



UNIVERSITAT
ROVIRA I VIRGILI

université
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U. PORTO



MASTER THESIS

**FILM AS A BRANDING TOOL IN WINE TERRITORIES:
A PROPOSAL FOR WINEMASTERS.TV AND A NEW WINE TRAVEL SHOW**

PATRICIA WILCOX

**Internship developed at WineMasters.tv (Farmhouse Film NL)
Leeuwarden, Netherlands**

**Professional Supervisor
Klaas de Jong**

**Academic Supervisor
Dr. Antonio Paolo Russo
Univeristat Rovira i Virgili**

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ABSTRACT

Film has become an undeniably essential tool for modern destination marketing. Videos are increasingly utilized to encourage tourists to visit a specific region. Yet the power of audio-visual media goes beyond mere promotion. It can be leveraged as a holistic territorial branding agent. The recent increase in partnerships between regional stakeholders and film companies has shown that many tourism destinations recognize this value. However, the use of film as a tool for wine regions is largely unexplored.

WineMasters.tv, a subscription-based video-on-demand platform and subsidiary of the Farmhouse Film production company, is focused on creating content that showcases wineries, wine makers, and wine regions for the enjoyment of wine lovers worldwide. As they seek to continue developing new series, they are focused on creating content that is entertaining and enticing to an ever-broadening market of wine lovers at various knowledge levels.

This master's thesis presents the development of a new series, which will expand the Farmhouse Film portfolio while using video as a tool for strategic territorial branding. Titled, *The World's Most Amazing Wine Experiences*, this is a wine-travel series built to encourage sustainable wine tourism in the world-famous and heritage-rich wine destination, Bordeaux.

This thesis utilizes bibliographic research, a netnography study, and benchmarking to develop the show concept. The objectives are to explore the current academic understanding of film and wine tourism, to analyze viewership intentions, and to develop an innovative show proposition beneficial to Farmhouse Film and regional stakeholders. This work is centered on concepts such as territorial branding, sustainable wine-film tourism, and cross-sector collaboration.

The result of this work is the two-part proposal to produce *The World's Most Amazing Wine Experiences*, consisting of a series proposal and a marketing plan for the show and stakeholders involved.

Keywords: Film-Induced Wine Tourism, Wine Media, Wine Tourism Films, Wine Territory Branding, Wine Tourism Development,

LIST OF ABBREVIATIONS

AVOD: Ad-based Video On Demand

DMO: Destination Management Organization

DO: Denomination of Origin

FAST: Free Ad-Supported Streaming TV

SVOD: Subscription-based Video On Demand

TV: TeleVision

WINTOUR: International Master on WINE TOURism Innovation

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1. INTRODUCTION

As audio visual media consumption increases around the world, the potential impact of film on touristic behaviors has never been more significant. In 2020, media consumption grew by 3.1%, the highest increase in fifteen years. Consumers are now spending an average of 54.4 hours per week with media (Quinn and Kivijarv, 2021). Considering these media consumption habits, it has become crucial for tourism territories to consider utilizing film as both a branding and management tool.

While the impacts of film on touristic destinations have been researched for decades, the role of film in the branding of wine territories is not yet fully understood. This may be due to several factors, including, but not limited to, broadcasting regulations, lack of clarity regarding of the target market of wine media, and delayed buy-in from key stakeholders such as wine region DMOs and appellation syndicates.

How can film be utilized as a tool to attract potential tourists to wine regions despite these challenges? How can film companies successfully collaborate with territorial stakeholders in wine regions? This thesis aims to answer such questions through bibliographic research, netnographic study, and benchmarking analysis.

The bibliographic review will provide the background and entry points into the current research of successful tourism film design, the concept of wine destination image among potential cellar door visitors, and studies of collaborations between regional key stakeholders and film agencies. Building on this foundation, the methodology and results of a netnographic study will be discussed. The purpose of this study is to analyze a potential target market for a wine travel television series. Utilizing important observations extracted from this netnography, a benchmarking study is undertaken to obtain a clear understanding of the competitive field of wine travel films. The insights obtained from this research will be utilized to guide the creation of the new show proposal.

As a result of this research, a television show proposal will be presented along with a collaborative marketing plan, both clearly demonstrating the application of the research conducted. To conclude this work, the feasibility of this show will be discussed, including potential obstacles and opportunities for further research.

The purpose of this master's thesis is to propose an innovative type of television series that unites the worlds of film tourism and wine, promotes sustainable tourism in wine territories, and demonstrates its potential to achieve such objectives. This work seeks to utilize the insights obtained throughout the course of the WINTOUR Master and the practical internship with WineMasters.tv which formed the basis for this thesis. This knowledge will be united with bibliographic and documentary research to frame the topics of film-induced tourism and wine in video productions and to justify the conceptual and methodological proposal of this work.

1.1. WineMasters.tv

WineMasters.tv is a Subscription-based Video on Demand (SVOD) channel. This business entity earns income by selling subscriptions to their private catalog of streaming videos. The channel was established as a subsidiary of Farmhouse Film NL in Leeuwarden, Netherlands, in 2019 by Klaas de Jong.

Klaas, as owner and founder of Farmhouse Film, has an extensive track record of producing award-winning blockbuster films in the Netherlands, such as *The Admiral*, *RedBad*, and *Love in Ibiza*. He established WineMasters.tv from his personal love of wine. He devoted WineMsters.tv to creating cinematic quality, informative, and entertaining wine media.

The current content catalog is structured into four main series: Wine Masters Class, Wine Masters Documentary Series, The Sauce is in the Glass, and The Wild Side of Wine. Full descriptions of these series are available in Annex A1.

Farmhouse Film is now working to expand its content catalog to reach new segments of the wine loving population. As the company seeks to grow, they are considering pursuing new outlets of media sales, such as Ad-based Video on Demand (AVOD) and FAST (Free Ad-Supported TV) streaming channels. They are interested in developing new content that would be suitable to a broader audience based on these different streaming channel forms.

1.2. Internship Duties

From February through June 2022, the internship which formed the practical foundation for this thesis was conducted. WineMasters.tv set forth the objective to fulfill the role of Editorial Producer. This role was centered on developing future shows for the channel. The primary responsibility of this role was to research and write scripts for several new series that will begin filming next year.

In addition to this main task, this role also included assisting on set. Duties during filming were dynamic and constantly changing, as is typical in the world of film production. Tasks included coordinating with winemakers who would appear in the shows, picking up show hosts from the airport, acquiring groceries, wines, or props necessary for the film shoot, staging the film set appropriately, cleaning between takes, and washing glassware without smudges or finger marks for the camera.

In addition to these on set tasks, the internship included elements of sales through contacting target customers such as wine schools. A series of eleven marketing videos were also scripted and filmed during this time, two of which have been released on WineMasters.tv social media profiles as of the time of this writing.

The central duties of the Editorial Producer role involved developing new shows. As much of the future programming is centered around Bordeaux, it was essential to attend significant wine events in the

region, such as the Union des Grand Crus de Bordeaux En Primeur week, to investigate their suitability for future filming. Additional responsibilities included finding, meeting with, and interviewing potential participants for future series, such as wine critic Jane Anson, winemaker Loic Pasquet, and wine detectives Michael Egan and Maureen Downey. Academic research was conducted to obtain the knowledge necessary for educational scriptwriting. This work led to the creation of ‘treatments,’ the documents used in the documentary film industry to capture the essence of a show, and ‘show bibles,’ the documents used in the television industry to explain the narrative, structure, and characters of a tv series.

1.3. Future Programming and Thesis Proposal

[This section, 1.2.1., is requested to be kept CONFIDENTIAL by Farmhouse Film NL].

[Redacted content]

[End CONFIDENTIAL section].

1.4. Bibliographic Research

This bibliographic review will begin with a brief introduction to the shared history of film and tourism, followed by an overview of film-induced tourism. Film-induced tourism is a vast and varied subject. Topics range from film festivals to film theme parks, to mistaken identities, and beyond. Therefore,

this research will advance into a more specific focus on film as it relates to wine territory branding. In particular, the design of tourism films and the interaction between film agencies, DMOs, and DOs.

Finally, it will conclude with an examination of the risks of film-induced tourism, the challenges of broadcasting as it relates to wine, and the potential impacts of COVID-19. Throughout this work, the words film, media, visual media, and audio-visual media are used interchangeably. The word movie refers to a feature-length, 90 minutes or longer, film, while television refers to a series of 30 or 60 minute episodes joined as a series.

1.4.1. Background and Entry Points

The beginnings of film itself can be traced back to a public thirst for stories about travel and tourism (Leotta, 2020). In essence, film is a means of storytelling through the combination of visual images and auditory narrative. The beginnings of audio-visual storytelling can be found in the form of early travelogues. These were public speeches matched with images such as photographs, panorama, or magic lantern slides. Travelogues served to fulfill the growing American hunger for escapism (Leotta, 2020). As this desire expanded, the audio-visual genre continued to evolve into the invention of motion pictures and film.

Evidence of collaboration between tourism promotion organizations and film agencies dates back nearly to the genesis of film itself, at the beginning of the 20th century. As early as 1911, the Great Northern Railroad commissioned a series of films showcasing the American West. Scenes were filmed in several of the cities along the Great Northern Railroad line to depict the scenic, all-American landscape (Leotta, 2020).

In the late 1960's, the public's desire to see images of the world continued to grow, leading to the advent of the travel series. For example, the British Broadcasting Corporation's (BBC) *Holiday* (1969–2007) offered viewers an exposition of domestic and international holiday resorts. Later, as the portability and quality of video equipment improved and TV cable channels such as Discovery Channel and Travel Channel originated, TV travel shows continued to grow in popularity (Leotta, 2020).

Today, our appetite for escapism persists. In the modern world, even films not centered on travel have been shown to have huge impacts on destinations. Authors Araújo Vila, Fraiz Brea, and de Carlos (2021) outlined several key examples of television shows impacting touristic visits, dating back to the 1980s.

The show *Miami Vice*, airing from 1984–1989, resulted in a 150% increase in German visitors between 1985 and 1988. The series *Dallas*, airing from 1978–1991 showed a 59% increase in visitors to Dallas in 1996 over 1995. Perhaps most famously, the *Game of Thrones* series which aired from 2011 – 2019 made major impacts in the regions where it was filmed. Foreign web searches for Seville, Spain, where some scenes had been shot in 2014, increased by 107% over 2013. Foreign tourist visits increased by 40% in 2014.

This phenomenon is part of what is labeled as film-induced tourism. This term is commonly understood to include both television and movies. Yet it is often misinterpreted to mean only visiting the location where a movie was filmed. “However, such simplistic definitions belie the variety and complexity of film-induced tourism” (Beeton 2005). Table 1 shows a brief reference to the breadth of film-induced tourism.

Table 1. Types of Film Induced Tourism

Type	Example
On Location	Visiting the sites where parts of a movie or television show were filmed
Commercial	Visiting the sites where parts of a movie or television show were filmed and which were specifically created for future tourism sales “ <i>Hobbiton</i> ”
Mistaken Identities	Visiting the sites where parts of a movie or television show are commonly thought to have been filmed, though, in fact, were not “ <i>Braveheart</i> ”
Off Location	Studio tours & film theme parks
One-off Events	Film festivals
Armchair Travels	Travel and gastronomy programs

As a prime example of ‘commercial’ film-induced tourism, film director Peter Jackson built a permanent set for Hobbiton in the *Hobbit* trilogy (2011-2014), believing that it could become an important touristic attraction (Leotta, 2020). Yet it is not only ‘commercial’ film-induced tourism that can provide economic benefits to a destination. Even ‘mistaken identities’ can lead to a surge in the influx of tourists. Though, perhaps not where the movie was filmed. One of the most famous examples of this is the film, *Braveheart*, which led many tourists to Scotland. However, it was largely filmed in Ireland.

It is clear that film can have profound impacts on the marketing of a region to potential tourists, even when it is not filmed in the area it fictionally depicts. This phenomenon has been researched and understood for decades. According to Butler (1990), “Image is the most important factor for attracting tourists.” Fortunately, it is not only blockbuster, dramatic, and fictional films or television shows that can provide these benefits to a touristic territory. In recent years, a new classification of films, specifically created to attract potential visitors, has emerged.

Bonelli (2018) conceptualized the term *tourism films* to define the many manifestations of promotional tourism audiovisual content. This includes films, TV commercials, and digital videos – in essence any audiovisual media form with “an explicit or implicit promotional goal inviting viewers to virtually or physically experience the location depicted” (Bonelli, 2018: 41).

The purpose of this thesis is to design a television series which both expands the content offerings of Farmhouse Film and acts as a promotional tool for wine territories. The implicit goal of the series being

developed is to effectively enhance viewers' desires to visit the regions depicted. Therefore, it can be considered to fit within the scope of the promotional tourism film.

In order to appreciate the concept of tourism films, a background understanding of the tourist gaze, as defined by John Urry (2002) is required. This is because tourism films have an intentional confluence with the tourist gaze. Urry (2002, p.7) writes, "Over time via advertising and the media, the images generated of different tourist gazes come to constitute a closed self-perpetuating system of illusions which provide the tourist with the basis for selecting and evaluating potential places to visit."

As Urry shows, tourism films have the power to not only act as a promotional agent for a destination, but also a branding tool. Film has the "power to influence and construct tourist experiences" (Lester and Scarles 2013: 255). This lead Urry to coin the term 'mediatized gaze' to define a mode of the tourist gaze informed by film which shapes how particularly famous sites from movies or television are regarded.

Therefore, tourism films can play a role in enticing and forming the expectations of future tourists while also being impacted by tourists pre-existing social constructs about a region. They are effective in large part due to the potential tourists' dependency on 'image formation agents' (Gartner, 1994) to build an attractive territorial image. As such, tourism organizations should seek collaborations with film agencies during the development and design stages of tourism films to create persuasive videos which construct a deliberately positioned mediatized gaze in viewers and thus promote authentic territorial branding.

1.4.2. Film Design for Wine Tourism

Fortunately, significant research has been conducted on the interplay of film design and touristic intentions. Studies have identified several techniques which can be utilized by tourism organization and film agencies during the show design process to build a specific territorial image in a potential tourist's mind, and to increase their likelihood of visiting the region.

One key example is the concept of 'framing' the location. Framing was conceptualized by Entman (1993), referring to a film's ability to focus on specific facets of reality to make them more exaggerated, or larger-than-life, on screen. The analysis of exactly what features and how to frame them within a destination is a topic of continuous study. Some of the research is contradictory as to which factors are most important. However, two clear elements of film composition have emerged thus far to show positive impact on perceived destination image and desire to visit.

Firstly, as evidenced by Pan (2011), commercials which depicted humans in a pristine setting and combined imagery that was both familiar and exotic created a positive perception of the destination among viewers. Repetition of specific shots, particularly in videos played online showed similar results (Leung et al., 2017). The use of these aesthetic features, for example, drone footage of a particularly striking landscape, are perceived to evoke an instinctual response in the viewer. The specific landscapes featured

can also serve to increase the film's credibility, but they must be coherent with the audience's existing concepts of the region (Leotta, 2020), confirming Urry's notion of the mediatized gaze.

Secondly, Gong and Tung (2017), along with a growing body of researchers in the field of film-induced tourism, claim that the narrative plays just as crucial a role in impacting visitor desires. Their studies show that not only the aesthetic features, but also the plot, characters, and actors have the pivotal impact on tourism motivations. In essence, the storytelling can have an equal or greater impact on the tourist's desire to visit a destination than the images of the destination itself.

These are examples of textual factors. Leotta (2020) defines this by saying, "Textual is the aesthetic and narrative aspects of tourism texts." Building on the work of Crouch et al. (2005), she explains that these narratives and images can be utilized to provoke the 'tourist imagination' of the viewer. The term tourist imagination is used to conceptualize the impacts of avid digital media consumption on our collective sense of global mobility, both physically and virtually.

Certain narrative structures are particularly appealing to this tourist imagination. Stransky (2016) cites the example of *Under the Tuscan Sun*, in which the narrative setting, or place, is depicted as having the power to transform a character. It is theorized that this provoked the tourist imagination of viewers, leading them to visit that same place in search of a similar self-transformation. This provocation was perhaps responsible for the growth in tourism created by the film.

This is an example of an enunciative strategy, in which the target viewer is metaphorically depicted in a film. This strategy is commonly utilized in television commercials (TVCs) by featuring tourists enjoying the territory as means to help potential visitors identify themselves with the activities and places seen on screen. Research from Chen (2015), supports this notion, proposing that narratives and imagery which help the viewers feel personally immersed in a story are more compelling. For this reason, TVCs often include people on a journey, or depict moments of human exploration and interaction with a unique landscape.

Importantly, the combination of showcasing a location as part of storyline can also help reduce viewers perception of a film as advertising. According to Schwarz (1986), overtly promotional advertisements are restricted in their ability to persuade. The use of a narrative plot could help lessen the 'reactance' or viewer perception that they are being heavily pressured into a specific action, belief, or attitude (Gong and Tung, 2017). "A film that viewers perceive as simply a commercial vehicle for marketing tourism will lose credibility and may even create a negative image towards the country" (Hudson, 2011). Therefore, tourism films in particular must carefully approach the concept of promotion.

Overall, tourism films can have highly beneficial impacts on a territory. Through framing, they can focus tourists' attentions on the most desirable aspects of a region. Aesthetic features can be combined with storytelling to engross viewers and increase their desire to visit. Captivating narratives are essential, as they

not only offer viewers a metaphorical vision of themselves, but they also reduce the viewers' reactance and improve the persuasiveness of the film

The combination of a film's narrative with its scenography forms a centrally persuasive factor for potential tourists. Therefore, in designing a show for potential wine tourists, it is essential to understand the wine tourist's unique desires, motivations, and expectations, in order to cater the film to them. Why does a person visit a winery? What aesthetic features and narratives could be shown on screen that would be enticing to a potential wine tourist? This section aims to answer such questions.

Studies have shown that wine tourists visit wineries in order to "'connect' with the origin of the product through visitation of the location (wine region) where wine is produced" (Bruwer and Lesschaeve 2012). In general, tasting and buying wine are primary motives for visitation. However, among some tourists, these desires are outweighed by hedonic motivations such as the atmosphere, dining, and educational opportunities at the winery. Indeed, some wine tourists do not even have wine-related motivations.

Therefore, Bruwer et al (2012) recommend focusing on the hedonistic aspects in a region's wine tourism marketing. For example, he deems depictions of gastronomic experiences and enjoyment in the relaxing setting as being of 'paramount importance.' Additionally, his research confirmed the importance of the overall 'winescape' of the region.

The concept of 'winescape' was introduced by Peters (1997) and in subsequent studies has been further analyzed and expanded. Different authors have taken different approaches to the concept, however, this research in this thesis has been based on the definition provided by Telfer (2002, p.73) who says the winescape is composed of "three main elements: the presence of vineyards, the wine-making activity, and the wineries where the wine is produced and stored."

Quintal, Thomas, and Phau (2014) incorporated the notion of the winescape to the Theory of Planned Behavior to further understand tourists' motives in visiting a winery. Their findings confirmed that the "Winescape setting had a significant and positive effect on wine tourist attitude toward the winery in the pooled sample." They also found that winescape complementary products were of similar importance.

Therefore, in designing a show about wine regions for potential wine tourists, it is important to show both winescape, such as vineyards, wineries, and wine traditions, and also to show the hedonistic experiences available in complement to the wine itself. Drawing on research from general tourism films, these elements must be combined with a compelling and engaging narrative to create a successfully persuasive travel television series.

1.4.3. Stakeholder Collaboration with Film Agencies

In addition to the design of the film itself, the promotional stages of the film release can offer many synergetic opportunities for territorial stakeholders to collaborate with video production agencies. In his 2011 work, Simon Hudson detailed the ways in which the film and tourism industries could work together to obtain maximum exposure for both the film and the territory.

Historically, DMOs did not fully acknowledge the opportunity for “destination image enhancement” offered by the medium of film. Likewise, film commissions were typically focused on the more short-term, direct economic impacts of film production, rather than the long-term significance tourism generation could offer. However, by 2011, some film and tourism industry stakeholders had begun to collaborate. It had been clearly shown that films and television shows could have drastic positive impacts on tourism in regions depicted in the films and shows, and that collaboration between DMOs, film commissions, and video production agencies was essential.

For example, the Malta Tourism Authority ran a program offering logistical support and cash incentives for videos that show “Malta as Malta.” They worked together with the Malta Film commission to develop and host press trips specifically to promote Malta as a “movie location.”

Hudson defines four distinct “stage of collaboration” during the lifecycle of a video production.

Before Production. At this stage, the DMOs must carefully assess the potential promotional value of the film to the destination’s target market. “Films that reflect an authentic image of the country and capture the essence of a place – whether it is scenery or cultural content – tend to be the most successful” (Hudson 2011). At this stage it is also essential for a DMO to negotiate for credits, seeking potentially animated credits of regional marketing features as further opportunity for promotion of their region.

During Production. Films offer ample opportunities for destination publicity. In the example of the Lord of the Rings, throughout filming, it was mentioned in the press that the movie was being filmed in New Zealand, creating an early linkage between the destination and the movie. Additionally, the film’s stars endorsed New Zealand and its many positive touristic attributes. DMOs may also provide essential logistical and financial support at this stage.

“In 2004, the Canadian Tourism Commission provided financial assistance with airfares and helicopter filming for a BBC London television program that featured Canada in three of eight episodes. [...] The value of media coverage was estimated at hundreds of thousands of dollars” (Canadian Tourism Commission, 2004 as cited in Hudson, 2011).

Before release. This is when DMOs must partner with film agencies to establish plans of collaboration and develop marketing materials before the film’s release. For example, in 2005, Sony and Columbia pictures partnered with VisitBritain prior to the release of the film, *Closer*, set in London. The VisitBritain website offered a special downloadable map of the iconic locations pictured in the movie. The

locations themselves that had been shown in filming joined this partnership, with the London Aquarium offering a discount voucher on the side of the map. The VisitBritain website linked directly to Sony Pictures, who also advertised the touristic movie map of London on their home page.

After release. This is when DMOs most typically become involved with marketing activities and film tourism. The goal at this point in the life cycle is to leverage the audience's interest in the film to entice them to commit to a future visit. For example, upon release of the film, *The Beach*, the Tourism Authority of Thailand launched a massive advertising campaign in cinemas, playing commercials before and after screenings. They also sent journalists and travel agents on familiarization trips. They even financed a holiday prize on a BBC game show themed around Thai beaches.

While this life cycle is focused primarily on movies, it is important to note that it is not only applicable to movies, but also television shows. Shows such as *the OC*, shot in Orange County California, and reality shows, such as *Survivor*, were shown to have huge impacts on their respective destinations (Hudson 2011). As of the time of Hudson's writing, reality television viewership accounted for 54% of all viewership, outpacing even blockbuster movies. Travel series in particular have been identified as playing a crucial role in tourism marketing (Raturi 2020).

One important difference between movies and television series is that in the instance of TV programs, collaboration during the *after-release* stage is continuous, renewing each week when new episodes are released. This can extend the life-cycle of collaborative campaigns, furthering their impacts. Particularly in the age of the internet, collaboration between DMOs and film agencies becomes even more crucial. Social media marketing has become a central component in the promotional work of DMOs. Digital campaigns can reach more targeted audiences and lower costs (Leotta, 2020).

According to Araújo Vila (2021), "[...] stakeholders in the destination must attempt to work together with TV series producers in the promotional campaign for the series, which is the pull factor with the greatest influence on viewers' decision to visit the portrayed destinations." The promotional campaign offers many opportunities for innovative collaborations throughout the four distinct stages of production. This research was utilized to shape the Marketing Plan proposal of this thesis in section 3.2.

1.4.4. Risks of Film in Sustainable Wine Tourism

Film tourism can provide many benefits through cross-sector collaboration between key regional stakeholders and film production agencies, but it also brings risks. No examination of the topic of film-induced tourism, particularly with an eye toward sustainability, would be complete without a review of its potential impacts on the destination communities. At times, these effects can be shockingly harmful.

Contextual factors can play a significant role in the community response to a film. Where and how the film is disseminated to an audience can greatly shape the response of that audience. The Great National

Railroad films mentioned earlier offer an apt example. Being screened to the American public, they served to boost civic dignity and patriotism. They heavily influenced the nation's burgeoning sense of identity and communal pride. (Leotta, 2020). On the other hand, screening them to an audience of European steamship passengers, they could have become a tool for overwhelming tourism growth, potentially creating an influx of tourists in an area without sufficient infrastructure and leading to marginalization of the newly formed local communities.

In this context, blockbuster films can often have extremely negative effects on destination communities, leading to over tourism, community disenfranchisement, and ecological damage. For example, Maya Bay, located on the Thai island Koh Phi Phi Leh in the Phi Phi islands, which was depicted in the blockbuster film, *The Beach*, starring Leonardo DiCaprio, had to be closed indefinitely in 2018 after the effects of over tourism caused horrible damages to the coral reefs surrounding the islands. Therefore, if the goal is to create sustainable film-induced tourism, it is essential for film agencies to collaborate with local stakeholders from the very beginning of their projects.

However, when discussing film as it relates wine tourism, there are additional risks which apply more so to the production companies and broadcasters. Any television series involving wine is at risk of being considered advertising of a controlled substance (alcohol). The depiction of wine on screen can be seen as dangerous to health and welfare of the public, particularly to minors below the age of legal consumption. As a result, traditional television broadcasting regulations related to wine and other alcoholic beverages are both complex and strict. Even within the European Union, each member state has their own peculiar rules and enforcement models.

The general impacts of these intricate and confusing regulations are twofold. Firstly, most broadcasters' networks simply prefer to avoid alcohol-centric programming. Secondly, if a network is willing to purchase an alcohol-centered show, any branded depictions of alcohol on screen may require extensive payments from the film production company to the broadcasting network in exchange for the advertising value of the product placement.

Therefore, digital means of product broadcasting are preferable – for example, AVOD, SVOD, and FAST Channels. The growth of digital media consumption and online streaming channels is of particular benefit for wine themed programming. As these are not publicly broadcast, they are less subject to alcohol broadcasting regulations. While the impacts of COVID-19 are not yet fully understood, it has been shown that our media consumption shifted toward online channels as a result. According to Dominguez et al (2021), “The [COVID-19] pandemic has increased the audiovisual content consumption based on digital platforms.” This may offer potential opportunity growth for wine-themed programming.

2. METHODOLOGICAL APPROACH

The challenge of this project is to create an innovative wine travel show that stimulates the potential tourists desire to visit. Based on the results of the bibliographic research, this can be accomplished through designing the film precisely for the target market. To incite the ‘tourist imagination’ viewers must be able to see themselves in the characters depicted. Therefore, it is essential to begin the show design with an understanding of who the viewers are.

Unfortunately, the audience for wine media is small, decentralized, and is only just beginning to develop, making it difficult to research adequately. Wine shows are few and wine travel shows are even fewer. However, it is known by WineMasters.tv that most of their audience is composed of wine professionals and wine students.

Therefore, while the goal of this project is to expand the WineMasters.tv viewership into a broader audience, beginning with an understanding of their current market segment can give insights into future target viewer motivations. Accordingly, to further understand the desires of an audience for a new wine travel show, a netnography study of the current target WineMasters.tv target audience was undertaken.

2.1. Netnography of “Travelling Winemakers”

The volume of wine related videos has steadily increased in recent years, yet a study of viewership motivations amongst consumers has not yet been undertaken. In the following section, a netnographic study is utilized to understand the various consumer motivations for a potential target market for wine videos within an online community.

The justification of the methodology used in this thesis is provided by author Robert Kozinets (2002) in his work, *The Field behind the Screen: Using Netnography for Marketing Research in Online Communities*. Kozinets details the proper way to undertake a netnographic study for the purposes of marketing research. This includes the stages of entrée, data collection and analysis, interpretation, and ethics. The netnographic study presented in this thesis follows the guidelines and example set forth by Kozinets, with additional insights on netnography practices and analyses of Kozinets’ work garnered from Bowler (2010) and Heinonen and Medburg (2018).

The objective of this study was to identify a group which fit into the current target market of WineMasters.tv and also possessed a committed desire to travel for wine tourism. The goal was to gather information regarding this group’s self-acknowledged viewership tendencies and key travel motivators. The result was the classification of several categories of viewer within this market group, an examination of motivating factors for wine tourism amongst this audience, and the emergence of several key themes relative to the planning of a wine tourism television series.

2.2.1. Entrée

The netnography began with an overview of Facebook groups that contained the word ‘wine’. While many options for groups of self-identified wine lovers emerged, such as “Wine” with 34k members, “Like Minded Bitches Drinking Wine” with 162k members, and “Friends Who Like Wine In The Glass” with 15k members, these groups seemed to showcase too broad and scattered interests in wine, wine videos, and wine travel.

A second option was for wine study groups, such as “Wine Study” with 23k members, “Wine Study Group” with 12k members, and “Wine Diploma Study Group” with 5.7k members. However, while the wine student segment is known to be part of the target audience of WineMasters.tv, it was determined that these groups lacked the essential travel element in their interests. Their goals were focused predominantly on study, rather than physically visiting wine regions.

Therefore, the groups were narrowed down to three choices, “Travelling Winemakers – Living the dream!!” with 46k members, “Travelling Sommeliers, International jobs & more” with 16.6k members, and “WineVoyage.org: Wine Jobs and Resources for Travelling Winemakers” with 8.8k. These groups all fit the current WineMasters.tv audience and possessed a committed interest in wine travel. Figure 1 shows these groups essential overlap of qualities for the purpose of this research.

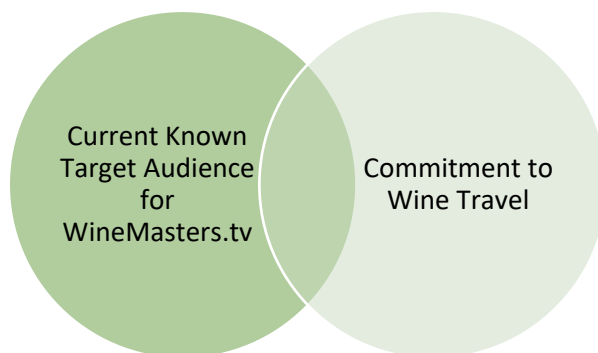


Figure 1. Diagram of Qualities in Research Group

Of the three choices, the “Travelling Winemakers – Living the dream!!” group had a significantly higher membership. It was also the most active, with approximately 300 posts per month compared to approximately 10 posts per month in the other two groups. It therefore carried the most data and most likely willing participants for the study.

Upon joining the group on October 27, 2020 and following the posts there, it was discovered that the members of this group can be characterized as dedicated, well informed, and dynamic. While the dominant language of the group is English, members come from a broad demographic background. Coming from all over the world and of all ages, their opinions represent a broad cross section of cultural and generational insights.

Despite their sociodemographic diversity, they have one important unifying interest: professionally travelling for wine. The hypothesis was that they may watch a wine travel show to discover a new wine region before choosing to work or visit there. Therefore, they would be an ideal group to study for a travel series dedicated to wine.

The initial objective was to understand how this group might respond to videos about wine and wine regions. The goal was to identify and define a taxonomy around several categories of potential viewers within this niche. The research questions which this study sought to answer were as follows:

1. What categories of wine video consumers exist within this overall group?
2. What types of narratives and characters would stimulate the ‘touristic imagination’ of the group and increase their desire to visit a specific region?

2.2.2. Data Collection and Ethics

A search of the group on April 1, 2021 for the appearance of several search terms from 1 January, 2020 through 1 April, 2021 revealed limited native conversation around the topic of wine films. Table 2 shows an abridged version of these search terms and results. The complete table with full-text notes is available in Annex Table A2.1.

Table 2. Initial Netnography Search Terms and Results (Abridged)

Search Term	Posts	Notes
Television	2	One post a friendly discussion of general television, one post a more serious discussion of a news clip regarding climate change.
Movie	0	No results
Film	12	Three posts about film yeast, two posts about plastic film for wrapping pallets, two posts about viticulture, two posts about film on a tank and cleaning procedures, one post about an international work visa, one post about “character” in wine, and one post about the film Sideways which inspired a significant discussion about film and wine.
TV	0	No results.
Documentary	4	One post about Sideways (see above), one post sharing a documentary made by a group member, one post recruiting for a cellar position, one post soliciting recommendations for books/documentaries/articles on biodynamics.

One issue highlighted by this introductory examination was that terms which could have both a media-based meaning and a viticultural or enological meaning could lead to confusion. For example, the term ‘film’ could refer to a movie, or a film yeast, or a chemical film on a tank or vine.

Overall, these findings hinted that there was indeed an audience interested in wine videos within this group. However, there was not enough existing conversation within the group to answer the research questions. Therefore, a self-administered, exploratory questionnaire was developed to send as a survey to a small number of willing participants within the group.

On May 6, 2021 at 10:41am, a request, available in Annex Figure A2.1, was posted seeking willing participants. In the posting, it was made clear that the purpose of project was research. Informed consent and permission to quote answers was obtained from all participants. Names have been removed from this thesis to protect confidentiality.

Utilizing self-reported measures, a cross-sectional questionnaire was sent to over 30 consenting individuals in the group. The questions were structured deliberately as open questions. The goal was to uncover new insights and ideas a closed or fixed-response questionnaire survey might not reveal. The full text of the survey questionnaire is available in Annex A2.1.

2.2.3. Analysis and Interpretation

Of more than 30 surveys sent, 18 responses were obtained. Respondents were international, from South Africa, France, New Zealand, Uruguay, Germany, Russia, Netherlands, and USA. The full text of these responses is available in Annex A2.2. The names of the respondents were removed and replaced with three-digit numeric codes to prevent any name-based bias. The responses were reviewed, analyzed and categorized into four distinct groups, labeled A,B,C, and D, as shown in Table 2. The categories were based primarily on their self-rated responses to whether they watch wine videos, and secondarily on their usage of wine videos as a means to learn about a region before visiting.

Therefore, in answer to the first research question, “what categories of wine video consumers exist within this overall group?” it is possible to identify that there are four categories: those who do not watch wine videos (A), those who sometimes watch wine videos (B), those who do watch wine videos but have not done so as a means to research a destination (C), and those who do watch wine videos and have, at least sometimes, watched wine videos as a means to research a destination (D). Table 2 shows the individual respondents within each of these categories beside their analyzed responses

Table 3. Categorized Survey Respondents

Legend

No Answer	N/A
No	
Sometimes	
Yes	

Group	#	Watch Wine Videos	Travel for Wine Leisure	Watched Videos Before Travel	Regions Visited
A	736	No	Yes (with other leisure)	No	5
	994	No	Yes (semi- professional)	No	8
B	309	Sometimes	Sometimes	No	7
	447	Sometimes	Yes (education)	No	4
	829	Sometimes	Yes (professional)	Sometimes	15
	309	Sometimes	Yes (other leisure)	Yes	1
C	182	Yes	Yes (semi- professional)	No	6
	628	Yes (education)	Yes	No	2
	593	Yes (education)	Yes (education)	No	5
	330	Yes (education)	Yes (professional)	N/A	2
	843	Yes (education)	Yes	No	5
	668	Yes	Yes (drinking wine)	No	4
	639	Yes (education)	Yes (education)	N/A	12
D	540	Yes (education/ professional/ leisure)	Yes (education)	Sometimes	46
	483	Yes (daily)	Yes	Yes	5
	755	Yes	Yes (education)	Yes	N/A
	882	Yes (education)	Yes (other leisure)	Yes	7
	274	Yes (education)	Yes (education) (avid)	Yes	22

The use of open-ended questions made this categorization somewhat ambiguous. Sometimes the answers required an interpretive judgement call. For example, number of regions visited was not possible to precisely categorize, as some respondents answered by individual regions (la Rioja, Jerez) while others answered by countries (Spain, Portugal) and some answered with whole continents (Europe). However,

some respondents clearly travelled for wine far more often than the others. Therefore, it was deemed important to attempt to classify these varying answers into three categories: average travel (1-10 regions listed, the most common response in this survey), above average travel (11-20 regions listed), extreme travel (21+).

Interestingly, Group D, those who did watch wine videos and had also watched wine videos before travelling to a region, was also overall the most well-traveled, containing the two respondents who could be labeled as extreme wine travelers. While not the largest group in the survey, Group D was still of notable size. As shown in Figure 2, in relation to all survey respondents, this group comprised over 30%.

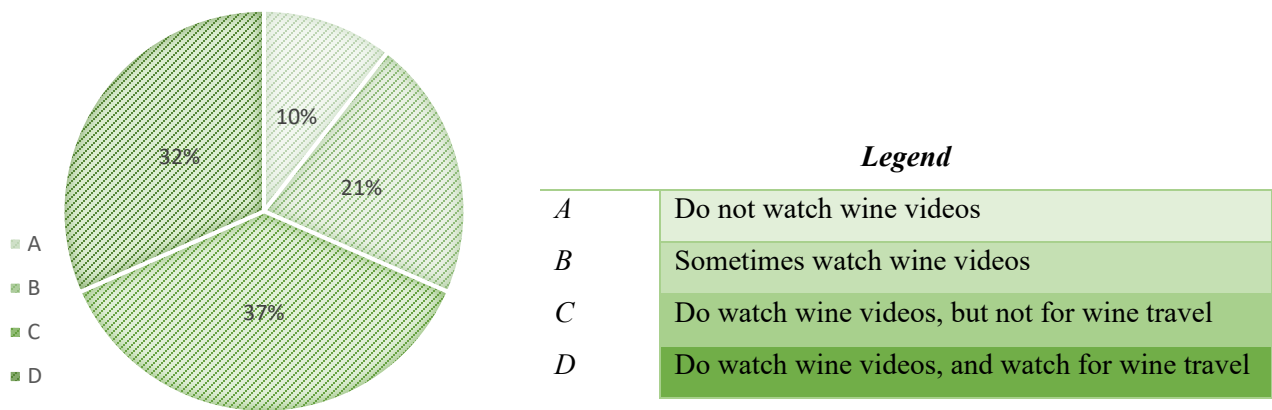


Figure 2. Relative Sizes of Groups of Respondents

This survey also served as means to collect further information about the second research question, “What types of narratives and characters would stimulate the ‘touristic imagination’ of the group and increase their desire to visit a specific region?”

By identifying their key self-identified motivators for travel, depicted in Figure 3, it would be possible to discover some potential types of images and characters they would also enjoy seeing in a television series.

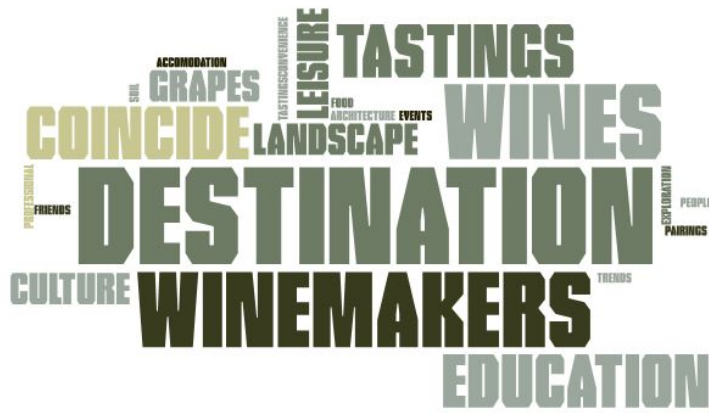


Figure 3. Word Cloud of Self-identified Motives for Wine Travel

However, due to the open-ended nature of the questions, once again the results were somewhat ambiguous. Therefore, to group key concepts amongst the respondents, similar answers were classified using the same word. For example, winemakers and wine producers were both identified as ‘Winemakers’. Some concepts were more difficult to identify under one word, therefore, the term ‘coincide’ refers to being able to coincide with other travels, such as tying in a winery visit with another leisure trip. ‘Destination’ covers the ancillary attractions of the destination that can be tied in to wine region visit, for example, beaches, mountains, museums, etc. ‘Tastings’ was used to classify both wine tastings and the desire to drink wine.

Despite these efforts, it was not possible to clearly identify all significations of certain words, such as respondents who used the term “people” and those who used the term ‘friends.’ Another example was the difficulty to understand the exact differences between ‘food’ and ‘pairing’. A subsequent study using fixed-response keywords could be a possibility for future research.

Nonetheless, several clear keywords did emerge. Namely, destination, winemakers, wines, tasting, coincide, and education. These keywords were be combined with longer-form insights from the full-text answers to identify several conceptual themes of importance to potential viewers. This analysis is available in Annex A2.3.

2.3. Results and Discussion

This netnographic study and survey categorized several groups of potential wine video viewers within an online community of travelling wine professionals. These professionals have varying degrees of self-acknowledged interest in watching wine videos. Several of them do watch wine videos and also watch

videos about wine regions prior to visiting them as part of their research and can be classified as extreme wine travelers.

The research objectives of categorizing this group and of identifying narratives and characters that would stimulate the ‘touristic imagination’ of this group were accomplished. However, there is significant need for further, more scientifically rigorous research to be done into the target market of wine video consumers. The use of open-ended questions helped reveal new ideas. Yet a fixed-answer survey in future could offer more quantitatively classifiable results.

While the goal of this thesis is to expand WineMasters.tv to a broader audience, this netnographic study gave important insights into the WineMasters.tv current viewership group. These insights are utilized throughout the new show design process to both engage the audience and to encourage actual travel to the location depicted. Keywords such as landscape, winemakers, and destination attributes were revealed to have central importance to both viewership and visitation intentions and must play key roles in the show design process.

This study lays the basis for the continued development of this project and forms a potential starting point for further research. Based on the results of this study, it was determined that the next stage of research would require applying the insights obtained to evaluate the competitive field through a benchmarking of wine travel shows currently available.

2.4. Benchmarking Study

The research in this work identified several elements of particular interest to a potential audience of wine travel show viewers. These elements are applied within a benchmarking study. The objective is to understand the wine travel shows currently available and their various strengths and weaknesses relative to important characteristics revealed by the bibliographic review and the netnography study.

Currently there are very few wine-centered travel shows on the market. There are shows focused specifically on wine and wine education both on WineMasters.TV and its main SVOD competitor, SommTV, as well as many aspiring networks. However, the purpose of this benchmarking was to examine only those shows centered specifically on wine travel.

Four main series were selected for analysis: *The Wine Show*, produced by TWS Creative, *The Wine Van* produced by Milojos Producen, *The Wild Side of Wine* produced by WineMasters.TV/Farmhouse Film, and *Sip Trip* produced by SommTV. Full descriptions of these shows are available in Annex A3.1.

For this benchmarking, one episode was selected at random from each of the series. Episodes were observed for the presence of elements identified in the literature review and netnography: wine tasting, winemakers, “winescape”, grapes, education, knowledge level, local culture, ancillary destination interest,

technical knowledge, entertainment value, gastronomy, architecture, wine celebrities, and celebrities. Full notes from each viewing are available in Annex A3 Table A3.1.

After this observation, the episodes were evaluated across seven main categoric features: *Winemakers*, meaning interviews and involvement of local winemakers, *Winescape*, meaning vineyards, wine-making, and wineries, *Education*, meaning the informative value of the episode relative to the basic knowledge level required to enjoy it and the credibility of those providing the information, *Knowledge*, meaning the required level of wine knowledge to appreciate the episode, *Culture*, referring to presence of significant non-vineyard landscapes, architecture, heritage, and other features of ancillary destination interest, *Entertainment*, referring to the entertainment value of the program and celebrity presence, and finally, *Gastronomy*, referring to the presence of food and local food culture. Table 4 shows the results of this ranking.

Table 4. Benchmarking Analysis

Legend		The Wine Show S2E2 43 Minutes	The Wild Side of Wine S3E3 27 Minutes	The Wine Van S4E12 11 Minutes	Sip Trip S1E4 14 minutes
++	Superior				
+	Good				
=	Average				
-	Poor				
--	Inferior				
	<i>Winemakers</i>	=	+	--	=
	<i>“Winescape”</i>	+	++	=	=
	<i>Education</i>	=	++	+	+
	<i>Knowledge</i>	--	+	--	-
	<i>Culture</i>	+	=	-	=
	<i>Entertainment</i>	++	++	+	-
	<i>Gastronomy</i>	+	=	-	=

Two to three word summaries were also assigned to each episode as follows: *The Wine Show* – catchy but promotional, *The Wild Side of Wine* – very authentic, *The Wine Van* – cheesy but engaging, *Sip Trip* – inexpensive travelogue. The goal of this benchmarking was not to determine which show was better than the others, merely to understand each show’s individual ability to showcase distinct categoric features. This is a crucial distinction, as the differing episode lengths meant that some shows, such as *The Wine Van*, simply did not have enough time in an episode to include all of the categoric features.

Additionally, as this was a random sampling of only one episode, it cannot be mistaken to represent the values of each series as a whole. For example, in *The Wine Van* S4E12, the host does not interview the winemaker, he interviews the exports manager of the winery. The winemaker does not make an appearance in the show at all. However, using the same format that was shown in S4E12, it is possible that winemakers may play important roles in other episodes.

2.5. Analysis

From this benchmarking, several key insights emerged. In regard to gastronomy, while *The Wine Show* included elements of local gastronomy, overall, none of the series truly excelled in including elements of local food. As cooking shows are a highly successful genre, and travel shows offer a unique opportunity to incorporate local gastronomic producers, this could be a substantial opportunity for a new wine travel series.

In the same vein, local culture was not frequently showcased as a dominant element of these episodes. While drone footage of statues and important landmarks appeared in many episodes, true elements of non-wine heritage were often absent. In *The Wine Show* some scenes of Argentine tango dancers were shown, but no explanation of tango culture or its importance to the immigrant culture of Argentina.

Being wine travel shows, winemakers did not play as significant a role as expected in these series. All episodes included an interview with a winemaker or winery representative, but these were often brief or superficial, except in the case of *The Wild Side of Wine*. Winemakers were a factor of key importance in the results of the netnography study, therefore a further focus on meaningful interactions with winemakers could help distinguish a new travel series.

Most importantly, this benchmarking highlighted the points of differentiation of *The Wild Side of Wine*, a show currently produced by Farmhouse Film/WineMasters.tv, from its competitors. As the goal of this work is to create a show that complements the catalog of videos offered by WineMasters.tv, it is important understand the characteristics of their current offering in relation to their competitors in order to create a proposal that is unique and innovative.

The Wild Side of Wine (TWSW) can be categorized as a serious, authentic travel show for wine lovers of an advanced knowledge level. Of all the shows benchmarked, *TWSW* had the highest level of requisite knowledge in order to appreciate it and the highest level of educational value for its viewers. The show was very clearly centered specifically on wine, far more so than all the competitors.

Therefore, in proposing a show to complement *TWSW* within the Farmhouse Film portfolio while also differentiating itself from other shows on the market, it is determined that wine education should not be the central focus, and experience should be brought to the forefront. Additionally, culture and gastronomy should be emphasized, and educational value should be of lesser importance.

The challenge of this work is to create a show proposal that is appealing to viewers, beneficial territorial stakeholders, and meets the objectives of WineMasters.TV to expand their catalog and reach new customers. Based on the combined results of the bibliographic review, netnographic study, and benchmarking, the show must offer positive “framing,” an engaging narrative centered on hedonism, experience, gastronomy, and culture, a high level of interest and emotional involvement for viewers, and a unique show premise compared to others currently available.

3. PROPOSAL

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4. CONCLUSION

4.1. Company Feedback

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4.2. Conclusion

Film can serve as an essential tool for territorial branding in wine regions. The power of film goes beyond its promotional capacity – it can forge an emotional tie between a destination and its potential tourists.

The objective of this project was to better understand how film can be best utilized to draw potential wine tourists to a region. It sought to examine potential synergetic collaborations for film production agencies and territorial stakeholders in wine regions. This was achieved through bibliographic research providing background and entry points into the combined history of tourism promotion and film. This literature review uncovered insights into film and territory branding, successful tourism film design particularly relating to wine tourism destination image, and how stakeholders and film agencies can best collaborate for mutual benefit and risk reduction.

This foundational research was then applied to a netnography study of a potential target market for wine travel films. Results of this work were applied to a benchmarking study of the current competitive field. A show proposal was presented to reflect the application of this research in an innovative format.

From an academic standpoint, this work serves as a mere starting point for further research into the blended topics of film tourism, wine tourism, and wine territory branding. Primarily, there exists a need for deeper research regarding the demographic profiles of wine media viewership.

Nonetheless, it is indisputable that further collaboration between destination management organizations, regional promotional authorities, and local producers within wine territories can greatly benefit from mutual collaboration with videography companies. As this project continues to develop, it seeks to serve as an example of how film can be leveraged as tool for sustainable wine tourism.

Above all, this project seeks to bring wine travel films to a broader audience, and to highlight the importance of wine territory heritage, local producers, and landscape to potential visitors and viewers. By showcasing that wine tourism is part of a greater cultural experience through film, we can increase global wine tourism and encourage tourists to explore wine regions in more regenerative and sustainable ways.

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DEDICATION

To the Morty. Thank you for coming along with me on this journey. I wish you were here to see it through. But I will always cherish the time that we did have together. 🐾

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ANNEX A1. WINEMASTERS.TV

A1.1 Summaries of Current Programming

Wine Masters Class

This is a 48-course series created to give wine lovers an overview of the whole world of wine. The course is aimed to give viewers an understanding of wine just beyond what one might obtain from WSET Level three.

These episodes are filmed at the studio in Leeuwarden, NL in their specialized “classroom” set. Each episode is hosted by one Master of Wine and one Champion Sommelier (Best Sommelier of the World, Best Sommelier of the Nordics, etc.). Episodes are approximately 30 minutes in length

This series is currently under production. Filming will be completed in October 2022.

Wine Masters Documentary Series

This series is currently filming its sixth season, based in Portugal. Prior seasons include France (season 1 and season 2), Italy, Spain, Germany and Austria. This series is produced on the road, at some of the most reputable family-owned wineries in some of the world’s most prestigious winemaking regions.

The goal of this series is to give viewers a behind-the-scenes glimpse into these significant winemaking regions through the eyes of the winemaking families. Klaas and his team spend 12 days with each family, over the course of winter, summer, and harvest, to depict how work is undertaken in the vineyard and in the cellar throughout the year.

Filming of the Portugal season will end in October 2022. The continuation of this series is under discussion.

The Sauce is in the Glass

This show is currently in its second season. This is a cooking show focused on food and wine pairings, hosted by Best Sommelier of the World, Andreas Larsson. In each episode he is paired with a famous winemaker from around the world who helps him with pairing (and tasting the wines).

This show is filmed in the studio in Leeuwarden, NL, in a specialized cooking set. This series will continue filming its third season in 2022.

The Wild Side of Wine

This show is currently in its second season. In this travel show, Master of Wine Peter Richards takes viewers to wine regions such as Georgia (released in 2022), Lebanon (filmed in 2022), Chile and South Africa (on pause due to COVID-19).

Peter Richards interviews local wine personalities, visits sites of important cultural and historical interest – both in relation to wine and in relation to the country’s heritage – and shows the urban and rural landscapes and winescapes.

This show has faced severe difficulties due to COVID-19 travel restrictions. It was meant to be on its fourth season by the time of this writing. Unfortunately due to the pandemic, many productions had to be canceled at the last minute. However, WineMasters.tv aims to continue

ANNEX A2. NETNOGRAPHY

Table A2.1. Overview of Initial Netnography Search Terms and Results

Search Term	Posts	Notes
Television	2	<ul style="list-style-type: none"> • March 15, 2020: post showed person studying for WSET Diploma, talking about entertaining themselves during quarantine by watching television, no comments. • June 15, 2020: post sharing a clip of ‘Landline,’ a report on a new Climate Atlas created by University of Tasmania and Wine Australia. Nine comments discussed the results of the report and the impacts of climate change in the region on the industry.
Movie	0	No results
Film	12	<ul style="list-style-type: none"> • March 12, 2021: film yeast • March 2, 2021: film yeast • December 31, 2020: film Sideways. 49 Comments. Discussion topics included debates about character personalities, quality of the film, actors, impacts on sales of Merlot and Pinot Noir, defense of Merlot, inside jokes in the movie about Cheval Blanc and Cabernet Franc, recommendations for similar movies (Bottleshock), impacts on the local community (one member lives where it was filmed, says it was a ”double edged sword” with viewers coming on a “sideways tour.” Other visitors chimed in, saying they visit the Hitching Post whenever they’re in the area, discussing the beauty of the landscape) • December 13, 2020: Viticulture (discussion in comments brought up recommendation to watch the film “Kiss the Ground” • December 5, 2020: plastic film for wrapping pallets • October 14, 2020: film yeast • September 9, 2020: international work visa • September 2, 2020: plastic film for wrapping pallets • August 31, 2020: discussion of the term “character” in wine. Someone identified themselves as a wine film maker in the comments • June 19, 2020: viticulture, white film from spray residue

		<ul style="list-style-type: none"> • May 24, 2020: tank cleaning procedure, film on tank • May 14, 2020: tank cleaning procedure, film on tank
TV	0	
Documentary	4	<ul style="list-style-type: none"> • December 31, 2020: Sideways post, see above • October 19, 2020: user shares free documentary he made about New Zealand winemaking, “Passion and Patience, A Wine Story.” Two comments, one saying it’s “quite long, but very stuff” • June 12, 2020: recruitment post for cellar position • April 8, 2020: request for recommendations for books/documentaries/articles on biodynamics. Five comments, one documentary recommendation: “Mondovino” all other recommendations were books.



Patti Wilcox ▸ **Travelling Winemakers - Living the dream!!** ...

May 6, 2021 · 🌐

Update: Thank you all so much for your generous help! I've got enough interviews now, but if anyone else has anything to add, please feel welcome to reach out to me!! Cheers and thank you again to those who took the time to answer my questions 😊!

Travelling Winemakers, I want to talk to you!

Hi! My name is Patti, I'm a Master's student in the [International Master on Wine Tourism Innovation - Wintour](#) currently located at University of Bordeaux.

I'm partnering with [WineMasters.tv](#) to study how digital wine media impacts wine tourism, especially among those with an advanced knowledge of wine.

If you have worked 6+ harvests, either love or hate wine videos, either love or hate wine tourism (especially if you hate it!), and would be willing to answer a few short questions via email, please comment below or send me a message!

Cheers!

Figure A2.1. Research request post “Travelling Winemakers – Living the dream!!”

Note: The group was so responsive to this request that the post had to be updated to request no further participants less than 36 hours later, May 7, 2021 at 9:26pm. The edited version is pictured.

A2.1. Survey Questionnaire

1. Do you watch videos about wine? Why or why not?
2. What is your typical response to a video about a winery/wine region?
3. Do you like to travel for wine leisure? Why or why not?
4. What typically inspires you to visit a wine region? (Examples food, friends, architecture, landscape, culture, wine style, grape varietal, saw a post on Instagram, watched a video, etc.)
5. Where have you traveled for wine tourism?
6. Did you watch any videos about those wines or wine destinations prior to your visits? If yes, which?
7. Where would you like to travel for wine tourism?
8. Have you watched any videos about those wines or wine destinations that increased your desire to visit? If yes, which? If no, why not?
9. As a professional in the wine industry, what is your opinion on wine videos and documentaries?

Table A2.2. Full Text Questionnaire Responses

Respondent	Answers
CDC – Uruguay - Assistant Winemaker 447 Female	<ol style="list-style-type: none"> 1. SOMETIMES, WHEN I NEED SOME INFO OR A NEW WINE IS RELEASED. 2. WOW, I'D LIKE TO VISIT SOME DAY 3. YES, BECAUSE IT'S THE BEST WAY TO LEARN ABOUT A WINE REGION 4. LANDSCAPE, FRIENDS, GRAPE VARIETAL 5. CALIFORNIA, PENNSYLVANIA, NEW ZEALAND AND CHILE 6. NO 7. EUROPE 8. NO BECAUSE I JUST READ ABOUT THE REGION 9. IT'S VERY INTERESTING IF SOMEONE WANTS TO LEARN FROM A VIDEO OR DOCUMENTARY AND CAN'T TRAVEL OR WISH TO TRAVEL
JL – New Zealand Assistant Winemaker	<ol style="list-style-type: none"> 1. I do not usually watch videos about wine. For me wine is a medium that doesn't lend itself to video, all wines look the same on a screen! I

<p>829 Male</p>	<p>might watch a video from a region before I visit to get an idea of what the landscape looks like.</p> <ol style="list-style-type: none"> 2. I've visited a lot of wine regions so I always take the video as showing the best version of a region. For me, a video is not a substitute for visiting a region. 3. Yes. Usually I would pair it with an overseas vintage or another holiday. I think to really understand a wine region you need to visit it. 4. For me it's all about the wine itself. My last visit before the pandemic was to Rioja which produces some of my favourite wines. 5. Burgundy, Champagne, Mosel, Baden, Rioja, Penedes, Napa, Sonoma, Clare Valley, Eden Valley, McLaren Vale, Martinborough, Central Otago, Turkey, India and probably more that I am forgetting. 6. Possibly, probably went to the website for the region and watched the one produced by the local wine organisation. 7. Douro Valley, Madeira, Rhone. 8. Not that I can think of, I just like the wines. 9. I often find them one sided. I recently watched "A seat at the table", a video about NZ wine. It felt like a long advert for NZ wines. For me, wine is for drinking, not watching videos about. I prefer to read about a region rather than watch a video.
<p>CvLC – South Africa – May 7, 2021 Winery Director: Female 182</p>	<ol style="list-style-type: none"> 1. Yes I do , but they can get very boring and if you don't have access to the wine or winery in question , I loose intrest when it gets too technical. Being a winemaker myself , i kind of like to get the story behind the wine, and i feel we are too serious sometimes.... we need to make it more accesable and fun for our consumers 2. Depending how its done, the general vineyard drone flying and winemaker walking the dogs gets a bit boring . Some videos can be cool and one gets the inspiration to travel there. 3. Love it , Travel always yes , wine travelwe tend to dreaNm its for leisure ends up making a job out of ithahahaha 4. People wines and the destination because either i have been there and want to go back , or i havn't explored it yet and its on a list of destinations one cna;t wait to go to 5. In South Africa we have each wine region setup with a good backup of Wine Tourism , so even here making a weekend out of it can be fun but from your question ..America, Germany France Italy Spain 6. No , i tend to plan little and if so via journalists and friends and acquaintances 7. South America and Australia is on my next travel plan. and i visited America approx 20 years ago, so its time for a revisit 8. No nott yet , will watch closer to the time of travel. No we are not allowed to travel yet , and my direct first destinations would be my importers i Europe ...so the previous question is a matter of time and finances 9. WE tend to get it tooooo long , generally directed at our outcome and maybe we should swing to what thye consumer or our customers wants to see mine aren't great either but for sure am working on getting a videographer with a bit of artistic fun insights.
<p>JH – France, May 7, 2021</p>	<ol style="list-style-type: none"> 1. Not really. I find them either cheesy or boring.

<p>Winemaker 736 Male</p>	<ol style="list-style-type: none"> 2. I suppose it makes me want to visit of try soem wines from the region if it is well-done and interesting. 3. Yes. Mainly in combination with other reasons like sightseeing, meeting friends and other leisure activities. 4. A well-organised, comprehensive tasting event. Other than that, the ease of transport, finding accomodation and finding other things to do. 5. I've been to a few regions in New Zealand, California, New York State, France and Spain. 6. No 7. Other parts of France, such as the Southern Rhone, Loire and South West areas, Northern Italy, Spain (Galicia and Leon), maybe Germany. I've been put off visiting the most famous regions because they are too commercial or focused on extracting money from wealthy people. Napa, for example, was a total let-down. 8. I probably have watched some videos but can't remember which or which sites I found them on. I tend to watch videos that pop up on my Facebook feed or, less likely, sent in an email. When I got into wine and visiting regions, the internet was young and wine content was limited. Now that I work in the industry I have plenty of contacts or shared-interest groups. 9. That unless they are very well made or are telling a unique story, they are a waste of time. I do think that a wine region having a professional, comprehensive video which gives a good overview of the region is a useful thing but needs to be combined with a good website. I think individual winery videos tend to be a bit vain and self-indulgent unless they show something different or give a personal insight into the winemaker and their philosophy.
<p>SC - NZ Assistant WineMaker 628</p>	<ol style="list-style-type: none"> 1. I watch because I am doing my master in wine and viticulture and I was working in a winery as an assistance winemaker so there are many new technologies for aging and different kind of wine like ice wine I am just heard about so to learn what is the process that's why I watch wine video 2. When I watch the video I thought I need to go there because if you watch the video you just get a small amount of knowledge but if you will go there you learn a lot and you improve your knowledge about that video or you learn many things and different techniques also 3. Yeah I like it and I think everyone tlike and tastes a different kind of wine and like to see they make specific wine and travel lit bit 4. As my point of view not specific but as a learn famous wine style And see the different grape variety and my some friend they are in France and USA, Itlay that things inspire me 5. USA California when I was going in Oregon for harvest so I travel there and visit many different winery 6. No, I make a plan instead and go 7. France and once again the USA, Canada, Germany, and Australia European countries where like Portugal many more 8. I watch a video about champagne so I like to visit France 9. Wine video I watch but they don't have too much knowledge and I never watch documentaries so I don't have any idea

<p>KG Winemaker South Africa 994</p>	<p>Senior</p> <ul style="list-style-type: none"> • Generally not, for a few reasons: <ol style="list-style-type: none"> 1. This may sound a little closed minded, but through researching many regions of the world throughout my career I have gained an understanding of which regions produce the wines I enjoy drinking. Having said that, I will watch videos on regions, styles, varieties that I enjoy if they present in news stories, facebook feed etc. But I don't go seeking them out. 2. The majority of wine videos are aimed at regular consumers, not industry professionals. Not to disrespect the average consumer, but a lot of wine videos are 'dumbed down' for the masses. Don't get me wrong these types of videos are needed, and an important tool to educate and inform, they just serve no real purpose for me personally. 3. If I were to watch videos they need to come from a reputable source, i.e. someone that can be trusted to give critical information, not just marketing 'spin'. • Neither, you can't learn enough about a winery or region from watching a video. And I will visit a winery or region if I like the wines that are produced – The proof is in the pudding! • Mostly yes, but becoming less often the longer I spend in the industry. I guess some of the 'shine' that exists when you first start discovering and learning about wine disappears, and for me has had a tendency to become more of a work related trip rather than leisure. I like now to travel to wine regions that have other attractions that I enjoy as well, so wine is not the sole focus of the travel. • Wine styles and varieties grown. • Most regions in Australia. • New Zealand • France • Germany • Hungary • Czech Republic • UK • Greece • No, I knew most of the regions before going. The ones I didn't already know I was happy to be surprised. • Italy • Spain • Portugal • No, I enjoy the wines produced there. I don't feel that watching a video will increase or decrease my desire to visit. • They are useful tools for educating consumers about the industry and what to expect when visiting a winery or wine region
<p>AR 639 DipWSET Weinakademiker Netherlands Female</p>	<ol style="list-style-type: none"> 1. I watch videos about wine. But not very much actually. I watch them for my study, for instance the Bourgogne master from the Wine Scholar Guild. 2. And I always want to visit a region. But I don't watch video's especially for that purpose. I simply do not about that. Just video's for study.

	<ol style="list-style-type: none"> 3. I like to travel to wineregions because that gives you a better picture. Contact with the winemaker is so nice. And you get touched by their enthusiasm. 4. The places I visited or want to visit are places I read about. Or drank the wines from. 5. I have been to France (Champagne, Alsace, Loire, Bourgogne and Bordeaux), Germany (Mosel, Ahr and Franken), Piëmont in Italië, New Zealand (everywhere). En next week I go to Spain for my thesis and I will visit Ribera del Duero and Bierzo. 6. N/A 7. On my wish list: California, Oregon and Washington State. Chile. Jerez. Rhône. 8. You trigger me to watch video's before my trip. I never do. 9. I only watch them for my education and use them in my classroom (I am a wineteacher).
<p>EK - Russia 593 Male Somm WSET 2</p>	<ol style="list-style-type: none"> 1. I love watching videos, as this is a convenient way to get information, you can listen and cook at the same time) 2. The video gives more complete information about the region or the winery, as you feel like you've been there When reading, you do not get such information. 3. I love it, now I visit local winemakers, we have about 80 of them. 4. Basically I want to chat live with the winemaker, taste wine from a barrel, touch the soil) 5. Visited Italy, Georgia, Moldova, Germany, Hungary. 6. I did not watch the video, planned the route and negotiated directly with the winemakers. 7. Most of all I want to visit Portugal. 8. I watched videos, mostly from wineries. 9. I think documentaries about winemaking are needed, I would like more videos about the regions and interviews with winemakers. I really love the video, where they show vineyards, tell what they are special about and what affects the taste in a given place.
<p>JB 274 Male WSET Level 2 Private Study</p>	<ol style="list-style-type: none"> 1. Yes, on Youtube. In order of preference: -> The Unknown winecaster (https://www.youtube.com/c/TheUnknownWinecaster/videos): Positive: Offers the basic wine knowledge you need in a very comprehensible manner and in videos that are around 10 minutes. Negative: Seems to have stopped making videos or at least slowed down significantly. -> Wine With Jimmy (https://www.youtube.com/c/WineWithJimmy/videos): Positive; Offers more in depth information on wine. Often longer videos (20+ minutes). He is very clear in his explanations and has a ton of videos about several subjects. The videos are catigorized by WSET Level. Negative: Doesn't offer all videos for free. He is very theatrical when it comes to pronouncing foreign names and that annoys me a lot because he's often saying it wrong. -> Other videos when I need information on a specific wine topic.

To learn about wine. First without the idea of going for certification, after that I decided to do WSET because I wanted some acknowledgement of my wine knowledge.

While learning I used the videos as extra material. Example, when doing the WSET chapter on Merlot, I would also rewatch the video on Merlot.

I find the WSET course to be very dry and quite boring. It's all just information. The videos on the other hand often offer side information and little things that help you remember things.

2. It depends on the video and on the specific topic. I always want to go to every wine region, the videos don't really make difference in that.

3. Yes, I like travelling and exploring places I've never been. It also helps a lot to have physically been in a region to understand it, its appellations, its wines, its grapes, its producers, its vineyards,...

I very often realise that my knowledge about wine regions I have visited is a lot more profound than my knowledge about the regions I have not been. I think because I have been able to visualise and experience the region.

Whenever we travel somewhere that isn't a wine region, I still try to find out if there are any hidden wineries and try to visit them if possible.

4. Usually wine is not the main reason that we travel, however I try to include wine into every trip.

I want to visit every wine region, because it's the best way to learn about it in my opinion, so I tend to look at wine regions I haven't visited before.

There are a few regions which are often on our way back home that we tend to visit at the end of trip.

For example, Bourgogne after traveling to France, Spain or Portugal and Piemonte after travelling to Italy.

5. Belgium (my native country)

France (Alsace, Beaujolais, Bourgogne, Champagne, Rhône, Loire, Provence)

Germany (Baden)

Italy (Lombardia, Piemonte, Liguria, Emilia-Romagna, Toscana, Veneto)

Portugal (Vinho Verde, Douro Valley, Lisboa, Algarve)

Spain (Pais Vasco, La Rioja, Extremadura)

We visited Indonesia and Costa Rica, but haven't visited any wineries there. These aren't really winecountries, but do have I wine if you look for it.

6. Yes, whenever I travel to certain wine region, I tend to refresh that region, its grapes,... before visiting. I do this either at home before leaving or when we are already travelling.

7. I'd like to go everywhere. But on the top of my list are New Zealand, South Africa, Bordeaux, southern Italy

8. Yes, about all of them many times. Usually it does not effect my desire to visit. I already want to go there anyway.

9. I'm not a professional, but here's my opinion anyway. :)

	<p>The videos are extremely usefull. Wine is an expensive hobby especially if you want the have certificates that mean something in the world.</p> <p>For me, I chose to do the WSET Level 2 exam solely to have some acknowledgement that I know something about wine.</p> <p>I'd love to do Level 3, but it is just too expensive at the moment.</p> <p>I understand that there is a lot of research involved behind the books and study material, but Level 2, definitely was not worth its money.</p> <p>The book was okay, but didn't offer a lot of new things. The online help WSET offered, was just bad.</p> <p>The exam was also quite easy. I just felt like I bought my certificate because everything you need to know is on the internet anyway.</p> <p>I'm sure that without ever touching the WSET study material, I would have passed as well, mostly thanks to the videos I watched.</p> <p>Off course, I only have knowledge about the WSET Level 2 course. Going forward to 3 or 4, it might be a different case.</p> <p>Following the above line of thought, I can imagine that the people behind WSET are not a big fan of video-channels like The Unknown Winecaster or Wine With Jimmy, because they offer most of the information for free.</p> <p>I know a lot of wine professionals and I've heard them say that the last years they noticed more people have some knowledge of wine than before before which leads to arguments/discussions sometimes.</p> <p>The sommelier is often not the only expert at the table anymore, so this makes their job more difficult sometimes.</p> <p>This is enhanced by the accessibility of information on the internet. Just like with Covid. People have seen 1 video and suddenly think they're an expert.</p> <p>On the other hand, I think videos are a blessing for winemakers or winestores. People are getting more interested in wine and like me want to learn about regions, wines,... which is good for winemakers and wine stores.</p>
<p>GBC – Italy - Male 330 Six harvests winemaker</p>	<ol style="list-style-type: none"> 1. Yeah sometimes I watch videos about wine, maybe more about viticulture Because for me is interesting, know about wine is cool. I am studying at uni oenology , so... 2. When I watch or see some videos or pictures about winery and wine my reaction is always positive.. most of the time, due to I love travelling, is often : wow, I want to go there, sure!' Mane sometimes when I don't understand everything about it, i am curious I love travel, even travelling to work.. I did already two harvest in NZ and Bordeaux... 3. A good inspiration for me are the vineyard, when I see a good vineyard, with a good view, that winery has two points bonus 4. I travelled in NZ and France 5. N/A 6. N/A 7. Next step is Chile, I want to learn more about chilenian wine

	<p>8. N/A</p> <p>9. Actually I can't give a opinion about documentaries or video because I didn't watch many of it</p>
<p>KI Female 843 WSET Dipoma MW Student</p>	<p>1. Sure, I am Wine Masters TV subscriber and I view many others</p> <p>2. Wow, I want to go there! Or even worse - going anywhere I always look for wineries – including Bali</p> <p>3. Yes Why or why not? I love wine and food, and I strongly believe it opens the best doors to a new place.</p> <p>4. food, friends, landscape culture, wine style, grape varietal</p> <p>5. Almost the whole of Europe, South Africa, New Zealand, California</p> <p>6. Not for the purpose of travel and visit. I usually about the region if I do not know.</p> <p>7. Everywhere, but mostly South America – I have not visited any country there</p> <p>8. Yes, I have, but the desire has been there even before that As a professional in the wine industry,</p> <p>9. Depends who has made them. If made by people with knowledge and experience, I love them. If just a tour with a lot of view and no valuable information, I cannot usually finish them.</p>
<p>SM Male 540 1989 Hennessy Trophy Landessieger 1990 Ausbildung zum Sommelier 2011 Weinakademiker (WSET® Diploma (Level 5)) 2014 Sieger der „Copa Jerez“ (Deutschland) 2014 WSET® Certified educator 2015 Sherrymaster (Tio Pepe) 2015 VIA – „Italian Wine Ambassador“ 2017 Ambassaduer de Champagne (Allemagne) 2017 Laureat Concours des Ambassadeurs du Champagne „Bester Champagnerausbilder Europas“ 2018 Certified Rioja Educator 2019 Valpolicella Wine Specialist 2019 VIA Certified Italian Wine Educator 30 years</p>	<p>1. y [Yes] education – new wineries / vintage reports / documentaries (such as fraud / MS course) / leisure</p> <p>2. Mostly it is : I should go there again soon somtimes : still not interested in going there</p> <p>3. Y [Yes] education / fun / meeting winemakers / getting a better understanding of the wines , styles / visiting the new producers -> geting a grasp of the trends</p> <p>4. 1 new trends, new styles 2 visiting friends 3 brushing up on recent vintages 4 education 5 holiday 6 seeking out new varieties and styles</p> <p>5. Burgundy, Bordeaux, Champagne, Rhône, Alsace, Loire, Cahors, Languedoc, Priorat, Rioja, Jerez, Navarra, Penedes, Duero, Douro, Lisboa, Alantejo, Alto Adige, Trento, Veneto, Tuscany, Piedmont, Emilia Romagna, Sicily, Naoussa, Nemea, Santorini, Franken, Mosel, Rheingau, Mittelrhein, Nahe, Pfalz, Baden, Rheinhessen, Wachau, Kamptal, Kremstal, Burgenland, Niederösterreich, California, Martinborough, Auckland, Hawkes Bay, Tokaj, BC, (sure I forgot some)</p> <p>6. May be, but not especially prior going there</p> <p>7. All the above plus South America, Australia, Whashington, Oregon</p> <p>8. Everytime I see a good video about a wine region, I want to go there 😊 no specific video comes to mind</p> <p>9. Helpful for everyone interested in the topic, necessary as part of the marketing mix for a wine region, essential in education "a picture tells more than 1000 words"</p>

<p>working with wine – Somm / trade / now running a WSET wine school</p>	
<p>VVR – France Male 483 WSET Level 3 Sommelier</p>	<ol style="list-style-type: none"> 1. Yes, pretty much everyday 2. It makes me want to search for a wine from the region, and making me want to visit it would be my second response 3. I love it Getting to discover a new, city /country is really appealing with all the architecture included as well as the food and architecture 4. N/A 5. Santa Barbara Jerez Ribera del Duero Basque Country Koblenz 6. Santa Barbara: Sideways film Jerez: Guildsomm youtube videos Ribera del Duero: Tourism board video Basque Country: Munchies Youtube series 7. Croatia, Sicily, Austria, Chile, Canada 8. Guildsomm youtube videos 9. Nice way to bring a place’s dynamics based on wine as a vehicle for delivering a part of their culture. An attractive use of visual technology for appreciating big landscapes as well as the small details happening in the process
<p>CT Male 755 WSET Level 2</p>	<ol style="list-style-type: none"> 1. Yes 2. Depend on whether they sold/promoted the region in the video well. Typically, I want to visit. 3. Yes, this is the best way to learn. 4. Because of visiting the region you can better understand their wines, culture, climate.. Landscape, Food, Wine Style and friends. 5. Yes 6. Yes, Youtube, Instagram. 7. South Africa and South Korea. 8. Yes, South Africa on their official webpage and YouTube. 9. First, the quality has to be good (shoots, music..). I don't like when the video is too vague, just talking about the generalities of wine. Have to have a well-defined target in the topic. Have to be charismatic
<p>MG – France Female 309 Wine Director Tourism</p>	<ol style="list-style-type: none"> 1. Not that frequently. 2. The video will motivate me to go and visit the region, if it is done in a good way. 3. Sometimes, it depends. Since I work in the wine field sometimes I need to disconnect from the wine world. 4. Discover new wine styles, production methods, pairings (food and wine from this region), how the producers think, their wine culture. 5. Bordeaux, Rioja, Catalunya, Porto, Lebanon, Greece, Mallorca. 6. No. 7. South Africa, California, Australia, New Zealand, Japan, Chile, Argentina, Italy

	<ol style="list-style-type: none"> 8. Yes, I watched all the serie of France on wine master TV and I want to go visit the french wine regions. 9. Videos can help increase our knowledge about a specific wine region and it can motivate us to go and visit the region. But they should not be too technical and boring. They should make us dream about visiting the region. Personally, what will push me to go visit after watching the video, is the people that will talk about their region with love, pride and sparkles in their eyes !
<p>RBG WSET Level 3 882</p>	<ol style="list-style-type: none"> 1. I do if I have to study. If I'm attending an event that's focused on a region or if I want to learn something about a specific place. 2. Well usually they're pretty painful to watch but, then I might think, wow, that was cool and be glad I learned something from it. 3. I love it. I love visiting wineries and wine regions. I enjoy drinking wine and being in beautiful places 4. Usually if I'm in the region for other travel purposes I will add a visit to the wineries. But I might also go because I have friends in the area. 5. South Africa, Tuscany, Spain, France, New York, Virginia, Czech Republic 6. Yes I did. 7. I'd like to see some Nordic wines – UK, Sweden, new regions. Also China. 8. Not that I know of. I haven't looked for them. 9. I think they are valuable, but not very entertaining. I'd rather drink wine than watch it.
<p>VRC – USA Male 668 Winemaker</p>	<ol style="list-style-type: none"> 1. Yes 2. Why would anyone watch these? 3. Yes. I like drinking wine. 4. Culture 5. South Africa, France, Spain, Finger Lakes, 6. No 7. Japan, China 8. No. I'd rather learn for myself 9. They are for people who want to be in the industry
<p>KKI – Croatia Male Winemaker 309</p>	<ol style="list-style-type: none"> 1. Yes. Not too often, but yes. 2. It's more like, I want to try that wine. But then also I want to visit or even I want to work with that winemaker. 3. I do, but for now not as a main motive. I don't have enough finances to go for a wine leisure trip. Those are generally more expensive. Nonetheless, I would look on one eye, and now and then do a wine tasting or buy a wine bottle out of my budget. 4. To be honest everything a bit. But I prefer when a region have well presented content information, so I can really experience as much as possible. That said, I prefer to visit better established regions. 5. Mendoza 6. Yes, on youtube. Cannot recall. 7. I like to explore, so basically everywhere. 8. Too many, to recall. 9. They are great to raise awareness of the region. They also can communicate too much of wine romantic, which in work doesn't exist too much. Sometimes I am not too sure if they are very suitable for

	wine professionals tho. I mean, we work with wine, in our free time we should do something else also which is not related to wine.
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A2.3. Analysis with Key Words

Education. Many of the respondents both watched wine videos and visited wine regions for the primary purposes of education. There was unanimous consensus that visiting a wine region was the best way to learn about a region. However, there were some contrasting opinions on the value of wine videos for learning purposes.

“You can’t learn enough about a winery or region from watching a video. [...] a lot of wine videos are ‘dumbed down’ for the masses. Don’t get me wrong these types of videos are needed, and an important tool to educate and inform, they just serve no real purpose for me personally.” Respondent 994.

“I love watching videos, as this is a convenient way to get information, you can listen and cook at the same time) The video gives more complete information about the region or the winery, as you feel like you've been there” Respondent 593.

“Depends who has made them. If made by people with knowledge and experience, I love them. If just a tour with a lot of view and no valuable information, I cannot usually finish them.” Respondent 843

“I only watch them for my education and use them in my classroom (I am a wineteacher).” Respondent 639.

“The videos [...] often offer side information and little things that help you remember things.” Respondent 274.

Key issues here are the knowledge level of the viewer relative to the educational level of the videos, the convenience of the video format, the comprehensiveness of the information, the quality, entertainment value and credibility of the information presented, and the ancillary information and memory aids a video can provide.

Professional Motivations. As this was a group of travelling wine professionals, some very interesting and divergent opinions emerged regarding the suitability of the wine genre for professional viewers. Several professionals sought to distance themselves from the industry in their downtime, their high level of interaction with the wine industry detracted from their desire to watch videos about it. Yet others felt they were important to the wine industry overall and very beneficial for professionals.

“Since I work in the wine field sometimes I need to disconnect from the wine world.” Respondent 309.

“I am not too sure if they are very suitable for wine professionals tho. I mean, we work with wine, in our free time we should do something else also which is not related to wine.” Respondent 119.

“I think videos are a blessing for winemakers or winestores. People are getting more interested in wine and like me want to learn about regions, wines,... which is good for winemakers and wine stores.” Respondent 274.

These answers reveal an important insight that many professionals, while they are passionate wine lovers and wine travelers, may seek to “take a break” from their professional lives in their downtime. However, while they may not themselves wish to view it, they understand its value for their potential customers and consumers to be more educated.

Grapes and Wine Styles Many respondents felt that grapes, wine styles, and wine trends were a key motivator for travel to a region, but that they were not particularly suitable for the wine film genre. However, some respondents found that watching videos about a certain wine style inspired them to visit the region.

“I’d rather drink wine than watch it.” Respondent 882.

“I watch a video about champagne so I like to visit France.” Respondent 628.

“For me wine is a medium that doesn’t lend itself to video, all wines look the same on a screen! I might watch a video from a region before I visit to get an idea of what the landscape looks like.” Respondent 829.

“... Having said that, I will watch videos on regions, styles, varieties that I enjoy if they present in news stories, facebook feed etc.” Respondent 994.

Knowledge Level/Technicality One challenging aspect of wine programming is determining the wine knowledge level at which the content should be produced. This is a definitive ‘sticking point’ in the wine video industry. Some respondents felt that overall wine videos were too “dumbed-down,” while others felt they were far too technical and even “boring.”

“Videos can help increase our knowledge about a specific wine region and it can motivate us to go and visit the region. But they should not be too technical and boring.” Respondent 309.

“i kind of like to get the story behind the wine, and i feel we are too serious sometimes.... we need to make it more accesable and fun for our consumers” Respondent 182.

“[...] unless they are very well made or are telling a unique story, they are a waste of time. I do think that a wine region having a professional, comprehensive video which gives a good overview of the region is a useful thing but needs to be combined with a good website. I think individual winery videos tend to be

a bit vain and self-indulgent unless they show something different or give a personal insight into the winemaker and their philosophy.” Respondent 736.

"Yes I do, but they can get very boring and if you don't have access to the wine or winery in question , I loose intrest when it gets too technical" Respondent 182.

Context This author had been conceptualizing the notion of wine videos through the lens of long-form documentaries and professionally produced series such as those on WineMasters.tv. However, it became clear through the study that many potential viewers are finding wine film content through YouTube, Instagram, Facebook, and from the destinations management organizations, wine appellations, and wine producers themselves.

ANNEX A3. BENCHMARKING

Table A3.1. *Benchmarking Observations*

	The Wine Show	The Wild Side of Wine	The Wine Van	Sip Trip
Wine Tasting	Tasting of Malbecs, tasting 3 wines in cave, tasting with food, sake, sake, Japanese wine	200-400 year old vine wine, Rose tasting with winemakers, wine tasting with bar owner	Tasting in van, tasting of one cava, no discussion of notes	Drinking aperitivo, dinner with horse, tasting of Amarone in drying room
Winemakers	Susana Balbo, Laura Catena, rafel pommerie, sake guy and beer brewer	Urban winery tblisi, young winemakers – Indiana jones, discussion of philosophy, Georgian winemaking family, bar owner winery	Exports Manager Dominio de la Vega	Allegrini Wines, daughter, long interview ith her, winemaker in Amarone racks
“Winescape”	Driving to wine regions, carriage ride through the vineyards, caves/landscape Berry Bros Rudd? Rice paddies	Intro shot walking through vineyard Drone shots, vineyard tour with winemaker, winery cave in forest, ancient vine, dirivng through Imereti, buildings amidst vineyards, discussion with winemakers in vineyard and in cellar, cellar tours	Go kart in vineyards Dance party in vineyards, tractors and workers in the vineyards, winery cellar tour	Lake garda, e-bike tour through vineyards, viewpoint, Amarone drying racks, many vineyard scenes
Grapes	Malbec, Tempranilo, Grenache Syrah Mourvedre, Carignan, japanese grape	Reviving ancient wine grapes, more than 300 local species gone	Cava, Chardonnay Pinot Noir, Macabeu,	Amarone, grapes used

		extinct, wine from ancient vine size of tree, grapes of Georgia	Xarello, Parellada	
Education	Malbec/Mendoza/Cahors, Phylloxera Cotes du Rhone, discussion of wine terms, Orayer ceremony sake,	Wine regions, wine terraces, rivers, queveri, ancient tools used to sample the wine made from gourds, 300 year old grape treading trough, punch down tool	Cava vs Champagne, how cava is made, weather, regions of cava, grape harvest, two fermentations, second fermentation, aging, riddling, disgorging, Brut, Brut nature, etc.	Verona, valpolicella villages, like the back of a hand, lake garda microclimate, air circulation, 2,000 years it was making wine, drying process of Amarone, apassamiento, cheap amarone
Requisite Knowledge Level	Level 1	Level 2	Level 1	
Local Culture	Tango, history of Argentina, gaucho discussion, Asado, petanque, geisha, prayer ceremony, sake barrel sight, lucky charms	Ancient cave city, legend of cave city, ancient castle, women in wine, singing songs	Capital of techno music, Ruta del Bacalao, winery is converted club	Villages of valpolicella, clocktower in St. Giorgio, Frescoes, the city of Verona, aperitivo, osteria culture, why eat horse, role of family in winemaking
Ancillary Destination Interest (beaches, museums, etc.)	Village walk through, statues, fountains, buildings, ardeche outdoors, staying in campervan things, go out kayaking, and spelunking	Statues landmarks, Vadzia cave city, walk in nature/forest, mountains, cliffs,	Ruta del Bacalao	Streets of Verona, ebike tours
Technical Knowledge	1	4	1	
Entertainment Value	6	8	7	
Gastronomy	Asado, French Cheff, pairing competition with French feast, discussion of the recipe, show plating, pairing competition review/discussion	Feast with bar owner, feast with bar owner, supla, Georgian hospitality	Pair cava with everything, admitted by protocol with breakfast, pair with cheese	Aperitivo, cured meats and cheeses, horse, dinner with owner of restaurant
Architecture	Provencal palace	City of Tblisi		Castle, church pagan/roman/christian

Wine Celebrities	Jancis Robinson	Peter Richards		Jeff Porter?
Celebrities	3 hosts: British rakes, Influencer with Joe Stefan Renner			
Summary	Clearly promotional	Very authentic	Cheesy but engaging	Inexpensive travelogue

A3.1. Benchmarking Show Descriptions

The Wine Show, developed as a Hulu Original, was dropped from that network for undisclosed reasons. However, the production company continued to film the series. The show is currently filming its 4th season, which, strangely, will be based on regional specialty non-alcoholic drinks such as Irn Bru.

The show started in 2016. Each season has twelve episodes, around 50 minutes in length. It's available for streaming on Sundance Now (a division of AMC) and Acorn in the USA and Canada and on Acorn TV in the UK. This show also utilizes monetized partnerships with wine cellars builders and wine gadget companies. They produced their own line of boxed wines available for purchase in the United Kingdom. Their primary marketing focus is the use of several celebrity hosts, whom they describe as "British rakes." They are Matthew Goode from *Downton Abbey*, Matthew Rhys from *The Americans*, and James Purefoy from HBO's *Rome*.

The Wine Van is based in Spain, with some parts in Spanish and some in English. It began with short five to six minute mini- episodes, but in season 4 has more than doubled its episode length to around ten to twelve minutes. In this show, Ian Chapman drives a campervan around Spain to various wineries and wine regions. The show features quirky costumes, bizarre scene cuts, entry level wine knowledge, and lots of dancing. It is targeted to an audience of millennials.

This show started 2018 and is now filming its fifth season. Partnerships include, DO Utiel-Requena, Turismo de Cadiz, and many other DMOs, DOs, and wineries throughout Spain. Episodes are available for purchase on Amazon Prime in the USA, UK, and Spain. Their self-described key marketing point is that it's a wine show specifically for millennials.

Sip Trip features host sommelier Jeff Porter as he explores Italy, visiting over forty wineries in wine regions throughout the country, from Alto Adige to Sicily. This show has fourteen episodes and only one season, released in 2020. Episodes vary in length from thirteen minutes to twenty-seven, but are mostly around twenty minutes in length

The Wild Side of Wine, is a wine-travel docu-series focused on showcasing some of the most remarkable and undervalued wine regions in the world. Each season is comprised of three, thirty minute episodes which can be watched individually or together to form one feature-length documentary. The first

series, filmed in Georgia, was released in 2022. The second series, set in Lebanon, recently finished filming and is set for release later this year.

This show features host, Master of Wine Peter Richards as he meets with local winemakers, wine researchers, and wine celebrities in the region.

ANNEX A4. COMPANY SURVEY

“The World’s Most Amazing Wine Experiences” Show Proposal Feedback

Thank you for your time and attention during this presentation. Your feedback is requested. Please respond to the following survey questions in order to assess and improve the work:

1. On a scale of 1-10 (*one being the lowest*), how feasible do you think this project is? Please comment.

2. What aspects of this proposal are the most achievable?

3. What aspects of the proposal are the least achievable?

4. How might this proposal be adapted to become more feasible?

5. On a scale of 1-10 (*one being the lowest*), how would you rate the quality of this proposal?

6. How might this proposal be improved to convince future partners?

7. Any additional feedback/comments?