as in the regulation of social conduct (Hall et al. 1997, 4).

2.1. Cultural representation

As mentioned before, cultural representation is expressed by language, a system of representation; more precisely, humans use specific elements to represent what they are trying to express. "These elements – sounds, words, notes, gestures, expressions, clothes - are part of our natural and material world; but their importance for language is not what they *are* but what they *do*, their function. They construct meaning and transmit it [...] *represent* our concepts, ideas and feelings in such a way as to enable others to ‘read’, decode or interpret their meaning in roughly the same way that we do (Hall et al. 1997, 5)." In relation to wine, there exist various factors in the system of representation.

The first to mention is the specific characteristics of the viticulture regions - or in other words of the cultural landscape. Wine production is related to the region's history, including traditional grapes or production methods. Inimitable wines through which winegrowers have succeeded in transmitting culture and its long-standing tradition in certain areas in Italy. For instance, Barolo, Chianti, Aglianico, Primitivo, Amarone, Soave, and Prosecco. In these areas, the production of wine became an essential part of the culture. Seasonal rituals based on the cycle of the grapevine have been established. "Wine then exists in an indissoluble union with its growing area, and it incarnates the emotions transmitted by the shapes, the colours and the eloquence of the landscape (Tomasi, Gaiotti, and Jones 2013, 5)."

It is essential to note that there are wines with the same taste for hundreds of years. Thus, family-owned wineries pass their philosophy, tradition, and sense of place to the next generations, instead of the New World regions where there is a relatively brief tradition of quality wine production. There exist both wines that reflect the personality of the place and those that could have been made anywhere (Goode and Harrop 2011, 1).

Italy has a centuries-old wine culture, and due to that, the authors posited that it is possible to taste authenticity in an Italian wine bottle. However, it is from the importance that the winegrowers have a sense of the place, as "authentic wine requires that growers have the honesty to let it express its sense of place in a manner that is true to its site, growers must have the honesty and wisdom to make sure that their vineyards are managed sustainably because sustainability involves such issues as social capital (Goode and Harrop 2011, 250)."
(for more detail, see chapter 2.3. Production of wine.)

Due to this well-established wine culture, the country's landscape and its representation have been shaped and transformed over the centuries. In every part of Italy, there exists the production of wine. It is an acknowledged part of Italian's culture. Several regions have been selected as cultural landscapes of UNESCO World Heritage Centre, and wine tourism is a flourishing branch in Italy. Moreover, the visual impact of these growing areas has become "today synonymous with the high quality and cultural values of wine (Tomasi, Gaiotti, and Jones 2013, 1)." This statement can be affirmed by the above-mentioned decision processes of UNESCO. Furthermore, Tomasi, Gaiotto, and Jones agree with Goodes' and Harrops' position of the importance of *the sense of place*:

"The landscape is not simply a spectacle, in fact; it is culture, history, traditions, architecture and human beings, all elements that form a whole with the natural forces to create an observable complex that is processed and memorised by the consumer. This coexistence of so many tesserae is recovered at the moment in which one tastes the wine of that particular growing area, and the emotions and sensations associated with it are inevitably connected to the perceived quality of the wine (Tomasi, Gaiotti, and Jones 2013, 4)."

As outlined above, the authors additionally mention two other important factors in the circuit of wine - the emotion associated with the product and the aesthetic judgement in the moment of representation. Even though Immanuel Kant excluded in his *Critique of Judgment*, the senses of taste and smell - as they are highly subjective - various other theorists state the contrary. For instance, Gronow (1997), Korsmeyer as well as Brady (2005) argued that the appreciation of wine goes beyond purely subjective response. Thus, in wine tastings, the aesthetic appreciation, so the typical characteristics of smell and taste of the wine, plays a major role in analysing the quality. Hence, as Negrin points out, these judgements are not only subjective as the evaluation of wine draws on a generally agreed-upon language of description and criteria (Negrin 2015, 4). Recently a highly specialized, wine terminology has evolved along with the physical traditions (wine glass shape, the ritual of the tasting, etc). Thus, a representative system - a defined language, is existent in so-called wine aroma wheels, in which specific word patterns are used to categorize characteristics of a wine. However, at this point, it shall be mentioned that the aesthetic system of wine is highly Eurocentric.

Furthermore, in the consumption of wine, aesthetic considerations play a crucial part. For instance, the shape of a wineglass is, on the one hand, assisting in refining the aroma of the wine; on the other hand, it is part of the aesthetic enjoyment. To represent and communicate all these factors to consumer marketing plays a significant role in the field of wine. In the *circuit of culture*, du Gay states that advertising shall be seen as the cultural language which speaks *on behalf of* the product, aiming to create an identification between the customer and the product (du Gay et al. 1997, 25). Furthermore, Negrin refers to the position of Naomi Klein, who points out that the current focus in advertising is more on the promotion of a lifestyle rather than on marketing of a specific product through the construction of an image or brand name (quoted in Negrin 2015, 2). It is the representation of the wine, which is nowadays the main focus of marketing strategies in order to create an identification process. "Advertising today encourages an ethos in which one seeks to express one's individuality through the continual search for new experiences and sensations provided by the myriad array of consumer items now on offer (Negrin 2015, 2)."

In summary, certain grape varieties dedicated to specific *terroirs*, in which the cultural landscape itself, exclusive traditional based production methods, associated emotions, and taste, all implement characteristics in the representation of wine. Hence, in cultural marketing, it exists the challenge to transmit all these hidden values to potential buyers considering the cultural context of both producers and consumers.

2.2. Cultural Identity and difference

The concept of identities is crucial in the field of cultural studies. "Meaning is what gives us a sense of our own identity, of who we are and with whom we 'belong'—so it is tied up with questions of how culture is used to mark out and maintain identity within and difference between groups (which is the main focus of Woodward, ed., 1997) (Hall et al. 1997, 3)." Furthermore, cultural identities are consistently produced, consumed, regulated, and represented in everyday life. Kathryn Woodward defines the phenomenon as following: "Identity gives us an idea of who we are and of how we relate to *others* and to the world in

which we live. Identity marks the ways in which we are at the same as others who share that position, and the ways in which we are different from those who do not (Woodward et al. 1997, 2)." Interesting thereby is the fact that most of the time, identities are constructed in terms of oppositions - by us and them. This manner of defining by difference can be identified as well in the field of wine. The concept of vitivincultural *terroir* focuses exclusively on a specific location and its characteristics compared to others. Thus, in the process of identifying material features such as soil, topography, grape variety climate, landscape characteristics are of importance. But also immaterial elements, the cultural aspects such as history, tradition, reputation, and cultural habits of the area have a significant impact on the concept of *terroir*. More precisely, it refers to an area in which "collective knowledge of the interactions between the identifiable physical and biological environment and applied vitivincultural practices develops, providing distinctive characteristics for the products originating from this area (OIV 2010)." These features cannot be competed by new technology methods or copied in other regions, as they have flourished over centuries in a specific location. "A vineyard, therefore, becomes a landscape and, as such, possesses a capacity for transmitting feelings linked to the distinctive characteristics of the territory. In fact, this ability to communicate arises from the strong identity that some areas give to wines (Gallenti et al. 2019, 5)." Taking that into account, the aspect of the *sense of place* of the definition of *authentic wine* and the mission of UNESCO preserving cultural heritage underline the importance of the precious value of the immaterial elements. The mission of the United Nations Educational, Scientific and Cultural Organization (UNESCO) is to encourage the identification, protection, and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity (WHC 2016). The scholars put forth to value and cultivate the cultural aspects within an area. Furthermore, as Stuart Hall points out and coherent to the definition of UNESCO, cultural heritage is the process of cultural identification. Thus, cultural heritages are created by a collective identity process.

"As Funari points out: The election of these heritages, within the postmodern theoretical framework, is understood as a political choice, aimed at the construction of a certain identity project (quoted in Regis Cavicchioli 2018, 524)." Even though this report is not seeking to focus in detail in politics, it can be put forth that the selection process of UNESCO and the consequences for the area can certainly be seen as a political operation. Once an area is

selected, wineries have stricter regulations for the production and preservation of the landscape. Furthermore, the UNESCO world heritage list works as a certification for international recognition and appreciation of certain cultural identities.

Certification and grouping are in the field of wine increasingly important for both consumers and producers. Several awards, for instance, *AWC Vienna, or MundusVini*, shall verify high quality in order to assist the consumer. Next to the awards exist various seals of quality, which award wines according to precisely defined criteria, for instance, organic, sustainable, biodynamic. These seals are used to justify the price and authenticity of the winemakers' creation and assist in the decision process of potential consumers. This phenomenon shall be mentioned in this report briefly as it underlines the identification process of winemakers and consumers.

Furthermore, winemakers often distinguish themselves by relating their work to the world of art. Instead of producing wine for economic reasons, the production of wine is pursued for its own sake in order to present a cultural heritage to the world. Hence, when an item - in this case, the wine becomes a common symbol for a certain group of people, it holds in a representative cultural role. At that moment, it becomes a cultural heritage, as it reflects a collective memory and culture of a group of identities. Furthermore, if these symbols are linked to long tradition and history, they gain greater appreciation (Regis Cavicchioli 2018, 529).

2.3. Wine production

Wine and its production is part of our worldwide ecosystem. Over the last decade, vineyards took up about 7.6 million hectares of land worldwide (Jan Conway 2019). The climate, terrain, and soil quality in which the wine grapes are grown significantly influence how the wine turns out. Though most of the world's wine is grown in the Mediterranean region, or areas with a Mediterranean climate, the areas in which grapes are cultivated, have significantly expanded. Concurrently, the entire global wine supply chain immensely influences the environment, particularly in terms of GHG emissions, water use, and landscape, the main environmental externalities of the wine production (Bosco et al. 2011; Colman and Paster 2009; Cholette and Venkat 2009; Gallenti et al. 2019; Niccolucci et al. 2008; Rugani et al. 2013; Santini et al. 2013; Waye 2008). Here, the aspects of the current

worldwide climate change and the impact of the wine industry anchors Goode and Harrop's position.

"Winemakers need to listen to the vineyard and do their best to express it in the final wine. A key part of this is managing vineyards in an effective and sustainable manner. An even more important part of this is picking early enough to retain freshness and definition and avoid high alcohol and the obscure fruit qualities that over-ripeness brings. Linked to terroir is the issue of faults in wine.[...] But it is no longer acceptable just to make fault-free wine that expresses its place; considerations of micro and macro environment are crucial in an age where concerns about global warming have become the domain of many consumers (Goode and Harrop 2011, 4)."

Thus, in order to create an *authentic wine*, the awareness of environmental changes, respect for land and nature are crucial for Goode and Harrop. Wine quality and taste are influenced by numerous factors, e.g., grape variety, micro-climatic conditions (like *terroir*, weather), and the winemakers' knowledge and identity.

Hall and du Gay argued that the ways in which cultural products are encoded with meaning must be carefully investigated in order to establish *identifications* between an object and consumers (Hall et al. 1997, 4). At the very beginning of the product chain, it starts with the producers, such as winegrowers, winemakers, cooperatives, who encode a precious meaning into their cultural product. As mentioned earlier, the *terroir* is a key factor in encoding cultural meaning to wine. Moreover, the landscape of Italian wine-growing areas has become synonymous with high-quality wine and its cultural value. Furthermore, to preserve the creation process and knowledge, it has to be passed on to winemakers' next generation. The academic field of viticulture and its facilities have expanded over the last decades all over the world. Goode and Harrop made an interesting investigation, which encourages the aspect of cultural identity in the production of wine. As they state, that wine is best made by families because of the continuity they offer, as making good wine is a long-term investment that usually requires tying up large sums of capital, notably in vineyard ownership, for many years (Goode and Harrop 2011, 14). Tomasi, Gaiotti, and Jones put forth that the "pedoclimatic characteristics, viticultural and oenological practices, history, traditions and everyday engagement are the cardinal factors that interact in a determined place to give life to unique and inimitable wines; all of this serves to differentiate wines, defending them

against competition from other viticultures, which may have quality wines, but ones lacking the weight of tradition and historical culture (Tomasi, Gaiotti, and Jones 2013, 2)." Interesting, thereby, is that the immaterial effects of the social context and tradition are seen as crucial benefits. Besides, these factors are creating authenticity and cultural meaning. Thus, *authentic winemakers* have the challenge of adapting to sustainable workflows to preserve the environment and pursue their social duties. Coherent to Goode and Harrop, the notion of protection of traditional *cultural landscapes* and maintaining biological diversity are objectives of UNESCO. In 1992 UNESCO declared the inclusion of *cultural landscapes*, which is defined as following:

"The term 'cultural landscape' embraces a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity (WHC, 2016)."

Both aim for an appropriate protection of the cultural good and heritage instead of mass production and homogenization. It can be argued that these actions take place to protect the cultural meaning of wine. Hence, several Italian wine regions got selected as cultural landscapes. Interesting thereby is that over centuries cultural habits have become manifested in daily life in these areas. For instance, the period of the harvest - depending on the regions and grape variety - is until now the highest labour-intensive part of the circle of the year.

2.4. Regulation

Heritage is still separated into intangible and tangible forms; in fact, UNESCO's entire system for heritage certification is still based on this distinction, as seen in its place-based World Heritage List and in the Representative List of the Intangible Cultural Heritage of Humanity (Silverman 2015, 69). "However, dissonance, like intangibility, is also core to

understanding the nature of heritage and the work that it does. This is because heritage is about the regulation and negotiation of the multiplicity of meaning of the past, and it is about the arbitration and mediation of the cultural and social politics of identity, belonging, and exclusion (Smith and Waterton 2009, 295)."

In addition, most of these UNESCO cultural landscapes are the place of origin of legally protected wines (DOC and DOCG). Wine control is traditionally strongly associated with proof of authenticity. Whereby it is a product that can be easily adulterated, due to that wine authenticity is guaranteed by strict guidelines laid down by responsible national authorities, and includes sensory evaluation, chemical analyses, and examination of the records kept by wine producers (Makris et al., 2006).

The Italian appellation and quality label for food and wine is synonymous with high standards and enjoyment. It is imperative not just economically but also from a cultural point of view as it follows the aim to protect cultural production and its inhabitants or labourer. In Italy, there exist four major categories for wine, depending on their quality and region. These classifications are designed to guarantee consumers' expectations and preserve the growing areas' reputation and tradition. The first documents of the protection of traditional wines of certain regions in Italy appeared already between 1200 and 1300 AD (Tomasi, Gaiotti, and Jones 2013, 3). The main aim was "the territorial delimitation" issued by the Grand Duke of Tuscany in 1716, relative to Chianti production, in the true sense a "zonation" and "Denominazione di Origine" (Guarantee of origin), as well as a legal "codification" of these concepts and entities (Tomasi, Gaiotti, and Jones 2013, 3). Nowadays, there exists a representational system in the world of wine. Thus, it is legally defined which information must be on the label.

The Italian Ministry of Agriculture (MIPAAF) regularly publishes updates to the official classification (Ministero delle politiche agricole alimentari e forestali 2019). Most common in Italy is the scheme: name of the winery, perhaps the name of the vineyard of the used grapes, the vintage and an abbreviation that indicates a category.

Vini Generici

The first category to mention is called *Vini Generici / Vini Italiani - Italian wine*. Until 2009 it was classified as *Vino da Tavola (VdT)* and is comparable to the German term *Tafelwein*. Due to the *EU common market organisation in the area of wine*, the terms have changed.

These types of wines are simple wines without a geographical indication. Hence, there exists a differentiation between wines with and without indications of year and grape variety.

Indicazione Geografica Protetta

The second category is currently called *Indicazione Geografica Protetta (IGP)*, so wines with a protected geographical indication. Initially, the term was *Indicazione Geografica Tipica*. However, the winegrowers are free to choose whether they want to replace the old or the new name. Wines of this category are equal to the German *Landwein*. There are regulations, e.g., in the growing region, grape varieties, yield, and minimum weight of the wine must.

Denominazione di Origine Protetta (DOP)

The following qualifications DOP and DOCG specifications and rules, require the absence of irrigation, which on one side, is to protect the value of the good and its production zone. On the other side, it is the right step towards sustainability. The *Denominazione di Origine Protetta (DOP)* or *Protected Denomination of Origin*, which was previously known as *DOC (Denominazione di Origine Controllata)*, is the second-highest classification of Italian wine and corresponds to the German *Qualitätswein*, and the French *AOC (Appellation d'origine contrôlée)*. DOP wines are produced in a specific, clearly defined region, according to explicit rules to preserve the traditional winemaking workflow of each individual area. As the productions are in small, well-defined areas with particular characteristics, these wines show high-quality standards.

DOCG (Denominazione di Origine Controllata e Garantita)

The highest quality level in Italy is the *DOCG (Denominazione di Origine Controllata e Garantita)*. Wines of this quality class(es) come exclusively from the specified production area. There are strict regulations on cultivation and expansion, especially for DOCG wines, where these regulations are even more precise than for DOC wines. Some of the DOC and DOCG wines also carry the appellation *Superiore*, *Classico*, or *Riserva*, indicating stricter quality requirements. *Superiore* can refer to cultivation or storage whereas, *Classico* usually refers to a limited, smaller area within a DOC/DOCG area, as it is usually the historic core

area. The third one is the indication *Riserva*, which identifies a wine with an extended barrel ageing.

It is important to notice that quality label (DOC and DOCG) wines guarantee high-quality standards and, in addition, environmental sustainability. These regulations indeed have an impact on protecting cultural tradition, cultural creation, and authenticity. On the one hand, they support and value the winegrower's work in the restricted regions and the exclusive production methods. Then the protection of the landscape and agriculture.

On the other hand, it can be argued that the winemakers' creative process is limited because of these restrictions and strict guidelines. In this case, the first and lowest category of wine classification, Vini Generici, ironically becomes the one with the most potential for producers to conduct experiments and create wines with more expression and new elements. Furthermore, the moment of Hall's theory, the *regulation* - the conditions that are allowed or expected in a culture and even often determined - shall be embraced and analysed by the example of Germany. Throughout Europe, the legal drinking and purchasing age ranges between sixteen and eighteen. In the case of Germany, the age of 16 years is set as the minimum age for purchasing beverages containing less than 1.2 % of distilled alcohol and 18 years for buying spirits (more than 1.2 % of distilled alcohol) (European Union Agency for Fundamental Rights 2017). More precisely, beer and wine are allowed to be consumed. Also, the consumption of wine and beer by the age of 16 is fully accepted in German culture, especially in Munich, with its well-known beer festival *Oktoberfest*.

There are certain regulations to prevent young people from abusing alcohol - though there are no official laws for the promotion of wine and other alcoholic beverages. In view of the fact that the abusive consumption of these drinks leads to severe consequences for the individuals and not just themselves, but for their families, friends, and for society as a whole, the *Zentralverbands der deutschen Werbewirtschaft (ZAW)* and its members such as producers and importers of alcoholic beverages recognize their obligation to design commercial communications for their products in such a way that they do not encourage the misuse.

2.5. Consumption

Wine is an alcoholic beverage, and in this report, the focus lies on European consumption, shaped by Christianity. By following Hall's theory, the processes and practices of cultural consumption of wine in Germany shall be explored, as well as its legal and cultural regulations. As the circuit suggests, the meaning is produced in every five of its moments. Hence, the meaning is actively made in consumption by using it in everyday lives (du Gay et al. 1997, 5).

In 2015, Llewellyn Negrin, Head of and Senior Lecturer in Art and Design Theory at the Tasmanian College of the Arts, University of Tasmania in Australia, published a highly interesting paper on a case study in the aestheticization of consumption. The paper *Art and fine wine: a case study in the aestheticization of consumption* focuses on the reasons for the increasing association between art and fine wine nowadays. Even though the research question of this report differs from hers, the increased importance placed on aesthetics in the process of consumption in postmodern culture shall be taken into account. Interesting, thereby, is her claim that commodities are increasingly consumed for the lifestyle that they represent, rather than for their utilitarian value (Negrin 2015, 9). In other words, it is no longer the product itself with which consumers identify, instead it is the constructed identity around the product.

Moreover, Negrin states that currently, due to the weakening of traditional sources of identification (class, family, community), people increasingly conceive of themselves as "autonomous agents who define themselves through their consumer choice (Negrin 2015, 3)." Consumption in capitalism has a huge impact on our everyday life and persona. The fact that more and more celebrities own a winery and produce wine shall strengthen the position of Negrin that a certain lifestyle is transmitted in wine. For instance, the successful winery *Château Miraval* of Brad Pitt and Angelina Jolie, Donald Trump's winery *Trump Winery*, *Francis Ford Coppola Winery*, or *Il Palagio winery* of musician Sting are just a few to mention. Even though owning a winery is undoubtedly more a matter of prestige, plus not so common in the German celebrity scene; however, it can be argued that it enhances a democratization process in the field of wine as non-professionals are interested in winemaking and using their popularity to introduce the world of wine to their fans.

Another fact that forces Negrin's claim is the certification and grouping activities in the field of wine. According to precisely defined criteria, the seals of quality, which award wines, assure high-quality and a particular lifestyle and philosophy of the winemaker. For instance, an individual who has decided to have a vegan lifestyle (vegan food, vegan clothes, etc.) has nowadays the possibility to feel confident while buying a bottle of wine with a seal of a vegan production. This wine assures a particular lifestyle, ethical values, and philosophy. The growing popularity and interest of the consumer have made a positive impact on the world of wine. A shift towards democratization can be clearly noticed in the wine industry, as the number of publications of wine magazines, TV shows, online blogs, online wine tastings, podcasts, and social media accounts that present the product wine to non-experts has increased tremendously. Due to globalization and technology and with it its increasing individualized consumption, the representation and identification process of wine has adapted to the current situation.

Aesthetics appreciation has also become an essential factor in the consumption of wine. Several scholars have done intense research on the sociological aspects and aesthetics of eating. Eduardo de la Fuente has outlined the aesthetic phenomena in his article *On the promise of a sociological aesthetics: From Georg Simmel to Michel Maffesoli (2007)*. Both authors Negrin and de la Fuente refer to the two theorists Georg Simmel and Michel Maffesoli. Hence, Simmel was one of the first who focused on aesthetic attraction and gastronomic experience at the beginning of the 20th century. He claims that the meal becomes a sociological matter and significance. Furthermore, all the regulations concerning eating and drinking emerge from the *form* of its consumption instead of the functionality (Simmel 1911 quoted in Featherstone 1997, 131).

In comparison, Simmel points out that primitive cultures do not have regular eating times; rather, each one eats depending on the feeling of hunger. Simmel (quoted in Featherstone 1997, 131) and Maffesoli (1993, 124) both mention the regulation of meals, such as regulations of table manners, ritualization, and standardization to aesthetic principles. Eduardo de la Fuente presents the importance of the regulations and aesthetic manners in the consumption of wine in his article. "Like Simmel on the prehistory of the meal, Maffesoli (1993: 128) notes that 'drinking is done with a certain ritual, which makes one think of its religious origin' (De La Fuente 2007, 108)." These regulations are the results of the socialization of enjoyment of food.

Next to ritualization in consumption, the aesthetic of the drink itself is essential in the wine culture. Until now, glass remains the preferred packaging of wine. Besides being an excellent medium to serve and protect the quality, it supports the aesthetic appeal of the wine. The producer decides the shape, color, and weight of the bottle to support the characteristics of the taste of its product. For instance, the Prosecco bottles are usually heavier and thicker compared to white wine. Depending on the consumer culture, the producer's decision on the weight of the bottle differs. The downside is that the weight of a bottle has a huge impact on GHG emissions, and alternative packaging is not accepted in cultures with age-long wine tradition. In other countries where wine culture is not as deep-rooted, such as Russia and China, the demand for Bag in Box wines (BIB) is already quite significant (Pleitgen 2013). Consequently, the consumer decision on aesthetic appeal plays an important role in the global fight against climate change.

Furthermore, in the 21st century, there are mainly two manners of wine consumption - at-home and out-of-home sectors. It is important to notice the accessibility of beverages in regular supermarkets and convenience stores in Germany. Hence, most of the Germans buy wine as part of their regular supermarket shopping. As a consequence, Germany has two different wine trade markets. On the one hand, the fine wine niche exists in which experts sell wines to wine collectors or the out-of-home sector the gastronomy. On the other hand, the wine trade market for the masses: "wine as a commodity, dominated by branded wines and sold through supermarkets and convenience stores. (Goode and Harrop 2011, 14)."

However, in both branches, it is essential to prove quality and provide terms of reference. Due to that, the wine-producing countries defined regulations and appellations, which have to be listed on each bottle, as mentioned earlier on. In most European wine-producing countries, it is common to include the region's name instead of the grape variety on the label of each bottle. However, it is important to mention that each country has different regulations and certifications. For instance, France has a different classification than Italy or Germany. Besides, most of the European countries do not charge a tax on wine. Germany is the last country in the EU where there exists a tax on sparkling wine. This *Schaumweinsteuer* was first implemented by Kaiser Wilhelm in 1902 to finance the German war fleet and existed ever since.

Furthermore, the last point to mention in this chapter is the out-of-home consumption. The gastronomic field, its cultural and aesthetic attraction, shall be elaborated as it is significant in the moment of consumption. In her book *Dining Out: A Sociology of Modern Manners* (1989), Joanne Finkelstein focuses on gastronomy in modern times and the social experience. She argues that: "[...]the restaurant's overwhelming popularity throughout its modern history cannot be adequately explained by recourse to the sensory pleasures of eating [...] By dining out individuals show a willingness to cultivate and transpose the act of eating [and drinking] into a more complex and meaningful activity [...] in a restaurant, eating [and drinking] is not a simple matter of survival; dining out transforms the act into a social event rich in the character of its setting. (1989, 2) (quoted in Negrin 2015, 6)."

In accordance with Simmel and Maffesoli, Finkelstein, the author underlines the importance of social interaction and the aesthetic of the setting. "Whereas once, the conscious pursuit of aesthetics was reserved for members of the dominant class or the artistic avant-garde, now increasing numbers of the middle classes have embraced the concept of the stylization of life (Negrin 2015, 6)." Moreover, gastronomy is a significant aspect of culture; the cuisine of a specific area transmits a lifestyle, taste, and emotion to the customer. Thus, if an individual goes to an Italian restaurant in Germany, the aesthetic of the setting and cuisine is highly significant, as the focus lies on the Italian culture. Most probably, to promote more authenticity and stronger gastronomic experience.

Furthermore, most likely that the menu is in Italian, Italian music is playing, and the waiter identifies him/herself with Italy. At that moment, the cuisine and the drinks are more authentic and expected to be Italian rather than German or any other origin. In addition, the act of going to a restaurant is positively connoted. For the consumer, it is a moment of pure enjoyment and pleasure to reward him/herself and social interaction.

To sum up, various factors and processes are involved in the phenomenon "wine" in modern times. This report focuses on the cultural aspects of Italian *authentic wine* in the German market. The notion of *terroir*, authenticity, and diligent agricultural use, along with immaterial elements (cultural heritage and tradition) as well as the aestheticization of its consumption, have been highlighted. By following Halls' *circuit of culture*, an investigation of how wine is represented, what social identities are associated with it, how it is produced and consumed, and what mechanisms regulate its production and distribution has been

presented. The coalescence of the five moments *representation, identification, production, consumption, and regulation* has been apparent in the circuit of wine. Meaning is constantly being produced and exchanged.

3. Authentic Wine As A Cultural Product

After presenting the theoretical foundation of the report, the following chapter focuses on the historical background of *authentic wine* as a cultural product up to the current situation of the German market. Moreover, the combination of empirical practice at German wine importer *Saffer Wein GmbH* supported by theoretical reading of key texts allows to present a practice-led research. The report shall demonstrate the interactions of all the moments of the circuit of wine with one another, and how this wine importer is an excellent case study. The theory of Stuart Hall functions as a tool to investigate the brand's relevant role in contemporary culture.

Wine is embedded in contemporary European culture. Its diversity is based on regional and cultural connections, as well as the art of winemaking. Worldwide wine consumption has increased in recent years, and it involves opportunities and risks simultaneously. Huge volumes, a reliance on technology and marketing, simply put the production for mass entails a loss of authenticity. Several scholars, such as Armand Gilinsky, state that wine producers nowadays have to confront survival threats, such as rising energy prices, water scarcity, mounting concerns about chemical exposure, and climate change (2015, 2). Indeed, the changing weather conditions have a significant impact on viticulture, as it reflects in the quality and quantity of the grapes and later in the final product and price policy. Every year winemakers have to negotiate their prices depending on the amount and quality of the harvest. Goode and Harrop also mention this aspect in their research and underline the cue for sustainability and respect for nature. Thus, they include the current competition on the market. The global wine industry primarily includes small-medium enterprises; however, only a few large companies dominate the worldwide market (Gilinsky 2015, 2).

"Marketplace-driven consolidation has hit the wine industry. Players who can't manage large volumes with low margins are in danger of being forced to retreat to the heavily saturated and competitive fine wine niche or to bow out completely. The middle ground, once flush

with diversity, has rapidly eroded, and those still in the game are seeing their access to market dry up. [...] There's a real danger that if wine is treated solely as a manufactured product, blended and tweaked to fit the preferences of specially convened panels of "average" consumers, the wine industry will become moribund as a sector (Goode and Harrop 2011, 4-5)."

After visiting a wide range of wineries, I personally agree with the concern of Goode and Harrop that there exists a real danger in the current wine market. Like in any other industry, there is an extensive range of technical progress in wineries' size and capacity. There are obvious differences in a winery that produces 36.000 bottles per hour (marketplace-driven) and a one-person winery bottling his wine via hand (quality-driven). The first focus on huge volumes, on technology - the production for mass- accepts a loss of authenticity. The second one follows a philosophy to preserve a taste, tradition, and a particular manner of viticulture and winemaking.

In 2014, Jens Beckert, Jörg Rössel, and Patrick Schenk elaborated in their discussion paper *Wine as a Cultural Product - Symbolic Capital and Price Formation in the Wine field* eight variables to capture the symbolic positions within in the world of wine. These variables are related primarily to the producers' symbolic capital (Benjamin and Podolny 1999; Gade 2004) or, in other words, are existent connotative factors during the production. The first to mention is the *delimited wine-growing area* - such as the above mentioned cultural landscapes, specific wine-growing areas, including denomination or appellations (Beckert, Rössel, and Schenk 2014, 10). Hence, vineyards and specific regions in Italy enjoy different reputations. This concept is understood through *terrior*, a field-specific notion of quality that underlines the importance of the specific vineyard and the creative work of the winemaker (Beckert, Rössel, and Schenk 2014, 10). Further, the art of wine is framed as a cultural product with high aesthetic value. Beckert, Rössel, and Schenk describe certain variables in the creation of a wine's symbolic capital, relating to the region's history, including traditional grapes, and production methods. These variables are also crucial for this report, as well as for Goode and Harrop in their definition of authentic wine. However, there are other variables that indicate market-driven wineries. Hence, the *economic orientation* implies analysing the market trends, prices, costs, or profit and taking it into consideration in the production process (Beckert, Rössel, and Schenk 2014, 10). Next to it, there exists the

variable of *consumer taste*, which implies a wine production according to the consumer's taste (Beckert, Rössel, and Schenk 2014, 10). Further, the *mass production* represents a winemaker of a large-scale production supplying a standardized good for the mass market. The last connotative factor is controversial, *the modern production methods*, using modern production methods, such as artificial heist, full automatic harvesters, or steel tanks (Beckert, Rössel, and Schenk 2014, 10). New technical support for production is linked to a huge investment for a wine producer. Further, if a winery decides to change its production to organic new technical support must be purchased.

Hence, there exists a major conflict in the production of wine. During my internship, I got the chance to get to know both sides of the coin; as a consequence, I decided to focus on the notion of *authentic wine*. The following chapter focuses on the historical overview of the respectful interaction between humans and their natural environment, considering the characteristics and limits of nature, adapting with specific sustainable viticulture techniques in Italy. In other words, Italian *authentic wine* as a cultural product, as well as its handling and consumption on the German market.

3.1. Historical Overview of Authentic Wine in Italy

Focusing on Italy, the massive impact of wine on its landscape and its economy has to be highlighted. With over 1 million hectares of vineyards across the country, the wine industry employs a huge number of people. Also, it is a market with an impressive perspective, as *Istituto di Servizi per il Mercato Agricolo Alimentare (ISMEA)* pointed out that the value of Italian wine exports was up 3.3% in 2018 and has increased by 70% over the last decade (ANSA 2019). In terms of volume, the biggest export went to Germany in 2018 (Deutsches Weininstitut 2019). This fact forces this report's focus as it, later on, presents the German consumption of Italian wine.

In the 8th Century BCE, the Greeks brought the art of cultivating wine to Italy. It is also remarkable that all these centuries, wine has survived various changes in cultures, the end of dynasties to industrial revolutions. Even though many producing techniques got transformed, there are still winemaker families who follow their tradition and maintain the

taste of the wine for hundreds of years. Fascinating thereby, according to the *Wine Institute*, the top country for per capita wine consumption in Europe is the Vatican City. The Vatican City consumes more wine per person than anywhere else on the globe, with residents of the Holy See consuming 54.26 litres annually (Niall McCarthy 2016). Surprisingly at first, however, this fact clearly points out the affiliation of wine and religious rituals. Hence, the report's scope will deviate from the history of particular religious practices and focus on the uniqueness of wine as a cultural product in European's everyday life.

In addition to its religious symbolism, wine became the proof of amenable cultivation and that already more than thousands of years ago. That being said, vineyards were strong evidence of the changing movement of settling at a specific location, instead of continuing a nomadic lifestyle. This near-magical liquid with empowering effects such as mood-enhancing and medicinal properties soon became a cornerstone of the shared lives of many societies (Goode and Harrop 2011). Not just the consumption also the nature of wine's preparation reveals an intertwining of social, economic, and cultural relations. Italy has played a vital role, historically significant in the viticulture and the evolution of the variety of wine. Interesting thereby, is the fact that every single region in Italy is cultivating vine. The first research investigations on identifying unique characteristics of wine regions have been conducted in the field of oenology.

"The early 1980s ushered in the desire to understand more in depth the pedoclimatic characteristics of the various growing areas, to achieve concrete high-quality expression of the specific varieties and to understand the appropriate levels of respectful exploitation of the environments and the grapes present in them. Disposing initially of still under-developed protocols, but soon with increasingly accurate methodologies, a great number of studies were launched, under the banner of "viticultural zonation". Their purpose was to instil value into locally based viticultures, and by placing great emphasis on indigenous varieties, to resist a homogeneous viticulture (Tomasi, Gaiotti, and Jones 2013, 3)."

This viticultural zonation was also important from a cultural point of view. By focusing on locally-based habits, individuals concentrated more on tradition and identity. Further, for the political regulation in the wine industry, these zonations are crucial. Thereby, has currently half of the Italian wine production a certificate and appellation as a DOC/DOCG and IGT (März 2020). As mentioned before, several of these wine-producing regions have been designated for their exceptional universal value, World Heritage Sites by UNESCO, for instance, the *Piemont* (Langhe-Roero and Monferrato) and the regions known for their

terraces and vines *Costiera Amalfitana, Portovenere, Cinque Terre, the Islands (Plamaria, Tino and Tinetto)*, and the *Prosecco Hills of Conegliano and Valdobbiadene*. The shift towards sustainable development has become a priority objective from a political, economic, and social perspective. Due to its immense influence on the environment, the wine-growing sector has a long history of promoting more sustainable developments, and several initiatives have been chartered worldwide in recent times. The following paragraph shows the statistics of organic wines to demonstrate representative figures regarding winemakers' mentioned commitment. It has to be pointed out that organic wine is just one section of *authentic wine*, as the organic aspect can be added to the characteristic *sustainable viticulture* of *authentic wine*. Wine can be certified as organic when it is produced according to the regulation of the European Commission (EC) no. 203/2012. Specific regulations have been announced, such as organic wine has to be made with organic grapes and yeast, a prohibition on the use of sorbic acid and desulphurisation. Furthermore, depending on residual sugar content, the sulphites' level in organic wine must be lower than their conventional equivalent (European Commission 2012). Some winemakers who produce *authentic wine* are not in the position (literally depending on soil and climate conditions of the vineyard) of producing organic wine according to the European Commission's regulation. Nevertheless, this example functions as an intent to show the trends towards *authentic wine* production.

In the last 15 years, the worldwide organic grapes areas quadrupled (März 2020). Even though Italy has become the strongest country production-wise worldwide, it is only the second-largest organic grape area with a total of 105,4 thousand ha (März 2020). The report *Facts and figures on organic agriculture in the European Union*, of the European Commission, states that the EU organic vineyards are mainly located in the EU-15 (Rossi 2016). Almost 90% of the world's organic grape area is located in Europe, while this trend towards organic production cannot be perceived in the USA. However, as the figures unequivocally demonstrate, is the fact that organic grape areas for the top three countries pursue a continually increasing trend.

Long before the beginning of the official debate and certification of organic wine in the 21st century, Italian viticulture was already using methods that were equivalent to organic procedures. Gilinsky mentions in his book *Crafting sustainable wine businesses and concepts (2015)* that one of the reasons for the turn to organic wine production has been the concern of health (2015, 8). Furthermore, the winemakers had to confront some challenges,

as there were no established strategies or channels for specifically selling organic wine. Besides, there was hardly any consumer demand for the uniqueness of organic wine, as it was not yet a popular buying criterion. "Producers developed their sales networks by attending organic products trade fairs in Northern Europe, where the market continues to be much more developed than that in Italy (Gilinsky 2015, 8)." As the figures have shown as well, it is a steadfast trend for organic production.

Regionally it is interesting to mention that almost 50% organic grape area is concentrated in the South of Italy. In contrast to North Italy, regions such as Veneto, Friuli, and Piedmont with high production and export performance, unfortunately, present just a small amount of organic grape area. The wineries I have been to explain this discrepancy with the climate and soil conditions, as in the south, the weather is stable and sunny, not so in the north. However, based on my research, it would be superficial and one-dimensional just to claim that organic wines are the only authentic and sustainable wines on the market.

In summary, the wine industry has to confront the difficulties of globalization and mass production coming along with homogenization. On the one hand, there exist big brands with its crucial factors of "huge volumes, a reliance on technology and marketing, reliability at the cost of individuality, an emphasis on sweet fruit flavours, and a loss of terroir (the possession by wines of a sense of place) (Goode and Harrop 2011, 5)." The uniqueness and characteristic dimension get lost by such a kind of manufactured production. On the other hand, the trend towards sustainability and the protection of tradition and diversity in international viticulture has increased in the last years. Further, the notion of protecting traditional cultural landscapes and maintaining biological diversity are the objectives of UNESCO as well as of the political regulations of appellations. All aim for appropriate protection of the cultural good, authenticity, and heritage, instead of mass production and homogenization. By choosing the definition of *authentic wine* by Goode and Harrop, this report shall demonstrate the wide range of Italian wine, which is full of character, culture, tradition, and history.

3.2. Distribution market in Germany

Due to the Romans, around 2,000 years ago, viticulture and wine consumption have become part of German culture. With an increasing import value from 2016 to 2018, Italy is still the most important import country of wine for Germany. Using statistics of the *Deutsches Weininstitut*, published in July 2019 and *statista*, this chapter focuses on the consumption of wine and Germany's distribution market.

Italy has a very long history in viticulture; hence it has become a crucial part of Italian export. Hence, Italy remains the most important country of wine, and grape must imports to Germany in 2018 and 2019 in terms of import volume, as in 2018, 5.064.000hl of wine were imported from Italy (Deutsches Weininstitut; Statistisches Bundesamt 2019). Hence, the Italian import to the German market went up to 913 million euros (Deutsches Weininstitut; Statistisches Bundesamt 2019).

Even though the beer industry still has the strongest section in the beverage market, wine is part of German culture. This fact demonstrates the turnover of food retailers (excluding department stores, specialist retailers, and Aldi) in 2018 of around 2.4 billion euros with wine (Henrich 2019). This significant amount shows the consumption of the end consumer and its drinking habit. Over 20 million hectolitres of wine a year are consumed on an average in the Federal Republic of Germany (OIV 2020). In recent years, wine consumption in Germany has remained at a constant level. On average, German consumers drink 20 litres of wine in a year. In 2018, per capita consumption increased up to 20.5 litres (OIV 2020). Next to the consumption of beer, which is 102 litres per person, it might seem a small amount of wine. However, it is essential to mention that in the country itself beer, the first beverage most of the world associates the Germans with, the consumption levels have been decreasing consistently since 1990 (OIV 2020). In contrast to the consistency of wine consumption, which has been since 2000, around 20 million hectolitres per year.

The primary channel of purchasing wine in Germany is still included in the usual grocery shopping. The Hochschule Geisenheim University conducted a survey in which the interviewees stated that they buy 37% of their wines in discounters and 36% in other retailers (Szolnoki 2018). Moreover, the flourishing German gastronomy and bar culture, including

its revenue share, should not be underestimated. By 2023 56% of spending in the alcoholic drinks market will be attributable to the out-of-home consumption (e.g., in bars and restaurants) (Statista 2020).

In either way exist a customer's decision-making process, which shall be looked at in the following. The impact of different wine attributes (intrinsic or extrinsic) on consumers' willingness to pay has been analysed from various scholars all around the world. The judgement on wine quality and taste in grocery stores is often difficult for the purchaser. Hence, they mostly base their wine choice on external product attributes such as origin (Orrego, Defrancesco, and Gennari 2012), price (Panzone, 2014), brand and label design (Drennan et al. 2015), and grape variety (Gustafson, Lybbert, and Sumner 2016). It is interesting to note that several scholars have researched that the leading factors in purchasing wine are the price-performance ratio and place of origin. In accordance with these results, the CEO of *Saffer Wein GmbH* mentioned in a recent interview that he is convinced that the German consumer has a strong competence in selecting high-quality wine conscientiously on price (Saffer Wein GmbH 2020b). Furthermore, Splendid Research conducted a survey on the average price for a wine bottle in Germany in 2018. Hence, the average willingness to spend on a bottle of wine in this survey was around EUR 8.18 (Splendid Research 2019). However, the sales channel from 2008 to 2014, published by the *Deutsches Weininstitut*, presents a much lower price development of wine in Germany. This statistic shows that the average price for one liter of wine in 2014 was 3 - 4 Euros in Discounters and Supermarkets; and 7 - 8 Euros in specialist retailers (Deutsches Weininstitut and Statista 2015).

This discrepancy of survey and sales channel can be interpreted as it exists an awareness for quality in Germany; however, the price consciousness is a decisive factor in the decision process. Equal to non-organic consumers, many organic food consumers seem to use price or country of origin as the most important quality cue for wine (2020, 1) state Meike Janssen, Isabel Schäufole, and Katrin Zander in their study "Target groups for organic wine: The importance of segmentation analysis" in January 2020. As these habits of being price-sensitive and price-conscious are deeply seeded in the German culture, other strategies and factors have to be taken into account to attract the potential customer.

This leads to the place of origin, the second aspect in the buying decision wine. The importance of origin has been widely investigated in academia. In 1997 Jose Maria Gil and Mercedes Sánchez identified the geographical origin as the most important attribute,

followed by grape vintage year and price. Similar results were obtained by Mtimet and Albisu (2006), Veale and Quester (2009), and Janssen, Schäufele, and Zander (2020). Interesting to notice is that wine is predominantly seen and identified in various research fields - including this report - as an aesthetic product with material and immaterial elements. However, it is a commodity to which people have to develop a willingness to pay for. Hence, the essential quality cues for wine in Germany are price and place of origin, whether for non-organic or organic, which concludes to the significant importance of evolving attractive marketing strategies to encourage the target. Further, it can be stressed out that wine suppliers, retailers, and sellers have to find efficient manners to provide solid information on the place of the origin and production process. In addition, the seller shall give their costumers an understanding of the complexity of the wine, its material, and immaterial elements.

The awareness of the cultural background of food, which goes hand-in-hand with an increased awareness of sustainability in the food supply chain, has increased in Germany in the last years. This report investigates the aspects of sustainability and authenticity in the consumers' behaviour. However, it has to be pointed out that currently, there is no existent research on *authentic wine consumption*. Although, there is an ongoing debate about the potential and future perspectives for organic wine. Hence, the subcategory of *authentic wine, organic wines*, will be used for a representative base to examine the consumers' behaviour towards sustainability. These wines are produced according to the regulation of the European Commission (EC) no. 203/2012 and are labelled and certified as organic products. Various studies have examined organic wine purchase behaviour through surveys and experiments, and therefore this report shall concentrate on relevance and up-to-dateness.

Several scholars concluded that organic food consumers are the most interesting target group for organic wines. The same argument exists in the research project *Nachfragenanalyse Öko Wein - Analysis of demand for organic wine* published by M.Sc. Isabel Schäufele and Prof. Dr. Ulrich Hamm of the University Kassel, Germany, subsidized by the Federal Ministry of Food and Agriculture in 2018.² These scholars analysed for the first time attitudes and actual

² „Es scheint außerdem eine enge Verbindung zwischen dem allgemeinen Öko-Lebensmittel- und dem Öko-Weinmarkt zu existieren, da sich positive Einstellungen zu Öko-Lebensmitteln auch im Einkauf von ökologischem Wein niederschlagen(Hamm and Schäufele 2018, 82).“

purchase behaviour towards organic wine. For three years, from 2015 until 2018, a real purchase data of a sample of 30.000 households representative for the German population has been investigated. Hence, the roots of the interest in organic wine of consumers are related to their beliefs regarding environmentalism (Janssen, Schäufele, and Zander 2020; Hamm and Schäufele 2018; D'Amico, Di Vita, and Monaco 2016; Bonn, J. Joseph Cronin, and Cho 2015; Sogari et al. 2015). More precisely, the consumers have a positive perception of environmentally friendly or sustainable production and the desire to protect the environment with their own action. Another reason which encourages the consumers' willingness to pay for organic wine is the personal health (Janssen, Schäufele, and Zander 2020; Hamm and Schäufele 2018; D'Amico, Di Vita, and Monaco 2016; Bonn, Cronin, and Cho 2015; Mann, Ferjani, and Reissig 2012; Brugarolas, Martinez-Carrasco, Bernabéu, and Martinez-Poveda, 2010). In other words, these consumers are willing to pay more for organic products as they are convinced that it is better for them and that they even taste better. Moreover, the belief in the superior taste of organic wine is an essential factor for the decision-making of consumer (Janssen, Schäufele, and Zander 2020; Hamm and Schäufele 2018; Kim and Bonn 2015; Pagliarini, de B. Naviner, and Naviner 2013; Wiedmann et al. 2014). In Germany exist the Öko-Weinintensivkäufer, - intensive organic wine buyers who are willing to spend money on high-quality organic wines in a much higher price range than the regular consumer, though much less frequent than the other consumer segments. However, apart from this consumer group, the market share for organic wine was meager with 5 % in 2015, and only 12 % of all German wine buyers purchased organic wine within this period (Hamm and Schäufele 2018, 4). Hence, predominantly German households (88%) are non-organic wine buyers. Moreover, it has to be pointed out that there has not been an increase compared to 2010.

In summary, even though the global organic wine-growing area achieved significant growth rates in recent years (Lernoud and Willer, 2019), the market share for organic wine has not increased. Although Germany is the third most crucial wine importing country globally (OIV 2020), the market share for organic wine was stagnating at around 5% between 2010 and 2016 (Janssen, Schäufele, and Zander 2020, 1). Hence, the market on certified organic wine is not stable as it might seem like at first, and the demand is not growing drastically; however, the awareness for environmentally friendly production and sustainability has increased in Germany in the last decades. By taking the mentioned facts - the personal health and the

belief in the superior taste of organic wine - into account, immaterial elements in the consumption of wine can be decried. Hence, the awareness of sustainability might exist in German culture; however, only a small percentage of the population takes it into consideration in the consumption of wine. Besides, Splendid Research also found out in a survey in 2018 that 80% of the German wine consumer prefer wine in glass bottles with natural corks over alternative packaging forms (Splendid Research 2018), which is not a sustainable packaging method at all.

3.3. Saffer Wein GmbH

Saffer Wein GmbH has made it its mission to distribute high-quality Italian wine to the German market. Therefore, partnering wineries are crucial for the company's success. They represent the basis of a successful collaboration with the customers in premium retail, department stores, and on-trade, as well as in the gastronomy, wine-shops, and online distribution.

The fascination for wine has been the drive and the motivation of the company for almost one hundred years and is still run by the family in the fourth generation. Over decades the family has gained strong expertise in viticulture, gastronomy, and wine distribution. Ludwina Saffer, née Bertoldi, was born into one of the oldest winemaking families in South Tyrol. The family-owned vineyards close to the Lago di Caldaro (Lake Kaltern). She fell in love and married Johannes Saffer, who was born in Bavaria and was working as a hotelier and a hop farmer in Lago di Caldaro.



Figure 3.3.1. Photography of the first restaurant of Saffer Wein GmbH Munich (Archive Saffer Wein GmbH).

In 1924, due to the political situation, Ludwina moved with her children to Munich to establish a restaurant with a small wine cellar. In the following years, her son Anton Saffer developed the company into a regional wine specialist. In 1958 his son Paul took over the business and established a large winery with sales focused on Southern Germany. Followed by the fourth generation in 1996, Andreas Saffer took over and has made it a leading provider of Italian quality wines on the German market. He clearly points out that the main task lies in the conscientious selection of the winegrowers and wines for the portfolio. Rather than paying attention to large appellations and well-sounding names, Saffer Wein GmbH chooses to focus on the quality, price, and personality of the wines and their winemakers (Saffer Wein GmbH n.d. "Philosophie."). The selection is a combination of small, innovative winegrowers, internationally recognized top producers, and large wineries, which have the capacity to produce wine of high quality in larger quantities. In other words, the company's main interest lies in *authentic wine* distribution. Even though the specifically defined elements of Goode and Harrop *sustainable viticulture, sense of place, appropriate ripeness, naturally made, environmentally sensitive and fault free* (Goode and Harrop 2011, vii) are not exclusively mentioned in the philosophy of *Saffer Wein GmbH* it can be claimed that they are taken into account in the aspect of the personality of the wines. Both missions seek to differentiate between wines headed in the direction of homogenization and *authentic*

wines. Furthermore, the company associates wine with emotion, communication, and knowledge (Saffer Wein GmbH 2020a).

Wine is emotion. Coherent to several mentioned scholars Goode and Harrop (2011); Tomasi, Giatto, and Jones (2013); Gilinsky (2015), and UNESCO, *Saffer Wein GmbH* is convinced that wine should not be reduced to one click or one price, as every wine has a history, a tradition and a message to tell. Along with that, their notion is concordant with Stuart Hall's theory of the *circuit of culture*. The company holds in a position of a cultural ambassador as, on the one hand, the aim is to provide a solid base of a positive experience and cultural enjoyment by selecting high-quality wine and delivering the story of the cultural product. On the other hand, it has its own identity, tradition and philosophy, which contributes and leads to demonstrating and educating taste and a responsible manner of the consumption of wine to the consumers.

Wine is communication. It is the company's mission to recommend wines with passion and intuition in order to adapt to consumer's interests and situations. The aim is not just to sell wine, but rather to enrich a unique and memory and a glimpse of cultural enlightenment.

The specific characteristics of the viticulture and the word pattern of wine description of the aesthetic appreciation are the crucial systems of representation in the world of wine. Wine production (viticulture) is related to the region's history, including traditional grapes or production methods. Further, in wine tastings, the aesthetic appreciation, the typical characteristics of smell and taste of the wine, are crucial in analysing the quality. As Negrin outlines, these judgments are not merely subjective as the evaluation of wine draws on a generally agreed-upon language of description and criteria (Negrin 2015, 4). *Saffer Wein GmbH* aims to assist and provide recommendations by its professionals to transmit the cultural codes and *communicate* these meanings to consumer. To convey their professional expertise and strengthen their clients' knowledge, the company organises exclusive wine tastings and training, either at their clients' locations or in the internal tasting facilities.

Moreover, the company assures to contribute advice depending on the situation of the consumption of wine. Hence, it can be claimed that the wine importer values the cultural meaning of wine. As cultural meaning is produced whenever we consume commodities and incorporate them in different ways into everyday rituals and practices; in this way it increases the value or significance for the product (Hall et al. 1997, 3). To provide guidance in the appropriate use of wine, the company respects these cultural values of their products.

Another aspect of the communication is the interaction with professionals in the industry. In addition to the contact with current clients and producers, the presence on fairs such as the *ProWein* or *Vinitaly* is of paramount importance. Mainly to reach a bigger audience and to network with professionals in the industry. Next to the commercial fairs, the company itself also organises yearly fairs inside its premises to assemble producers and consumers. During my internship experience, I had the chance to participate in the annual wine fair in November 2019, in which more than 800 visitors enjoyed and discovered new wines and encountered more than 70 producers. Even if the main clients are not the end consumers, it is important for *Saffer Wein GmbH* to open its doors to everyone, so people can associate a face to the company and the product. In other words, these events are temporary spaces of mediation. That being said, they are highly important as the customers get the chance to encode their own story with the wine and the company. It assures transparency and personality for the costumers. Once the consumer has direct contact with the winemaker or a team member of *Saffer Wein GmbH*, emotions and memories can be built to the product.

Wine is knowledge. *Saffer Wein GmbH* has been convincing customers with its wine expertise for over 95 years and offers a wide range of wines from Italy, Germany, Austria, and Spain. Further, on a national level, *Saffer Wein GmbH* is recognised as an expert on Italian wines. Through such a long-term experience, authenticity and the value of tradition consolidate and gain in importance. As with long-standing partners and clients, these values are crucial for a trustful relationship and will be analysed in the next subchapter. The company sees itself in the position of trendsetters in the world of wine. Due to the constant presence and communication in the producing regions and with the winegrowers, they take the chance to identify themselves with the wine and its production. Moreover, new developments can be detected in order to react with new products for the German market. In a position of a trendsetter, it is evident that certain knowledge is required, and to ensure this expertise the company invests in intense training from Wine & Spirit Education Trust (WSET) for their employees. These WSET qualifications are globally recognised as the international standard in wine, spirits, and sake knowledge (Wine & Spirit Education Trust n.d.). Furthermore, to understand new trends and new products, wine tastings are being held in the company from time to time, and visits to the wineries are part of the regular workflow. Besides, on a regular base, the in-house laboratory, as well as renowned institutions, conduct

controls to ensure the quality of the wine. In addition, most of the partnering wineries are certified according to the latest international quality requirements. Andreas Saffer said in an Interview by Wein+Markt, a German wine magazine, that he is convinced that success comes through knowledge (Saffer Wein GmbH n.d. "Was andere über uns sagen.").³ This shows clearly the given importance to the expertise and knowledge of the employees of the company.

All in all, the central tasks are to provide high-quality wines at optimal conditions recommended by competent employees. The medium-sized family business has 45 employees in the headquarters in Munich, Germany. Additionally, around 80 people are working in the sales force to distribute the wine all around Germany. With the fourth generation, the company moved its location and improved its facilities. The modern infrastructure with vehicle fleet and terminal storage have made it possible to achieve approximately a turnover of ten million bottles per year. The CEO points out that they see themselves as a source of ideas and problem solvers instead of just salesmen (Saffer Wein GmbH 2020a).

Moreover, the company perfectly adapts with its wine selection to the current individualized consumption, as Negrin states that commodities are increasingly consumed for the lifestyle that they represent, rather than for their utilitarian value (Negrin 2015, 9). Further, individuals define themselves through their consumer choice. Thus, the portfolio of *Saffer Wein GmbH* provides a substantial range of products to their costumers to assist in the identification process.

The following graph provides certain facts about the assortment of the company and its structure. In terms of actual figures, 93% of the entire portfolio of *Saffer Wein GmbH* is imported from Italy, 5% from Austria, and 2% from Spain (*Sortiment nach HERKUNFT 1. Ifigure bellow*). This aspect clearly underlines the main focus on being a national expert for the Italian wine world.

³ Original: „Denn Erfolg setzt Wissen voraus.“ - Andreas Saffer.

Die Sortimentsstruktur

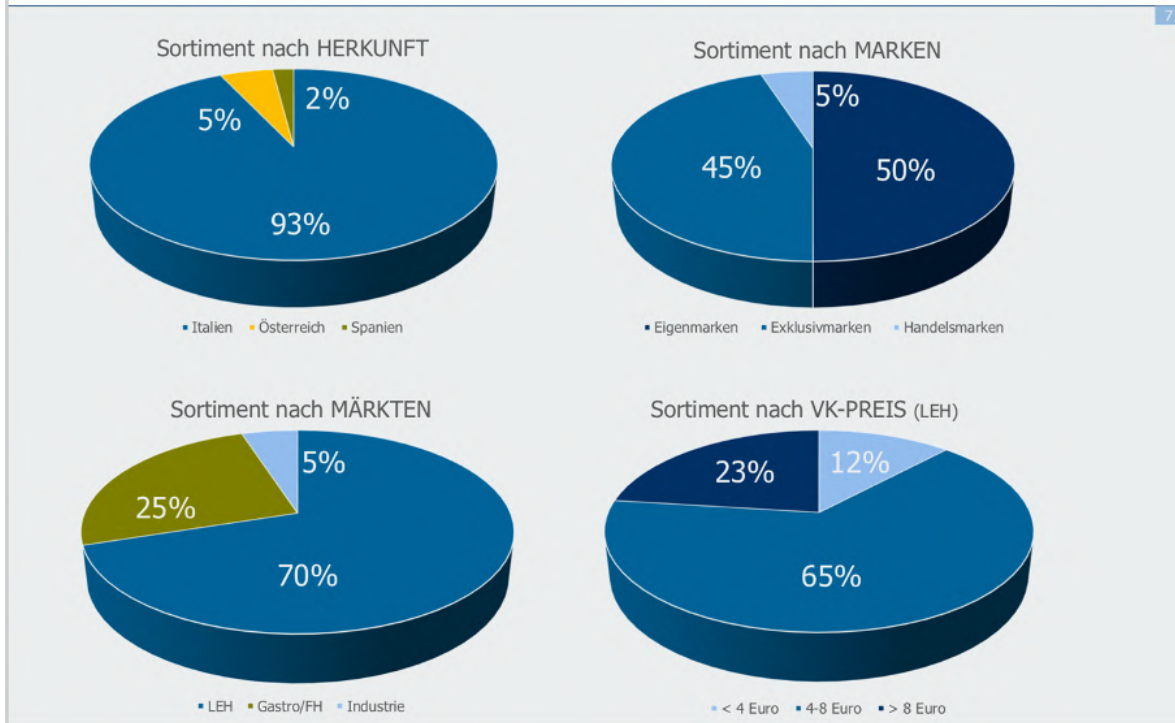


Figure 3.3.2. "Sortimentsstruktur Saffer Wein GmbH" (Saffer Wein GmbH, March 2020).

An interesting fact is that 50% of the brands owned by the company, so-called "Eigenmarken," a wine created by the company, including all the rights reserved to Saffer Wein GmbH. Next to the own brands, 45% of the portfolio are "Exklusivmarken," exclusive brands, which means that the producer owns the rights on the wine; however, Saffer Wein GmbH has the exclusive rights for the distribution in a defined region. The last 5% are trademarks, so a wine that is produced for a specific retail customer such as Edeka Group, REWE Group.

This report's major focus lies on *Eigenmarken* as this type of their portfolio functions as an excellent example of the *circuit of culture* by Stuart Hall. These products contain shared cultural meanings that can be detected in every five moments of the circuit of wine due to the internship's empirical practice. Further, these wines have been bottled only for Saffer Wein GmbH and are endowed with an exclusive label designed of the company itself or of the company awarded professional designers. From a cultural perspective, labels play a significant role in the consumption of wine. For instance, Saffer Wein GmbH has more than

once decided to change the Italian label to one in which its aesthetics are more appealing to the German customers. The Italian labels are often pompously, golden, and squiggly, not so the German as the style is more plain and straightforward. Negrin focuses her work on exclusively designed labels for special editions of wineries and supports her argument with two thinkers Bourdieu and Delsaut. However, in my perspective, the art of creating an appealing label is a piece of art. Therefore, it is the outcome of cultural analysis and part of the circuit of wine, so the effects are applicable in that report. "Drawing on Pierre Bourdieu and Delsaut's analysis of the designer label (as discussed by Troy 2003, 26), it can be argued that the dual character of the wine label functions in an analogous way to effect a 'symbolic transubstantiation' of the manufactured product into a uniquely crafted artefact, a process that corresponds to the 'magical' effects produced when an object is transformed into a work of art by the application of the artist's signature to it (Negrin 2015, 10)." Hence, wine labels imply uniqueness and authenticity to the product and have a huge impact on the aestheticization of consumption.

Furthermore, these brands focus on one story and one specific wine region, which is described in much depth in chapter 3.3.2. *Exclusive brands*. However, the main reason to establish their own brands is for guaranteeing consistency and strengthening trust. As mentioned before, the company acts as a cultural intermediary; therefore, these own brands are the key channels they use to communicate with consumers. Thus, the wine importer has the chance to transmit and present the costumers a cultural enjoyment and even enhance and react to the taste of the costumers. As the huge range of wine in supermarkets is often overwhelming, individuals prefer to choose products they can identify with and relate to. The strongest benefits of exclusive branding are that the company protects its target group from price competition, and the customers do not have to adapt to a change of labels. Therefore, the company plays its core competence and selects the best wines from the most efficient wineries each year. Only wines that explicitly match the consumer's demand and the reputation of the brands are taken into consideration.

The company is specialized in the high top assortment as they are convinced that the entry-level assortment does not fit to their philosophy, so most of the wines around 88% are in the price range of four Euros upwards; 65% four up to eight Euros, and 23% higher than eight Euros. Hence, *Saffer Wein GmbH* can satisfy the entire consumer spectrum in Germany,

especially the range of the average price of 75% mentioned in the survey of Splendid Research in 2019 (35% up to 5€; 29% up to 8€ and 12% up to 10€).

Saffer Wein GmbH subdivides its clients into three sections; regional, national, and the most substantial section, with 70% the premium retail clients (*LEH in 1.3 Sortiment nach MÄRKTE*N). These are clients such as *Edeka Group*, *REWE Group*, *Kaufland*, *Galeria Kaufhof GmbH*, and *HIT Handelsgruppe GmbH & Co. KG*. Even though in 2018, the primary location of purchasing food are discounters in Germany, the decision of not selling to discounter assures their philosophy and the mission of Goode and Harrop.

Next to the premium retail *Saffer Wein GmbH* also focuses on the Bavarian gastronomy, as it is an exciting field to establish their portfolio to the joy of food. In chapter 2.5. *Consumption*, this report already presented the importance of gastronomic experience in the enjoyment of wine. Hence, gastronomy, its cultural and aesthetic attraction, are highly significant in the moment of consumption. It is the second strongest section of clients (25%), and it is evident that *Saffer Wein GmbH* shares similar values and approaches as the mentioned scholars (Finkelstein 1989; Negrin 2015; Simmel 1911 and Maffesoli 1993 in De La Fuente 2007). The *Oktoberfest München*, *Deutsches Theater München*, *Hofbräu Festzelt*, *Hilton Munich* are just a few clients that can be mentioned here.

The other five percent are clients from the industrial field, so *Siemens AG*, *Allianz SE*, and *Messe München International*. Due to this report's focus and length limitation, these five percent shall not be looked at in detail.

In 2008 the subsidiary company *WinzerWelt* was found in Giesing, Munich, to reach and satisfy the gastronomy and private customers' needs. It offers an exclusive range of wine from Germany, France, and Spain. More than 400 wines are now available to choose in two branches, one in the city and the other in the headquarters. Since 2019 the company has even expanded and restructured and is called *Saffer's Winzerwelt*. Moreover, *Saffer's Winzerwelt* has improved its website and made it possible for private consumers to buy online. *Saffer's Winzerwelt* is the regional expert for European wine. Due to the concepts and assortments,

Saffer Wein GmbH can continue focusing on its primary mission, and its subsidiary company is capable of presenting an entire portfolio for the gastronomy and private consumer.

Hence, Saffer's signature, both with the parent company and its subsidiary, can be identified in the German wine market. The question of these companies relevance in German wine culture is proven through their national position as an Italian wine experts and additionally regional experts for Europe.

3.3.1. Italian partnering wineries

In addition to the daily working routine in Munich, employees of the company spend regularly time in Italy, Austria, and Spain. The convenient location of the company supports the close contacts with the local producers. These experiences and contacts enable the company to identify developments and trends in the world of wine at an early stage. The goal is to react to changes in the market requirements with innovative concepts and further to set trends. During my internship period, I had the chance to support the team on their visits all around Italy.



Figure 3.3.3. Italian map with marked wineries. (my internship allowed me to visit all the marked wineries. The red underlined wineries haven't been visited but interviewed for the online marketing content.)

As mentioned throughout this report, wine is a product made by humans for humans. Due to that fact, it is from importance to emphasize that every harvest varies. Climate circumstances have a significant impact on the final result. This aspect comes apparent in the quantity and quality of the product and transpires in the price policy. Depending on the natural circumstances and competition, the market prices have to be adapted and discussed with the partnering wineries. Numerous cooperations have been existent over several years - even decades and passed on to the next generation. Criteria for these successful partnerships are

the consistency of high quality, a very good price-performance ratio, as well as a reliable delivery policy. The following wineries such as *CAVIT* in Trentino; *Sartori* in Veneto; *Castellani* in Tuscany; Spinelli in Abruzzo; Colomba Bianca in Sicily are just a few examples for a long and successful collaboration with the company. These examples emphasize the aim of finding authenticity and new trends in entire Italy. Through such a long-term experience and contact, the authenticity, quality, and the value of tradition consolidate to the basis for decision-making. Further, the vitivincultural *terroir* plays a significant role as partnering wineries identify themselves with their *terroir* and present the value to *Saffer Wein GmbH*. Thus, in the decision-making process of Saffer Wein GmbH, the identification of the products, including the material features (soil, topography, grape variety climate, landscape characteristics), and immaterial elements (history, tradition, reputation, and cultural habits of the area) have a huge impact. As various scholars mentioned, the vineyard transmits feelings linked to the distinctive characteristics of the territory (Gallenti et al. 2019, 5). Hence, every visit at the partnering wineries includes an inspection of the vineyards, the cellar, and laboratories. Moreover, a restaurant visit has been organized by every partner to enjoy the wine in combination with the region's traditional cuisine. In that situation, the company members become consumers and get introduced to a certain represented lifestyle and gastronomic experience. All this fortifies the philosophy of the company that wine is emotion, knowledge, and communication.

On this basis, *Saffer Wein GmbH* highly contributed to the well-established trends of *Primitivo* and *Prosecco* in Germany. As a consequence, the company has been trendsetters in the German wine market. However, Hall states that identities are never fixed entities but are multiple, culturally constructed meanings that evolve and change (Hall et al. 1997, 3). Hence, to retain the title of Italian wine experts, it is of high significance to visit the producers and be open to new creations and ideas.

3.3.2. Exclusive brands - Eigenmarken

In its long history, *Saffer Wein GmbH* has impacted several wine trends in Germany. Moreover, Andreas Saffer points out several times that it is the companies' mission and drive to pursue new trends and to pioneer in its field. The company is considered as the market leader in high-quality Italian wine in Germany. Due to that, it is necessary to be innovative, to discover grape varieties, and to develop new products and adjust them to the German market (Saffer Wein GmbH 2020b). These new products shall be presented to the consumers in such a manner that they can easily relate to and enjoy it in the long run. That also implies to define a corporate identity and design for each brand. With the *Eigenmarken*, - own brands, *Saffer Wein GmbH* operates with its core competence. Every year they select the best wines from the most efficient, high-class wineries and vineyards. In the selection process, only wines are taken into account that meet the demand of the customers and fulfil the reputation of the brand. The company states that:

"We do not see our brands as low-priced substitute solutions, but as independent, high-quality product lines. These products enjoy a unique position in our range. The taste, price-performance and visual appearance are the core advantages of it. In the huge world of wine, these products give our customers orientation and trust. The constantly growing success of our brands shows us that we fulfil our customers' expectations. More than ever before, wine is a matter of trust. We accept this challenge every day anew (Saffer's WinzerWelt n.d. "Exklusivmarken")."⁴

Consequently, due to the company's experience and its cultural analysis of Italians and Germans, its assortment provides the wanted lifestyles of its customers. Two of the leading brands are called *Contessa Marina* and *Bertoldi*, which cover two of the most popular Italian wine regions. *Contessa Marina* embodies southern Italy, Puglia. One of the brand's best-

⁴ Translated by the author, original: „Wir verstehen unsere Marken nicht als preisgünstige Ersatzlösungen, sondern als eigenständige, qualitativ hochwertige Produktlinien, die mit ihrem Geschmack, ihrem Preis-Leistungsverhältnis und ihrem optischen Erscheinungsbild eine Alleinstellung in unserem Sortiment genießen. Im Dickicht der unendlichen Weinwelt geben sie unseren Kunden Orientierung und Vertrauen. Der stetig wachsende Erfolg unserer Marken zeigt, dass wir den Erwartungen unserer Kunden gerecht werden. Mehr als je zuvor gilt: Wein ist Vertrauenssache. Dieser Herausforderung nehmen wir jeden Tag aufs Neue an.“

known wines and highly popular in the German market is the *Primitivo di Manduria DOC "14" Contessa Marina*. Having sold over one million bottles per year, it certainly satisfies the consumers' expectations.



Figure 3.3.4. image photos of the visit in the winery of the *Primitivo di Manduria DOC "14"*
(Photos: Greta Saffer)

In addition to *Contessa Marina*, exist its counterpart *Bertoldi* which covers roughly all the wines from northern Italy. This brand was the first own creation of *Saffer Wein GmbH*. The most popular wine is the *Bertoldi Prosecco* and shall be analysed as a case study in the following chapter.

4. A Case Study of *Saffer Wein's Bertoldi Prosecco*

After presenting the theoretical framework and an overview of Germany's current situation and introducing the company *Saffer Wein GmbH*, the report shall implement the theory on a real scenario. The combination of empirical practice backed by a theoretical reading of key texts allowed a practice-led research to draw on facts and conclusions that were based on personal experience while making connections to other significant work in the field of wine and cultural studies. The collected information and creative content of visits of the partnering wineries⁵, the research of their websites and social media channels, and the internal archive provide the fundament of the analysis. By using the *Circuit of Culture* by Hall, the case study of the exclusive brand *Bertoldi Prosecco* will be examined. The report claims that it can be considered as *authentic wine* (Goode and Harrop) and within the five moments of Stuart Hall's circuit its unique cultural characteristics and meanings shall be demonstrated. Due to the company's mission and my personal experience in the marketing department, a close

⁵ From September until December 2019 we visited and collected information of Araldica; Bersano Cavalier Dario, Botter; Branko; Broglia; Cavit; Cantolio 14; Le Contesse; Tenuta Angoris; Pizzolato; Cantina Volpi; Cantina Romagnoli; Cantina Manfredi; Diomede; Oddero; Peter Sölva; Muri-Gries; Sartori; Spinelli; Vitevis.

examination shall be devoted to communication and marketing concepts. The aestheticization of consumption and Negrin's argument of the transmitted lifestyle are crucial aspects in the cultural marketing of *authentic wine*. During my internship experience, my main tasks were the production and management of creative content. More than three hundred videos of wine descriptions and interviews, as well as photographs of thirty partnering wineries, have been published to transmit all the various aspects of the product and the company itself. The entire creative content in this report has been taken by myself during the internship.

One of the first own projects to create an exclusive brand of *Saffer Wein GmbH* was *Bertoldi Prosecco*, focusing wines from the Veneto area. The name Bertoldi is clearly dedicated to the company's history. An homage to Ludwina Bertoldi and the roots to the winemaker family. It stands for tradition and high quality. Initiated in North Italy, more precisely in the Veneto region, the company started the first project under the name Bella Aura Oro, more than forty years ago (Saffer Wein GmbH 2020b). They started in a time in which Prosecco was unknown in Germany and the rest of the world. Just in North Italy, especially in Veneto, the sparkling fruity wine consumption was part of the cultural habit. Nowadays, *Bertoldi* has grown to a well-established brand in the German trade and gastronomy. Approximately one million bottles are annually bottled under this brand. For the company, it is highly significant as it has increased to the top-selling product in the gastronomy (Saffer Wein GmbH 2020b). Hence, Prosecco celebrates great popularity and has become worldwide known by now. In 2017 this area had a total production of 709,2 million litres of wine and was by far the highest production region (März 2020). The Italian government has initiated lots of regulations to protect its cultural heritage for mass consumption and loss of authenticity. In 2019, in line with the aims of the Italian government, UNESCO awarded *Le Colline del Prosecco di Conegliano e Valdobbiadene*, the wine production area of Prosecco in Northeast Italy, the designation of a *cultural landscape*. The Prosecco valleys are a viticulture landscape resulting from the interaction of nature and people over several centuries. Producers encode dominant meanings into their cultural products every day. Several researchers investigated the cultural object Prosecco, such as Diego Tomasi, Federica Gaiotti, and Gregory V. Jones, who carried out an eight-year study *The Power of the Terroir: the Case Study of Prosecco Wine* conducted in the DOCG Prosecco area. Their focus lied on the complex interrelations

between environmental and human factors and impacts in the *terroir* zone. Thus, some aspects shall be taken into account.

4.1. Production

Le Colline del Prosecco di Conegliano e Valdobbiadene demonstrates the hidden historical scope of viticulture and will be deeper investigated in this chapter. For over 2000 years, wine has been cultivated in this area. Hence, the ancient winegrowers referred to *vinum pucinum* (Stelzig 2017). However, the earliest documentation of the current name *Prosecco* dates back to 1754 with Aureliano Acanti and Cosimo Villafranchi, who stated that the grape came from the Carso Triestino area, where there is a small town called Prosecco (Tomasi, Gaiotti, and Jones 2013, 7). The grape most probably took its name from a commune. Around fifty years later, at the end of the 1700s and beginning of the 1800s, the grape presence was first noted in Conegliano's hills. In 1876, the first school of Viticulture and Oenology in Italy was founded in this small village. The chemist Antonio Carpenè, one of the first who studied sparkling wine methods in Italy, and Giovan Battista Cerletti were the founders (Consorzio TUTELA DEL VINO CONEGLIANO VALDOBBIADENE PROSECCO 2016).

The permanent adaptation and metamorphosis of the challenging terrain have forced the winemaker to create new inventions and practices. Further, Tomasi, Gaiotto, and Jones (2013) have made a significant observation. They state that: "viticultural activities, if well managed, can still produce positive effects on the landscape, whose significant evocative and expressive power can induce the consumer to positively associate the quality of the wines with that of the landscape. Further, [...] this effect is even more palpable in the case of hillside vineyards, for the scenic beauty is enhanced by an awareness of the physical dedication of the winegrower and of the artisanal quality of his operations (2013, 245)." Coherent to their investigation UNESCO awarded the area due to its outstanding value. Next to international recognition, this nomination implies a high amount of labour as the winegrowers have to assure aesthetic appreciation of the area.



Figure 4.1.1. The vineyards and grapes of Le Contesse and Bertoldi Prosecco. (Photo: Greta Saffer).

Producers encode dominant meanings into their cultural product, *Prosecco*. The winery *Le Contesse* is located at the bottom of the hills of Conegliano Valdobbiadene. Andreas Saffer states in a video-interview that *Saffer Wein GmbH* is working for more than twenty years with this highly respected Prosecco winery. It is a family-run winery, which creates Proseccis with passion and high-class quality standards.



Figure 4.1.2. The steel tanks and production side of Le Contesse and Bertoldi Prosecco. (Photo: Greta Saffer).

Further, he points out that the partnering winery has a special technical method to preserve the freshness and high quality of its products. "Out of respect and love for the region, they strive to offer a natural product in all its complexity - without additional sulphites and with selected yeasts, which have been used by the family for three generations (Pfanner & Gutmann Getränke GmbH n.d.)."

Hence, the family focuses on preserving the pure aromas and typical taste of the grapes. Due to that, it may be noted that these wines can be identified as *authentic wine*. The elements *sustainable viticulture, appropriate ripeness, naturally made, environmentally sensitive, and fault free* can be detected in the viticulture of Le Contesse. Moreover, the *sense of place* is highly significant to the winery as it is a key aspect of its identification process.

The Bonotto family has been producing sparkling wines since the 1970s, and the cooperation has remained even after the alternation of generations. It owns around 155ha of vineyards. First, the grape material gets harvested on the traditional and common manual harvesting method, also known as hand removal. Even though it is an intensive labour, men's selection is still by far the best method to ensure quality standards. After the manual harvest, the must is gently pressed and cleaned. Important is thereby the low temperature "cold static decantation; low temperature storage of a part of the must and fermentation of the rest in stainless steel tanks at about 16/17°C (Le Contesse n.d.)." These complex processes ensure freshness and are full of fruity flavour from the first bottle to the last one every year. It is a huge difference to many other producers, as many of these products become tired during the year and lose quality.

All this contributes to a practice of cultural production as the Bonotto family 'encode' particular cultural meanings to its Prosecco. The professional, long-standing production methods crossed by new innovations transmits the respect to the cultural heritage, its *terroir*, and tradition. Moreover, by creating a homage to Ludwina Bertoldi, *Saffer Wein GmbH* honours the cultural production of the Bonotto family and transfers it to its own heritage. Hence, the product has been given an emotional appeal. Interestingly, there is the research *Wine as a Cultural Product: Symbolic Capital and Price Formation in the Wine Field* by Jens Beckert, Jörg Rössel, and Patrick Schenk. They apply Bourdieus' theory of *The Rules of Art: Genesis and Structure of the Literary Field* in the wine field and mention an important aspect, as the emotional relation of winemaker and the final product is predominant. The prime motivation in the position of a winemaker is the love of wine and the urge to create a unique and fascinating wine, but not the intention to, first of all, make money from producing wine (Scott Morton and Podolny 2002). Thus, the product becomes differently evaluated not only by consumers and producers but also by the different producers and consumer groups (Beckert, Rössel, and Schenk 2014, 4). Instead of typical economic approaches, winemakers

- and in this case, the wine importer *Saffer Wein GmbH* - are aiming to establish an emotional and symbolic factor. The motivation and story of the winemaker are becoming essential aspects of purchasing wine. On the other hand, it shows a connection of *identity* and *representation* in the circuit and leads to *consumption* and *regulation*.

4.2. Identity

During my stay in the Veneto area, I have had the chance to experience the region's cultural lifestyle. The drinking habit and contact with the product are highly interesting for this report as several residents have stressed out that Prosecco is part of the Veneto identity. The aperitif *spritz*, is rooted deeply in the cultural history of this region. "If there is an element which identifies a place, a culture, or a language - it's this aperitif (Zaltron 2010, 214)." During the Hapsburg domination, the Austrian soldiers were not familiar with the high alcohol content of the wines from the Veneto region. Hence, they asked for a bit of water in order to make it lighter ("gespritzt" in Austrian). From Venice to the inland, Veneto's residents began to substitute it with their own naturally bubbly wine,- the Prosecco, and transformed the word by taking three letters and making it easier for the Italian tongue to pronounce: "spritz" (Zaltron 2010, 214).

Further, the generation born in the 1920s-1930s used to drink wine several times per day. A Venetian saying symbolizes the controversial relationship to water, as "l'acqua marsisce i pali (l' acqua marcisce i pali)", - in English, *the water rots the poles*. In a city surrounded by water, built on wooden foundations, separated by canals and linked by over 400 bridges, water has had a pervasive presence. People associated with its destructive and pestilent effects, as floods and rotten piles were the most significant hazards for Venice. Hence, the wine used to be consumed not just for enjoyment but rather for its disinfectant effects. A tradition has been established, which is passed on from generation to generation. It is a "belief, principle, or way of acting that people in a particular society or group have continued to follow for a long time, or all of these beliefs, etc. in a particular society ('TRADITION | Meaning in the Cambridge English Dictionary' n.d.)." However, it transformed over the years; as in the 1970s, the drink *Spritz* has had its big boom as new means of social interaction and technical progress emerged. New compositions such as *Aperol-Spritz*,

Campari-Spritz, Hugo, and Spritz-Bianco appeared. All based on the sparkling wine Prosecco. For centuries, it is manifested in tradition to follow the sun, which implies having late dinners and, depending on the heat, a short break around noon. Moreover, *Spritz* should be free of any social hierarchy, as it always has been affordable for the majority. Hence, people started to meet for a glass of *Spritz or Prosecco* with colleagues before lunch and dinner. The *spritz-time*, a cultural ritual, has been established in the everyday-life of this area. Mainly to share a joyous moment with friends and colleagues before coming back to the families for the meal. "Since then a "spritz "is no longer just a drink, but a time of the day, a habit one might even say a state of mind (Zaltron 2010, 214)." I have to underline Zaltrons' statement, as also in my perspective, it has become clearly part of the daily routine and cultural lifestyle. Hence, Prosecco transmits a positive connoted lifestyle to which customers all around the world identify with. *Saffer Wein GmbH* reacted in an early stage and acted as a cultural ambassador to import this product to the German culture.

However, due to the global popularity and mass production, winegrowers felt the need to establish regulation to preserve the uniqueness, and authenticity of their product as well as to obtain their cultural identity and tradition. These regulations shall be explored in more detail 4.4. *Regulation and Appellation*. Focusing on the aspect of identity, a tremendous action of grouping can be detected. Instead of identifying only with the first sparkling wine in Italy, the so-called Prosecco, winegrowers have specialized and professionalized various production methods. The local agricultural structure, with its fragmented dimensions of the properties, and the close-woven nature of the fields and vineyards (Tomasi, Gaiotti and Jones 2013, 239), are fundamental aspects of the cultural identity. Focusing on the winery *Le Contesse*, the bond to its land, its grapes, its tradition is unequivocal. The *terroir* and specific methods have become essential parameters. As Kathryn Woodward has observed that mostly identities are constructed in defining by the difference. Thereby, the concept of vitivincultural *terroir*, which focuses exclusively on a specific location and its characteristics compared to others, can be noticed in the Prosecco wine production. "The powerful grape growing culture that manifests itself in every aspect of the life of the local population and in the signs that they themselves have created" (Tomasi, Gaiotti and Jones 2013, 239) has played a major role in the establishment of the current cultural identity. Thus,

in the process of identification the material and immaterial features are the key aspects for winegrowers in each region in order to transmit their identity to the costumers.

4.3. Representation

Veneto is one of the three largest wine regions in Italy. The wine-growing area around Venice on the Adriatic coast, the Po Valley, and the Alps around Lake Garda is shaped by many different characteristics. The mountains in the north protect the area and ensure a balanced climate, which already brings a positive impact to the viticulture. Furthermore, the soil, with lots of stones and chalk, offers excellent potential growing conditions. In Hall's theory, cultural representation is expressed in a system of representation. Hence, these above-mentioned aspects are part of the material categorization and system of representation of wine. Thereby, the *Strada del Prosecco* was the first recognized wine route in Italy in 1966 due to its aesthetic attraction.

Furthermore, the report claims that in the industry of wine, the aestheticization of consumption is clearly determined. On this account, the label's design on a wine bottle is crucial in the purchase decision. Thereby, aesthetic appreciation is the key aspect. Depending on the consumer's culture, different social contexts, tastes, trends, and social acceptance can be ascertained. Hence, a cultural analysis has to be investigated of both - the cultural identity of the production side; and of the consumer.

The example of *Bertoldi Prosecco* represents the result of such an investigation, as the label successfully enhances the value for several years.

Moreover, there exist another system of representation to identify taste and quality in the industry of wine. The officially listed characteristics of *Prosecco Spumante Brut Treviso DOC Bertoldi* of Saffer Wein GmbH are as the following: "pale straw yellow, long-lasting fine perlage; fruity fragrance of green apple, pear, peach, and citrus; typical of the variety; pleasant, fruity fresh taste (Saffer's Winzerwelt n.d.)."⁶ In wine tastings, the aesthetic appreciation, the typical characteristics of smell and taste are the key factors in analysing its quality. Hence, these word patterns are used to associate well-known tastes - in this case of

⁶original: *Charaktereigenschaften dieses Weines: Helles Strohgelb, lang anhaltende feine Perlage; sortentypisch fruchtiger Duft von grünem Apfel, Birne, Pfirsich und Zitrus; angenehmer, fruchtig frischer Geschmack.*

an apple, pear, peach, and citrus - to present the sensation of taste. Further, the wine is nominated for the silver medal of *awc Vienna* and the silver medal of *Mundus Vini*. These awards shall assure the quality standards of wines and are not necessarily for professionals only, as they support the evaluation in the supermarket and assist the customer in finding the individual characteristics. Besides, wines with an official seal (for quality and its authenticity) attract the consumer visually.

Furthermore, the presence of immaterial elements exists in the field of wine. Tomasi, Gaiotti and Jones (2013) put forth that the growing area, and the emotions and sensations associated with it are connected to the quality of the wine. "A wine connected to the distinctiveness and beauty of its originating landscape will always enjoy a degree of preference that exceeds objective quality alone (Tomasi, Gaiotti, and Jones 2013, 4)." Taking that statement into account, it can be argued that Prosecco embodies the carefree lightness of being and beauty of the *cultural landscape* where it is produced. *Le Colline del Prosecco di Conegliano e Valdobbiadene*. A viticulture landscape is the result of the interaction of nature and people over several centuries. This growing area's hilly morphology has formed into an impressive and aesthetically attractive panorama. Hence, the centuries-old action of the winegrower has created the unique landscape of today. Tomasi, Gaiotti, and Jones (2013) claim that the "landscape has thus a strong evocative power that immediately transmits us to places, emotions and states of mind that predispose us to judge a wine by placing it on a higher' quality rung' (Tomasi, Gaiotti, and Jones 2013, 241)." Hence, it confirms the philosophy of Saffer Wein GmbH that **wine is emotion**. Hence, the origin of prosecco represents cultural meanings to the consumer. In addition to the mentioned statement, the report aims to add the aspect of a lifestyle in the process of representation as the *spritz-culture*, and with it, its ingredient Prosecco has reached international recognition. In recent years, the *spritz* has become known in other European countries and consolidated a position in the bar culture. Coherent to Goode and Harrop (2011); Tomasi, Giatto, and Jones (2013); Gilinsky (2015), and UNESCO, *Saffer Wein GmbH* is convinced that wine is a complex multilayer commodity. As a consequence, it is the company's duty to transmit the entirety of wine to its costumers. This aspect leads to present the marketing of *authentic wine* in Germany.

4.3.1. Cultural Marketing of Authentic Wine

In the last decade, traditional marketing has been changing. As well as in other industries, the wine world has to confront new challenges and has to adapt to the consumer's interests and needs. Instead of only addressing advertising messages and one-way communication, it is now essential to be in a conversation with the target group. Hence, the potential customer's cultural background is crucial to create commodities to which individuals can identify with. The social contextualization is influencing every five moments of Hall's circuit; as in the field of wine, specific cultural regulation exists - depending on what is accepted in society. In order to illustrate this statement, the current debate on bottle tabs can be referred to. The metal screw caps (so-called Stelvin) can rarely be found in Italy, as the residents associate lower quality with it. Contrary to the German market as the society already got used to these caps. Depending on the social contextualization, the production process has to adapt in order to gain profit. Hence, it is the task of *Saffer Wein GmbH* to identify the current needs and interests of the German market. Thus, scrutinize its assortment, mission, and marketing strategies and collaborate outcome-oriented with the partnering wineries.

Not just the new manners and opportunities of the new media require different strategies; also, the changing attitude and interest of the new generation - the millennials - are asking for a different communication method. Hence, an investigation of the current situation of the existing data on strategies and content was crucial for the creation of appropriate marketing strategies. "Emotions influence product experience and product consumption; and for this reason, marketing scholars have increasingly recognized the importance of emotions in consumer behaviour. Wine and wine tasting evokes emotions, and during the last years there has been an increase in research on emotions elicited in wine consumption (Calvo-Porrall, Lévy-Mangin, and Ruiz-Vega 2020)." Interestingly, there was the observation that currently, wineries are taking this interest into account and pointing out their history and family tradition on their websites. This activity can also be detected on the official websites of the partnering wineries of *Saffer Wein GmbH*. For instance, *Le Contesse* is doing so by presenting the grandfather and his passion for underlining emotions and their products' immaterial elements. This linguistic usage and the notion of anecdotes to deliver a foundation for associated emotions has become the system of representation in wine

advertising. These short stories aim to amuse the audience and to support positive feelings, as well as to show an act of humanity and identification-based trust.

4.4. Applied Marketing Strategies of Saffer Wein GmbH

Based on the research, I decided to produce emotionally-charged content, photography and videos, to present the cultural values of the products and producers, as well as the relationship to *Saffer Wein GmbH* and its own cultural aspect. More than three hundred videos, thousands of photographs from thirty partnering wineries, and exclusive marketing shoots of wine bottles were recorded and are now available to the marketing team. Further, from September 2019 until August 2020, the entire online marketing has increased and expanded its performance on several platforms such as *Youtube, Pinterest, Facebook, and Instagram*. Instead of focusing on each platform, in particular, the concepts of the created content will be presented in the following chapters.

Especially in the online world, traditional marketing approaches cannot be applied, as the users are looking for interaction. Transparency, authenticity, and personality have become more and more important for potential consumers. "With their reliance on social media and indifference to authority, the millennials herald the demise of the supreme wine critic. In the future, it will not be scores that sell wines, but stories. Authentic, interesting stories that resonate with listeners' experience and attitudes are powerful marketing messages (Goode and Harrop 2011, 240)." As mentioned earlier, the company associates wine with emotion, communication, and knowledge (Saffer Wein GmbH 2020a). *Saffer Wein GmbH* is fascinated by the history, tradition, and message of each wine. Further, the company provides lots of potential and sources (its philosophy, portfolio, expertise, and history) to satisfy the consumers' interests and transmit the multidimensionality of its products. To support the marketing department, I decided to focus on the storytelling of both our culture and the culture of the partnering wineries throughout Italy.

During the visits to Italy, I could conduct empirical research by exploring the partnering wineries, their immaterial aspects, and each way of life, including these regions' food and wine culture. It gave me the chance to research in detail the cultural meanings of each wine.

Due to my observations, I sharpened the company's visual language and focused on each product and its story. On-site, the focus lay on authenticity, emotion, and cultural impact to transmit each wine's uniqueness and character. The photos in this chapter are the result of such a visit (*more images are presented in annexes*). The following factors have been taken into account: the impact of the cultural landscape (*photo on the right*), the traditional and professional workflow of the partnering winery *Le Contesse* (*in chapter 4.1. Production*), the positive connotation and associated lightness, the cultural habits of this region (*photo in the middle*), and the wine's characteristics. As a result, the customer has the possibility to associate emotions, personality, and transparency to the company.



Figure 4.4.1. Image photos of the Prosecco Bertoldi in the hills of Conegliano e Valdobbiadene. (Photos: Greta Saffer)

In addition, another project was aiming to conduct a transition to *Saffer Wein GmbH* and its own cultural background and *sense of place*. While it is undoubtedly crucial to present the cultural location and origin of Bertoldi Prosecco, ultimately it is a brand created by *Saffer Wein GmbH* for the German market, and so the cultural context of *Saffer Wein GmbH* itself plays an equally important role in the Bertoldi brand identity. Hence, the following characteristics of the company were taken into account: based in Munich - family-run - long tradition- innovation - and future-oriented. Additionally, to underline the location of the company, the model was wearing a traditional Bavarian dress. The *Bertoldi Pinot Rosé* underlines the innovation, aesthetic appreciation, and cultural awareness of the company. As a result, the company was convinced by the visual language and decided to use it as the cover image of the print sources as well as for online purposes.



Figure 4.4.2. Cover of the current print sources of Saffer Wein GmbH (Photo Greta Saffer).

Further, to sharpen the visual language according to the compliance with and implementation of the corporate design of the company, several new online marketing strategies, and content formats shall be presented in the following. "Retailers, sommeliers, and journalists need to take more responsibility for selecting and recommending authentic wines so that even if the consumer can't tell the difference in wine quality, she or he is getting satisfaction from other nonsensory factors associated with the product (Goode and Harrop 2011, 240)." Taking that statement into account, the aim has been to publish content to present the responsible selection and passion for wine. Moreover, these marketing tools have been produced to transmit all the elements of the cultural representation of wine to persuade potential customers in Germany.

Next to the social media and print content, I convinced the company to create six different video formats to optimize the cultural marketing strategies and user-friendliness of the website.

In the following the concept of personal interviews of the partnering winemakers shall be presented. The *Winzerinterviews* - interviews with the partnering wineries; has been the first format of the entire new online marketing strategy. Who can explain the product better than the winemaker himself?

The main goal has been to introduce the winemaker to the customers and to encourage an emotional connection to the product. Further, it shall underline the close relationship to *Saffer Wein GmbH*.

Kellerei Volpi: Pioniere des Bioweinbaues

Carlo Volpi, einer der Pioniere für Bioweinbau, greift auf jahrelange Erfahrung des Familienbetriebes zurück. Sowohl eigene Weinberge als auch Weinberge anderer Vertragsweingebäuern werden von dem Winzer bewirtschaftet. Die Kellerei Volpi konzentriert sich vor allem auf rebsortenreine Weine aus ganz Italien – vorwiegend aus dem Süden – mit hoher Bioqualität. Damit Carlo Volpi die beste Qualität garantieren kann, bereiste er das Land und fand an unterschiedlichen Orten die gesuchten Bedingungen für sein Vorhaben. Das Ergebnis: Bioweine von höchstem Niveau mit viel Eleganz.



Figure 4.4.3. Screenshot of the official webshop page presenting the Interview with Carlo Volpi from the Winery Volpi (<https://www.winzerwelt.de/weingueter/volpi>).

To present a consistency and fairness these interviews have followed a clear guideline and structure, which has been prepared in advance. The questionnaire focuses on their career, their winery, their region and the uniqueness of their creation. On site at the wineries or at the fair in the company, several contributors participated and had the chance to explain the cultural meaning, the cultural identity and habit of the region directly to the German consumers. These interviews shall not be longer than approx. 5 minutes and will be uploaded on *Saffer's Winzerwelt Youtube Channel* for implementing the content on the official webshop and social media channels.

The second and third format follows the notion of **wine is communication**, as it is their mission to recommend wines. The ambition is not just to sell wine, rather to enrich an emotional connection and a glance of cultural enlightenment.



Figure 4.4.4. Screenshot of the official product page of "Prosecco Spumante Brut Treviso DOC Bertoldi" (<https://www.winzerwelt.de/wein/weinart/schaumwein/prosecco-spumante-brut-treviso-doc-bertoldi-venetien-schaumwein>).

Wein erklärt: XY (title of the selected wine) focuses on each individual wine. The product is presented by only one speaker in a short sequence of maximum 90 seconds. Taking the consumer interests into account the speaker presents the wine with the main information just as grapes variety, origin, brand and label design and adds comments about the winery and food recommendation to it. By looking directly into the camera and addressing the viewer, the aim is to communicate with the consumers. Thus, by the linguistic usage of anecdotes the speaker delivers a personal relation to the product and the user has the choice to capture a more detailed image of each product. However, the speakers who are several members of the Saffer Wein company, are not focusing on the price as it might change in the future. The goal is primarily about assisting in the decision process of each customer. In addition to the written expertise, which is displayed on the website, the customer has the possibility with these clips to receive a personal recommendation from a wine expert of the team. As these videos are about personality and authenticity, every speaker shall present him-/herself in his/her own way with his/her own talking manner. The intent is to show that the approach to wine is very individual and personal in order to break down inhibitions and to address as

many target groups as possible. To reach a wide range of potential customers, speakers of each department, different age and professional background are participating. These short videos are listed on each product page in the online web shop. Further, these clips can be used on the social media channels as recommendation clips. This format is a long term project as it is planned to create videos for all the wines listed in the shop (more than 500 wines).

Moreover, after implementing the videos on the website several regional and national premium retail clients have shown interest in the videos and asked for permission to provide these videos via QR codes on price tags in their shops. Hence, the company is currently planning on using QR codes on the labels in order to create the possibility to reach the videos and stories of the wine directly from the bottle. These development plans indicate the ambition of being innovative and creative.

The third format is the trail packages *Probierpakete of a selection of six wines* for specific occasions and season of the year. The main goal is here to assist consumers in their choice of wine and encourage their curiosity. The company has mainly selected wines for ordinary situations in everyday life, such as a selection of wines for the barbecue period of the year or asparagus meals. Some of these trial packages already existed in the online shop but did not succeed a high amount of sales. However, the company believes that these trail packages are a very useful tool, especially in acquiring new customers and in the diversification of product sales. The team decided to provide online tasting videos to these packages to encourage the consumer to trust and buy the wine. Two team members are presenting in a 15-minute dialogue the selection. One of them is working in the sales distribution due to that he is confident in having conversations. Moreover, he is young, interested, and willing to learn more about wine. His partner has a consolidated wine and geographical knowledge, as well as a strong passion for cooking.

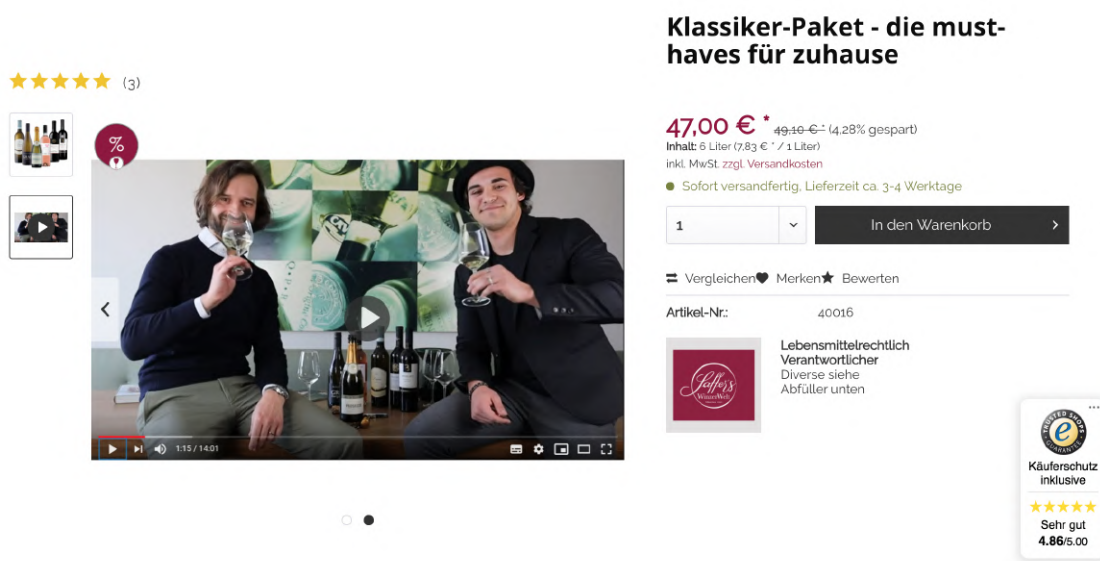


Figure 4.4.5. Screenshot of the official page of the trail package "Klassiker-Paket- die must-haves für zuhause" (<https://www.winzerwelt.de/pakete/klassiker-paket-die-must-haves-fuer-zuhause>).

The conversation covers all the standard topics e.g., food (asparagus, barbecue), regions, cultivation or ageing (organic, barrique), grape varieties (Pinot Gris), wine types (sparkling wines, rose). By having these conversational partners, the content is balanced with well-grounded background knowledge and ease of entry. It is planned to have about 15 trial packages on offer at all times. The presented collection here in this report includes the six "must-haves at home." The *Prosecco Spumante Brut Treviso DOC Bertoldi* is one of the selected products of this trail package.

The next setup is mainly to encourage transparency, respect to the professional partners, and the clients further it showcases the expertise and tradition of *Saffer Wein GmbH* and *Saffer's Winzerwelt*. The format *Unsere Marken erklärt: XY (the title of the brand)* is focusing on the *Exklusivmarken (Eigenmarken)*. Mr. Saffer and an employee of the food retailing explain the philosophy of these labels.

Bertoldi: Saffers Reminiszenz an die Firmengründer

Resolute Witwen können Großes bewirken. Ludwina Saffer, geborene Bertoldi, stammt aus einer der ältesten und angesehensten Weinbauernfamilien Südtirols. Dort lernte sie den aus Bayern stammenden Hotelier und Hopfenbauern Johannes Saffer kennen. Sie heirateten und betrieben in der Folgezeit gemeinsam ein Hotel in Arco am Gardasee. Aufgrund der politischen Unruhen und aus Angst vor der drohenden Enteignung übersiedelte sie 1923 nach dem frühen Tod ihres Mannes nach München.

Weiterlesen

Unsere Marken erklärt: Bertoldi

Link kopier...

Der Name Bertoldi geht zurück auf deine Urgroßmutter, oder?

0:00 / 14:29

Käuferschutz inklusive

Sehr gut 4.86/5.00

Figure 4.4.6. Screenshot of the official page "Bertoldi: Saffers Reminiszenz an die Firmengründer"

(<https://www.winzerwelt.de/weingueter/bertoldi/>).

Hereby, the aim is to introduce the concept, the history, and philosophy of the company and its brands (*Eigenmarken*). In other words, these videos, of approx. Fifteen minutes, function mainly to show who is *Saffer Wein GmbH* and what do they do. In the conversation, the entire series of one brand (*Eigenmarken*) is presented without focusing on each of the wine characteristics. These videos introduce the philosophy of the company and its brands to the partners and their employees (mainly of the food retail trade), as well as to final consumers. All major brands are planned (*Contessa Marina, Bertoldi, Drei Junge Wilde*). Thus, an overview of the story of the *Prosecco Spumante Brut Treviso DOC Bertoldi* is provided in the published video. This content is placed on the official *Saffer Wein GmbH* and *Saffer's Winzerwelt* websites and on the Facebook page of the company.

The company gives importance to the employees' expertise and knowledge; however, it has not been stressed out in previous marketing channels. Following the company's philosophy, **wine is knowledge**, and its high potential to transmit certain know-how to customers, one video format exclusively focuses on mediation.



Figure 4.4.7. Screenshots of the official vlog posts "Entkorkt & Eingeschenkt" in the section "Unsere Weinexperten - Weinwissen aus erster Hand" (<https://www.winzerwelt.de/unternehmen/unsere-weinexperten/>; <https://www.winzerwelt.de/unternehmen/weinratgeber/>).

The title of these video blogs (vlogs) is *Entkorkt & Eingeschenkt* - Uncorked & Presented. The users shall have the opportunity to learn from professionals. Two team members who are experts in wine with high education in its field are the main characters. In the course of the conversation, an interesting mix of wine expertise, historical background on tradition and culture, and practical tips on how to handle and enjoy wine are discussed. This overview is combined with personal stories and the two team members' friendship highlights personality and trust.

In contrast to regular teaching sessions, these vlogs are not longer than approximately 15 minutes. Each vlog focuses on one specific topic and shall introduce the viewer to the world of wine. Hence, a vlog regarding the historical and technical overview of sparkling wine has been recorded, including a general conspectus on *Prosecco Bertoldi*. Furthermore, there are 12 vlogs planned per year. This production is primarily about mediation and imparting wine knowledge and not about promoting individual products and packages. These vlogs are presented on the official website and are interesting content for the company's social media accounts.

The last filming concept *Auf ein Glas zu Gast im XY* (the title of the restaurant), focuses on the gastronomic experience. As mentioned earlier, wine and food have a strong cultural impact on our everyday life. Further, gastronomy is a cultural heritage and a figurehead of Munich. *Saffer Wein GmbH* has its origins in the gastronomy trade and is a proud wine

supplier and partner of more than 350 restaurants in Munich and Bavaria. It is one of the top regional gastronomic wine merchants.



Video-Beitrag "Auf ein Glas Wein im Oh Julia in München"

Oh Julia, das ist authentisches, frisches, mediterranes Lebensgefühl in der edlen Einkaufspassage Hofstatt mitten in München. Die Philosophie: Einfaches einfach gut gemacht. Köstliche, frisch zubereitete Antipasti und das berühmte Hausbrot kann man sich selber an der eleganten Edelstahltheke zusammenstellen. Oder man wählt aus der abwechslungsreichen Wochenkarte. Dank modernster Technik wird alles schnell und frisch serviert.

Oh Julia Authentic & Italian Food | Hofstatt, Sendlinger Str. 12a | 80331 München | www.ohjulia.de

Video-Beitrag "Auf ein Glas Wein im Café Westend in München"

Das Café Westend oberhalb der Theresienwiese ist eine familiengeführte Traditionswirtschaft. Legendar sind die „Städte-Frühstücke“, die man bis 16 Uhr genießen kann. Darüber hinaus trifft sich das Viertel hier zum Businesslunch, zum Nachmittagskaffee, zum Abendessen, zum Absacker - und die Sportlichen zum Kegeln. Gastgeber Manfred Walter Rott legt größten Wert auf eine einfallreiche und liebevolle Dekoration und einen herzlichen Service.

Café Westend | Anglerstraße 32 | 80339 München | www.cafe-westend.com



Figure 4.4.8. Screenshot of the official page "Auf ein Glas Wein: Münchner Gastronomen im Gespräch" (<https://www.winzerwelt.de/unternehmen/wein-muenchen/>).

To honour the gastronomy partners and their work and show private customers the company's high expertise in food & wine, ten different restaurants have been contacted. The ambition was to show their vision and challenges in their daily work. Further, Saffer Wein GmbH sent the questionnaires in advance to the cooperating restaurants. In order to create a familiar atmosphere, the company's salesman, who already had a relationship with the restaurant owner, was the conversational partner. The selection of the restaurants was focusing on diversity. A wide range of restaurant owners has been interviewed, such as owners of Bavarian; Thai and Italian restaurant, as well as bars and cultural event locations (theatres). Further, the company has claimed that the target groups of restaurants and theirs were coherent.

Hence, most of the company's private customers enjoy dining out - and should go to gastronomy partners. On the other side, restaurant customers enjoy drinking wine and might be interested in the company's portfolio. Along with the fact that gastronomy is an important component for the marketing of the wines of Saffer Wein GmbH, this video interview concept provides a platform for the gastronomic partners to present themselves to private consumers of Saffer Wein GmbH. Next of having an exclusive section on the official

webshop, both participants published the video on their social media accounts plus referring to each other, in order to increase the audience.

All of this content contributes to the cultural marketing of *authentic wine*. By creating these various formats, several target groups can be reached, and the company retains the position of a cultural ambassador. As on the one hand, the aim is to provide a solid base of a positive experience and a cultural enjoyment - by selecting high-quality wine and delivering the story of the cultural product. On the other hand, it has its own *identity* (Hall), *authenticity*, *sense of place* (Goode and Harrop), tradition, and philosophy, which contributes and leads to demonstrating and educating a taste and a responsible manner of the consumption of wine to the people.

4.5. Regulation and Appellations

This chapter starts with a closer look at the product's title to present the regulations that take place. As mentioned at the beginning of the report, the Italian appellation system for food and wine implies high standards and enjoyment. In the wine industry exist regulations and certification to demonstrate specific quality standards. This system is used to identify the originating of wine in the territory of a particular region where its quality, reputation, and specific characteristics are linked to its geographical origin. Further, the specifications and rules for the production DOC and DOCG wines prohibit the irrigation. As a result, it encourages people to buy the product. Further, the wine literature also confirms that knowledge about production methods (Brugarolas et al., 2010; Kim & Bonn, 2015; Pomarici and Vecchio, 2014; Sellers, 2016; Vecchio, 2013) and label awareness (Mueller Loose and Remaud, 2013) have a significant positive influence on preferences for organic and sustainable wine (Janssen, Schäufole, and Zander 2020). Hall states in his theory, language plays a significant rule in preserving culture. These regulations function as a language system to guarantee consumers' expectations all around the world.

By looking at the official product name is ***Prosecco Spumante Brut Treviso DOC Bertoldi***, a few terms implement high standard quality.

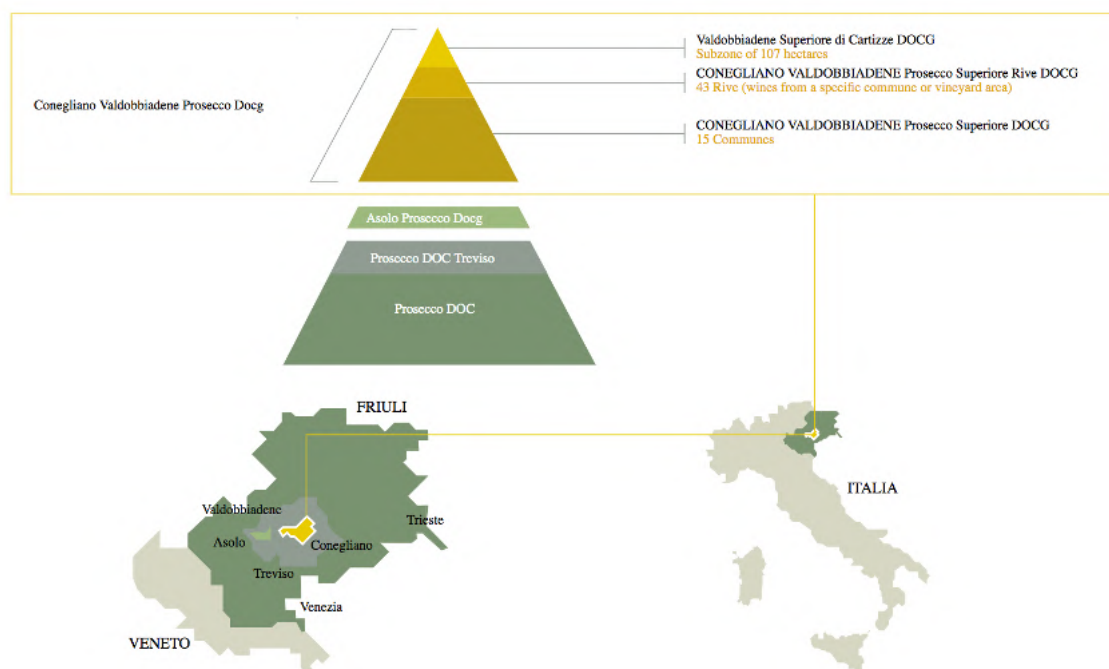


Figure 4.5. Prosecco area ('Prosecco Superiore DOCG — Prosecco.it — Conegliano Valdobbiadene - Just another WordPress site' n.d.)

This figure shall demonstrate the specific regions of the DOCG and DOC Prosecco. As the winery is not located directly in the subzones *Conegliano*, *Valdobbiadene*, or *Asolo*, the presented wine is not classified with the highest appellation, the *DOCG*. However, it is based in the grey area *Prosecco DOC Treviso*, which implies a certification with the second-highest Italian wine classification, the *Denominazione di Origine Protetta (DOP) - Protected Denomination of Origin, Treviso*. DOP wines are produced in certain regions, according to explicit rules to preserve the traditional winemaking workflow. In the case of Prosecco and as listed on the website of the cooperating winery Le Contesse the following characteristics have to occur. First of all, the intended outcome does not expand 180 quintals per hectares. By limiting the production and by defining a formula, the consortium obtains the quality assurance.

The grapes composition has to consist of a minimum of 85% of the original Prosecco grape, called *Glera*, and due to that, not more than 15% of a blend of other grapes, for instance, *Pinot* or *Chardonnay* grapes. Furthermore, the bottling process is only proceeded in one of the nine provinces of the appellation region and is done in the winery itself. The winemaker

has to follow the specific *Charmat- or Martinotti method*, which implies that the fermentation has proceeded in large stainless steel tanks.

In addition, as this wine is a Prosecco Spumante, it is subject to the German sparkling wine tax, called *Schaumweinsteuer*. It is important to mention this legal aspect, as Prosecco DOC Frizzante, with less lingering bubbles, is free of this tax.

These regulations surely have an impact on protecting cultural tradition, cultural creation, and authenticity. It is not just only to predict a taste; much more, it supports and values the winegrower's work in the restricted regions and the exclusive production methods, as well as it supports the prevention of the landscape and agriculture.

4.6. Consumption



4.6. Figure image photo of the Prosecco Spumante Brut Treviso DOC Bertoldi and Pinot Rosé Spumante Bertoldi (Photo: Greta Saffer).

This chapter focuses on the fifth moment of *authentic wine* in the *circuit of culture*, the consumption. Hence, an analysis of the German consumer and the aestheticization process of the drinking culture of *Bertoldi Prosecci* shall be made in the following.

Due to the statistics of the German consumption of Hochschule Geisenheim University, Prosecco is as a social, female, and easy to approach wine (Szolnoki 2018, 22). Steve Charters, Natalia Velikova, Caroline Ritchie, Joanna Fountain, Liz Thach, Tim H. Dodd, Nicola Fish, Frikkie Herbst, and Nic Terblanche identified concurrent results in the research paper *Generation Y and Sparkling Wines: A Cross-cultural Perspective* in 2011. In Germany, the percentage of women drinking sparkling wine is much higher than men (Szolnoki 2018, 19). Although, this can be explained as the male drinker consumes more often beer instead of wine. Furthermore, significantly more people consume sparkling wine (64 million) than still wine (39 million) at least occasionally (Szolnoki 2018, 15). Hence, sparkling wine is linked to a specific occasion. Thus, the exclusivity of Prosecco is apparent

in the German market. Also, by the numbers of Saffer Wein GmbH as being the top seller in the Gastronomy (Saffer Wein GmbH 2020b), the connection to social occasion can be put forth. From an academic point of view, Georg Simmel's observation of the sociological matter and significance of wine, and in this case, Prosecco, are applicable. Furthermore, the aesthetic appearance of the here presented product - the high amount of gold on the bottle - provokes elegance, high-quality, exclusivity, and aesthetic attraction.

Which leads to the aesthetization process and the drinking culture of Prosecco in Germany. As mentioned earlier, the *aperitivo culture* has reached an international level. In Germany, this habitus can be noted as well. As more and more restaurant and bars offer special discounts such as happy hour exclusively after work. Further, the *spritz* and Prosecco are part of the menus of the majority of the German gastronomy. However, there exist slight differences in the consumption time compared to Italy. As in Italy the time period in the day ranges between 6 and 8 pm, unlike in Germany where it is earlier (around 5 pm). The average German has dinner between 6 and 7 pm, unlike the Italian. Moreover, the price range of 4 to 9 euros is much higher than in Italy. However, the aesthetic of the consumption and appendant ritualization (De La Fuente 2007, 108) are equivalent. Several factors are common and appreciated in German culture, for instance, the shape of the glass and the serving temperature have been inherited in the German drinking culture. Another interesting aspect in relation to wine consumption is the cultural habit of clinking glasses. It is common in Germany to toast sparkling wine by touching the other glasses, but not so for non-sparkling. Unfortunately, there has been limited research focusing on this specific habit; however, it might be by reason of the connection of sparkling wine and special occasions (New Years, birthdays, weddings, etc.). Hence, German consumers create a positive meaning to the cultural product Prosecco in their everyday life.

Moreover, the interest of the consumer differs due to age, as older consumers are more interested in production techniques, while younger consumers associate sparkling wine to symbolic reasons (e.g., brand) and social context (Charters et al. 2011; Culbert et al. 2016; Dal Bianco et al. 2018). Hence, consumers diverge not only in terms of what they consume but also in their interest and experience linked to the act of consumption. Andreas Saffer stressed out in the interview of the Bertoldi brand that the German consumers today are very competent in purchasing wine. As they are aware of how much money they want to spend on which product (Saffer Wein GmbH 2020b). Further, it is not necessarily the cheapest

product the most successful one but much more the one which convinces with quality and excellent taste. Due to that expertise and long-time experience, Bertoldi's philosophy is to have top qualities with the best value for money ratio. The customers can be sure that every bottle of this brand is very carefully selected and not overpriced (Saffer Wein GmbH 2020b). Also, from an academic point of view, these aspects are crucial for a sparkling wine brand, as the role of brand image and reputation on consumption preferences of sparkling wine in the Germany market has been clearly highlighted by researchers of the Hochschule Geisenheim University (Müller 2006). Hence, due to the existence in several restaurants and bars, it can be claimed that Bertoldi gets supported, and it has a positive impact on the reputation and brand image.

By implementing the presented marketing strategies, the company acknowledges the current consumer demand for symbolic features within the five moments of the circuit of culture and honors the immaterial elements of its product.

5. Conclusion and Perspective for Italian Authentic Wine in Germany

The question of *authenticity* is enormously complex and paradoxical in the field of wine because it is made up of 3 interconnected parts: the place of origin, the interaction of human expertise, and technology. In the industry, the authenticity of wine is measured by traceability as wine control is traditionally associated with proof of authenticity. For the consumer, the trust in this traceability, and therefore the wine's authenticity, is implicit. Because the product can be easily adulterated at multiple points along the supply-chain, a wine's authenticity is guaranteed by strict guidelines laid down by responsible national authorities, and includes sensory evaluation, chemical analyses, and examination of the records kept by wine producers (Makris et al., 2006). In the characterization of a wine and the evaluation of its quality, material elements such as soil, topography, grape variety, climate, and landscape characteristics are measured along with immaterial elements, such as the cultural context of its region, its history, its traditional production, and its name-recognition.

Within vitiviniculture, the term *terroir* is of significant importance in this identification process and authentication of wine. It refers to a geographical area in which "collective knowledge of the interactions between the identifiable physical and biological environment and applied vitivinicultural practices develops, providing distinctive characteristics for the products originating from this area (OIV 2010)." This also implies the importance of the cultural characteristics and input of a wine's region, its traditional production methods, as well as its consumption rituals. The notion of *terroir*, authenticity, tradition, and diligent agricultural use has been highlighted by several scholars, as the vitiviniculture has a huge impact on the environment and aesthetic of a region and its landscape. To protect the traditional landscape and preserve biological diversity, UNESCO has made it its mission to nominate various regions as *cultural landscapes* due to their outstanding representation of the combined works of man and nature. For instance, the landscape of Italian wine-growing areas has become synonymous with high-quality wine and cultural value, and several wine regions can be found on the cultural heritage list of UNESCO. The interaction of humans and nature in these areas have created such a unique cultural value of the landscape. Therefore, viticulture must be ready "to carry out a multitude of functions that are not limited to the production of grapes and wine, but extend as well to the maintenance of the area's hydrogeologic properties and to preservation of the landscape and its biodiversity, responsibilities that in the past have always been painstakingly carried out by the grapegrower (Tomasi, Gaiotti, and Jones 2013, 247)." So the current challenge of winegrowers and producers is to simultaneously preserve their (often historical) vineyards, while at the same time survive in an increasingly competitive, demanding market. The consumption of wine worldwide has increased tremendously in recent years, resulting in both opportunities and risks for wine producers. UNESCO, Tomasi, Gaiotti, Jones, Goode, and Harrop all have similar demands on the industry; the appropriate protection of the cultural good and heritage, instead of mass production and homogenization. Hence, *authentic wine* production requires that growers must be aware of their environmental impact, and sustainable viticulture (Goode and Harrop 2011, vii). By referring to Goode and Harrop, the report supports their aim to differentiate between wines that are headed in the direction of homogenization and wines "whose origins have their roots in *terroir*, which are made from appropriately right fruit, free from faults, and made sustainable (Goode and Harrop 2011, vii)."

The wine importer *Saffer Wein GmbH* focuses on distributing and preserving Italian *authentic wine*, introducing its carefully curated selections to the German consumer. Further, the company associates wine with emotion, communication, and knowledge (Saffer Wein GmbH 2020a) and selects wines based on their high-quality, uniqueness, story, personality, and the personality of their winemaker. Based on my research and my internship experience, I am convinced that this company puts into practice Goode and Harrop's elements, even if they are not precisely mentioned in its philosophy. *Saffer Wein GmbH's* selection is a combination of small, innovative winegrowers, internationally recognized top producers, and large wineries with the capacity to produce high quality wine in larger quantities. *Saffer Wein GmbH* is thus an intermediary between Italian and German wine culture, as the company has the challenge of transmitting information on all the material and immaterial elements, as well as its own lived experience in Italy to the customer in Germany. Hence, regular visits of the company's employees to Italian wineries can be seen as cultural investigations for analysing each product.

In the consumption of wine, immaterial elements such as the context, origin, and story of a wine are nearly as important as its flavour (Goode and Harrop 2011, 239). *Saffer Wein GmbH* has to take these factors into account and define communications strategies to arouse the German consumers' interest, in line with their values. As Paul du Gay points out, advertising may be seen as the cultural language which speaks *on behalf of* the product, aiming to create an identification between the customer and the product (du Gay et al. 1997, 25). Hence, it is necessary to implement marketing tools that transmit the material and immaterial elements of wine. In the last decades, individualized consumption has increased, and today both the winemakers and consumers identify themselves with the products they respectively create and consume. Naomi Klein underlines that the current focus in advertising is on promoting a lifestyle rather than a specific product (quoted in Negrin 2015, 2). Further, the broad awareness of the cultural background of foodstuffs among consumers in Germany, which goes hand-in-hand with an increased awareness of sustainability in the food supply chain, must be taken into account in marketing strategies.

This report also presented an overview of the current distribution market of wine in Germany. Price and the place of origin are the major cues in the decision-making process of

potential consumers. That second factor is highly interesting for the cultural study, as the wine can be seen as an ambassador of its growing area, which implies that it contributes to develop and strengthen a successful marketing trajectory (Tomasi, Gaiotti, and Jones 2013, 235), in order to communicate all its aspects to the buyer. The question has been analysed if the awareness of sustainability in relation to wine has become a key factor in buying wine in German society. Due to the current academic interest and significantly increasing worldwide organic wine-growing areas, it might seem, at first glance, that consumer demand has changed.

For organic wine buyers in Germany, new immaterial elements such as the concern of personal health and the belief in the superior taste of organic wine, drove consumer interest. However, the German market share for organic wine in the last decade has stagnated at only 5%. Even if it has stagnated, the innovation here is the preeminence of these immaterial elements driving the purchasing decision, a trend which can now be seen outside of the organic wine market. The increase in wine reporting and literature is evidence of the rising importance of the symbolic criteria of wine in society.

Furthermore, in the consumption of wine, aesthetic appreciation plays a crucial part. Aesthetics are part of the larger evolution towards specialization and ritual in postmodern food consumption, specifically within wine culture, as the high interest in wine tasting vlogs proves. In wine tastings, the aesthetic appreciation, the typical characteristics of smell and taste of the wine, plays a major role in analysing the quality. To study the representation of wine, it involves the transmission of various (oral, visual, etc.) languages, as it exists an aestheticization of taste. Hence, on the one hand, to represent its taste, colour, smell, and uniqueness, professionals make use of an explicit word pattern a representational system; on the other hand, the aesthetic enjoyment and ritual of the consumption is equally crucial.

In summary, certain grape varieties dedicated to specific *terroirs*, in which the cultural landscape itself, exclusive traditional based production methods, associated emotions and taste, support the authenticity, the culture, and the representation of wine. However, authenticity and identity are shifting paradigms depending on the society and operated measurements. Therefore, wine importers such as *Saffer Wein GmbH* have the task of analysing these shifts and trends to react appropriately.

Moreover, by creating exclusive brands such as *Contessa Marina* and *Bertoldi*, the company can act independently as a national expert on Italian wine and even set trends in German wine consumption. Chapter 4's case study of *Saffer Wein GmbH's* Bertoldi Prosecco presented the intangible cultural values, complexity, and uniqueness of this wine, which I developed a marketing plan for. The applied cultural marketing strategies effectively worked as a tool of cultural translation between Italian *terroir* and the German consumer to deliver cultural meaning to which the consumer can relate. These strategies were successful, and during my internship *Saffer Wein GmbH* dramatically increased their online marketing presence. Next to providing information about the product and the winery, the creation of emotion through stories has increased in the company's marketing strategy. New formats such as videos/vlogs with clearly defined concepts for each topic, and photographs by a professional photographer captured the lived experience in Italy, communicating more emotion, transparency, personality, and professionalism to the customer.

Storytelling and creating emotional impact are clearly of prime importance in the wine industry; hence these new strategies are crucial for cultural marketing. However, these intangible aspects are more difficult to track with standard marketing metrics. The impact of these new cultural marketing strategies, implemented during my internship, on the consumers' purchase decision has yet to be precisely measured. One method for tracking the impact could be a survey focusing on the interests and values of the customer, posted on *Saffer Wein GmbH's* websites and social media.

To be a trendsetter also implies having a certain amount of responsibility over the narrative driving those intangible factors. For example, one increasingly important and powerful narrative, for consumers and the industry alike, is sustainability. In the next few years, the wine industry will likely face issues such as more transparency and traceability in relation to a sustainable supply chain and the overall environmental impact of the industry. "Today's consumers, and millennials in particular, play an important role in the global fight against climate change. In fact, even relatively small changes in their consumption could significantly reduce GHG emissions. The CF label allows consumers to make more informed purchases as also it gives them the option of choosing products with lower GHG emissions (Gallenti et al. 2019, 6)." Further, *Saffer Wein GmbH* could improve its supply chain and provide more detailed information on sustainability in the field of wine. For instance, the weight of a bottle has a huge impact on GHG emissions. Hence, the implementation of

alternative packaging could be a major improvement. However, the glass bottle will continue to be by far the number one in Europe, due to plastic and cardboard packaging's associations with poor quality. However, in other countries where wine culture is not as deeply-rooted, such as Russia and China, the demand for Bag in Box wines (BIB) is already quite significant (Pleitgen 2013). By understanding such alternative packaging or other environmentally friendly factors, future consumers have the chance to adapt their purchasing towards supporting the global fight against climate change.

Here is where the job falls to cultural marketers and companies like *Saffer Wein GmbH*. For example, despite the ingrained European biases towards BIB, it can be argued that, should consumers understand the environmental cost of glass bottled wine, they might choose BIB solely for its environmental friendliness. In this case, the role falls to the importer to adequately communicate to the consumer the impact of their actions, playing to the increasing importance of intangible values in the consumer decision.

It is the representation of wine to the consumer which must be the main focus of cultural marketing when dealing with *authentic wine*, the goal of which must be to create a process by which consumers identify with the cultural value of the wine. Based on the portfolio of the wine importer *Saffer Wein GmbH*, this report aimed to demonstrate the importance and complexity of cultural marketing as it mediates between the Italian wine industry and the German consumer.

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ANNEXES

- ***Saffer Wein GmbH's Calendar 2021***
- ***Saffer Wein GmbH's Presentation slide***

- *Saffer Wein GmbH's Calendar 2021*



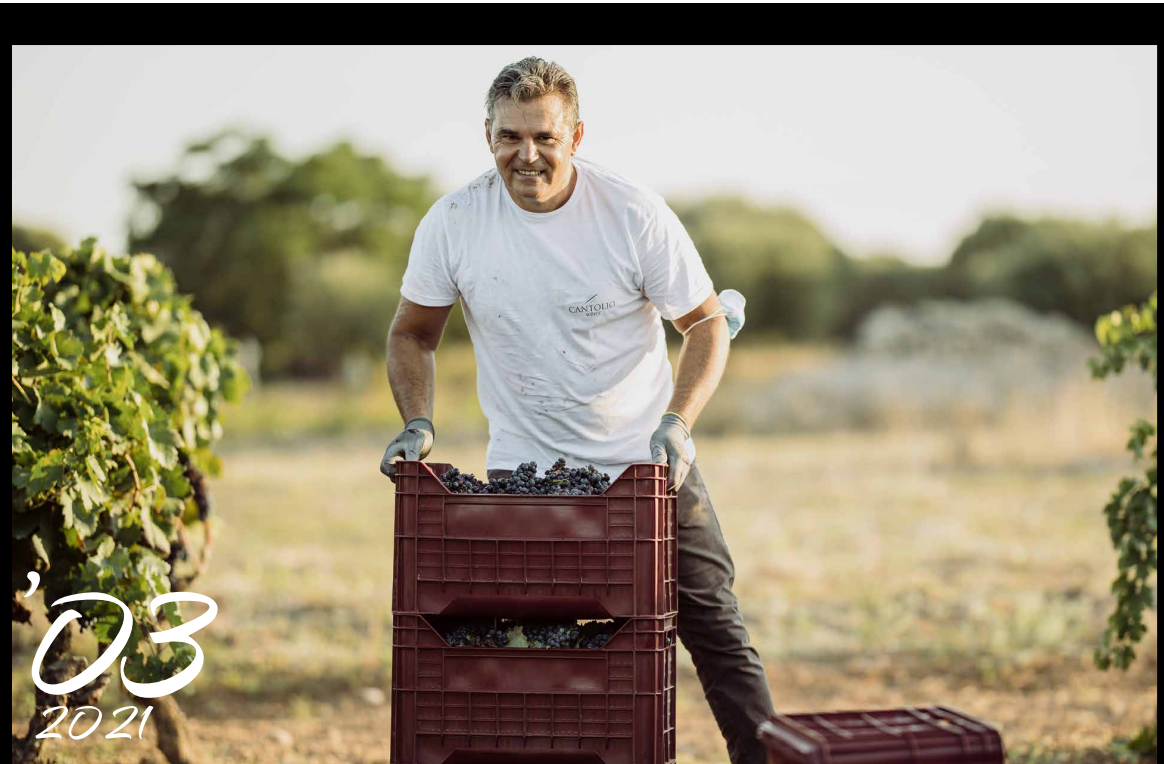


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28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So



KW5							KW6							KW7							KW8						
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So





'03
2021

KW9							KW10							KW11							KW12							KW13						
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So



'04
2021

KW13							KW14							KW15							KW16							KW17						
29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30		
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr		



'05
2021

KW17		KW18				KW19				KW20				KW21				KW22																	
26	27	28	29	30	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo

'06
2021

KW22						KW23							KW24							KW25							KW26							
31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	1	2	3	4
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So

'07
2021

KW26							KW27							KW28							KW29							KW30						
28	29	30	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So

'08
2021

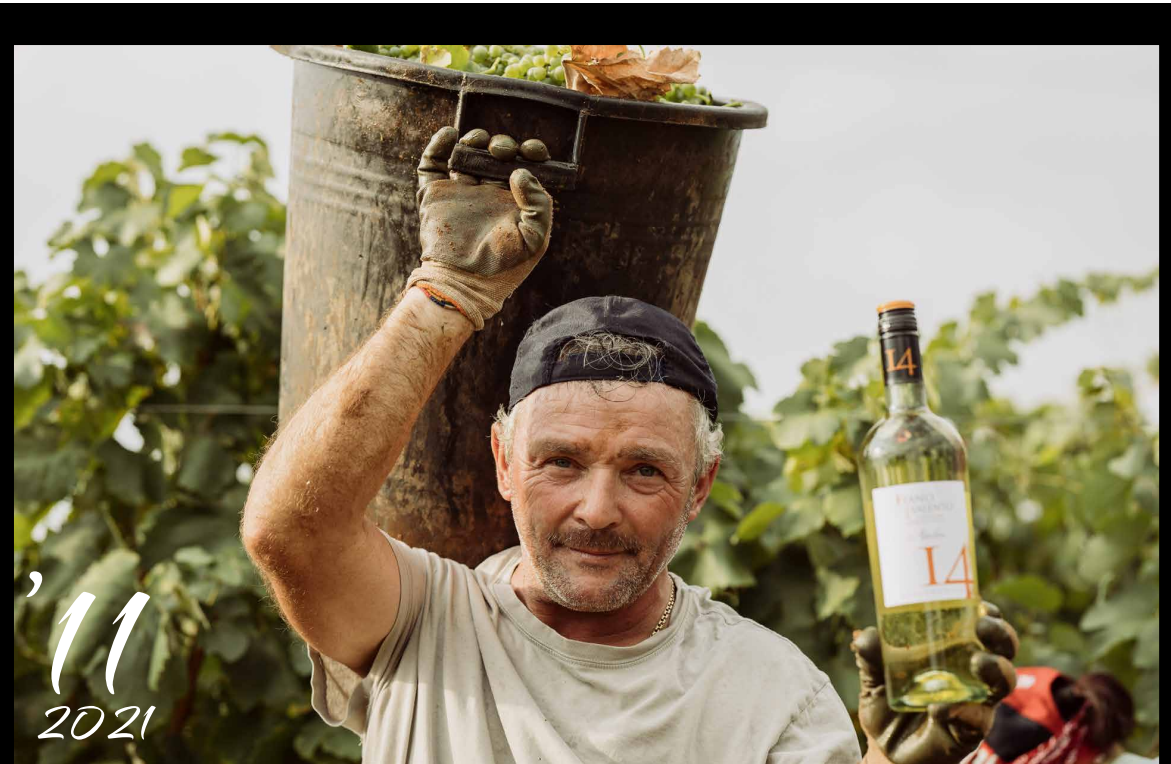
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Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di					

'09
2021


KW35					KW36					KW37					KW38					KW39														
30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	1	2	3
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So

'10
2021

KW39				KW40				KW41				KW42				KW43																		
28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So




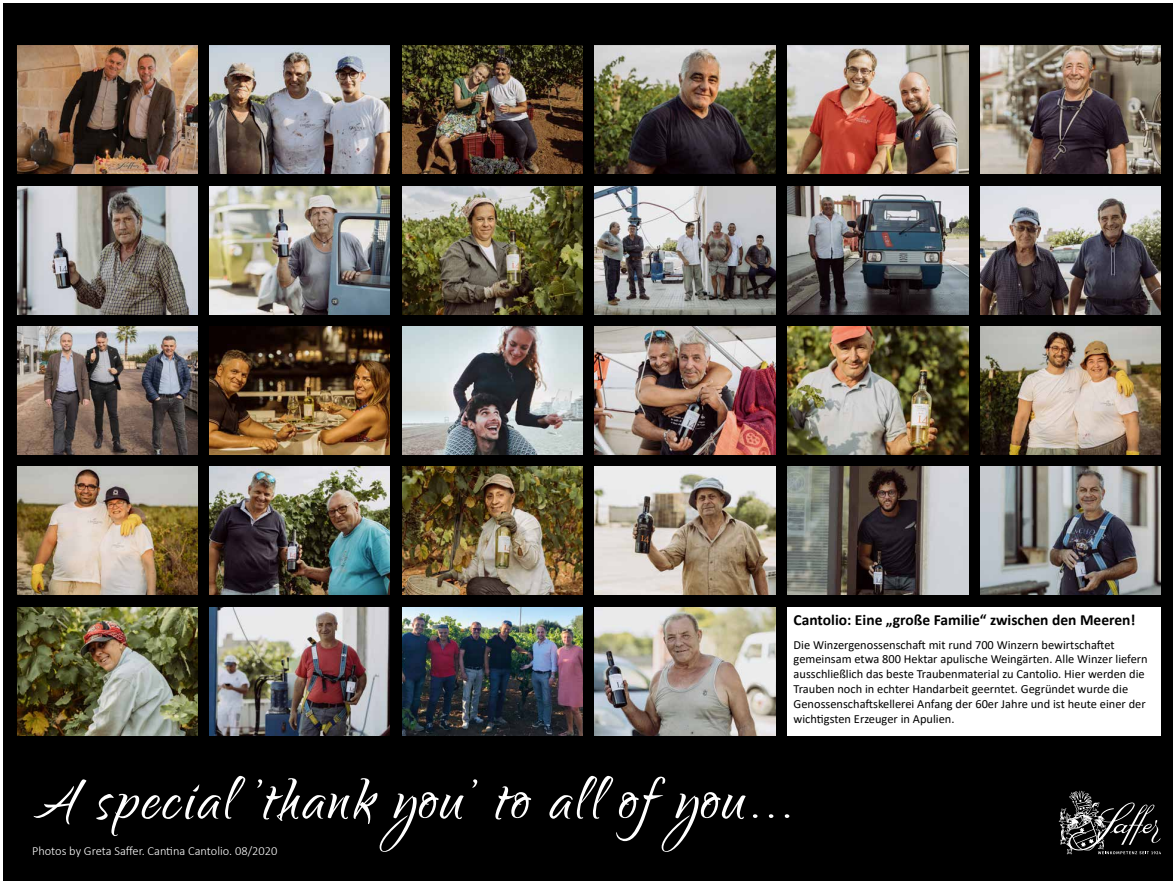
'11
2021

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Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr		Sa	So



'12
2021

KW48						KW49						KW50						KW51						KW52											
30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24		25	26	27	28	29	30	31	1	2
Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr	Sa	So	Mo	Di	Mi	Do	Fr		Sa	So	Mo	Di	Mi	Do	Fr	Sa	So



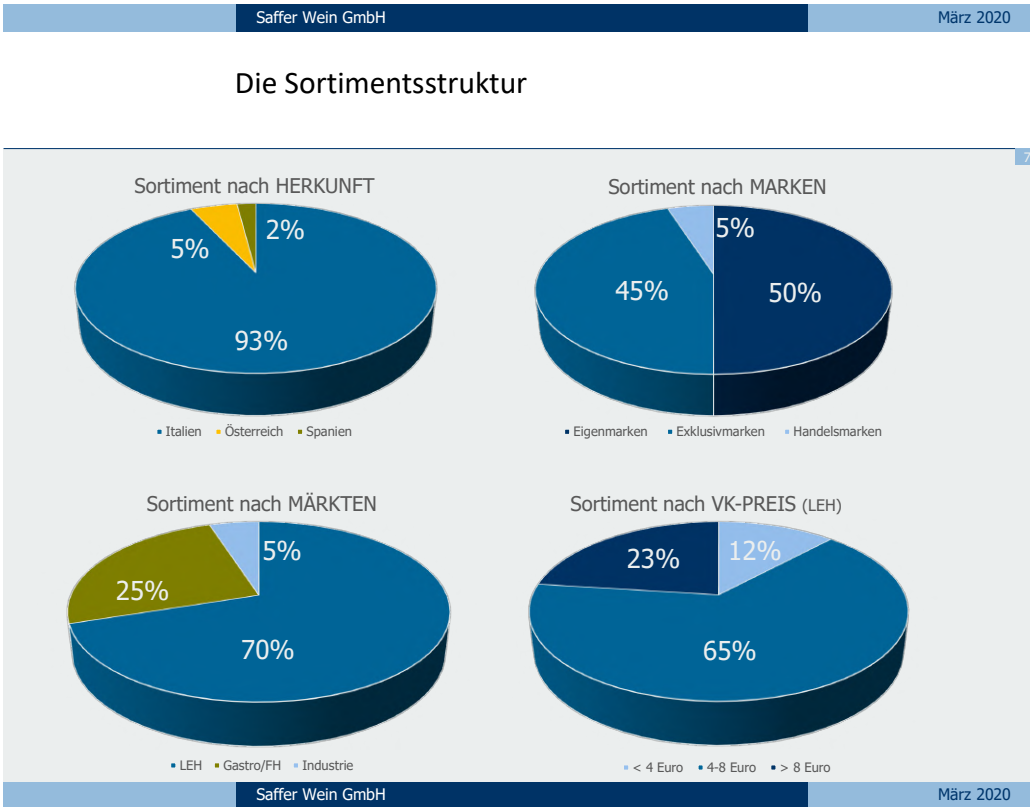
Cantolio: Eine „große Familie“ zwischen den Meeren!
 Die Winzergenossenschaft mit rund 700 Winzern bewirtschaftet gemeinsam etwa 800 Hektar apulische Weingärten. Alle Winzer liefern ausschließlich das beste Traubenmaterial zu Cantolio. Hier werden die Trauben noch in echter Handarbeit geerntet. Gegründet wurde die Genossenschaftskellerei Anfang der 60er Jahre und ist heute einer der wichtigsten Erzeuger in Apulien.

A special 'thank you' to all of you...

Photos by Greta Saffer, Cantina Cantolio, 08/2020



Saffer Wein GmbH's presentation slide pp.7 - 8.



Unsere Weinpartner in Italien

