
Fruit wine festivals and producer visits as marketing channels and local tourist attractions

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1. Introduction

In this paper we investigate how fruit wine festivals (Cavicchi and Santini 2014) and producer visits (Croce and Perri 2010) are used to promote the new field of modern fruit wine (including gastronomic cider) and whether these promote local tourism. Fruit wine has been re-invented, particularly in Denmark, by a new scientific approach to cultivation and production methods resulting in a new type of gastronomic products. Hitherto, fruit wine in Denmark has mostly been used in the low-to-medium priced forms of cider and dessert wine. But modern fruit wine may be considered parallel to grape wine and can be used more widely as an aperitif, an accompaniment to meals or even used in food. This wider use and the basic idea of fruit wine as an alternative to grape wine is new. The use of grape wine and wine tourism has been investigated extensively (e.g. Osmond and Anderson 1998; Hall et al. 2000; Williams 2001; Carlsen and Charters 2006; Hall and Sharples 2008; Croce and Perri 2010; Mason and Paggiaro 2011; dal Bianco et al. 2013; Nella and Christou 2014; Cavicchi and Santini 2014), but not the use of fruit wine and its relation to tourism. The purpose of this investigation is to see how some fruit wine producers in Denmark attempt to use festivals and producer visits to create an interest sphere

and promote sales, to find the drivers and barriers behind such attempts, and to see how effective fruit wine festivals and producer visits are in creating a new interest sphere. Further, we analyze how much this contributes to development of local tourism and the possible barriers for this.

The festivals and producer visits are results of entrepreneurial activities (Binks and Vale 1990; Fletcher and Watson 2006; Fuglsang and Sørensen 2013). Some of the activities are even carried out in entrepreneurial networks (Johannisson 1988; Klyver and Hindle 2007), for example the fruit wine festivals. The focus of this paper, however, is not on the entrepreneurship per se or the technical innovations, but on how the entrepreneurs attempt to promote the fruit wine. Our approach is to see this as a market innovation by creating a new interest sphere of fruit wine in a part of society – which is a marketing innovation (Nyström 1990) – by using established, locally oriented tourism means (festivals and producer visits).

The investigation is carried out through case studies in Denmark of four fruit wine producers and of two annual instances of a fruit wine festival.

In the paper we first present the background – the development of modern fruit wine as a new gastronomic field and the fruit wine producers' attempts to create a new interest sphere and promote sales of the fruit wine. Next, we present the theoretical elements that are needed to understand and explain the producers' use of festivals and producer visits as means to promote modern fruit wine. In the next section we analyze the data material and finally a conclusion with a discussion of the innovative theoretical perspectives this investigation leads to will follow.

2. Background

2.1 Modern fruit wine

Fruit wine is undergoing gastronomic renewal. New, scientific cultivation and production methods and the use of local varieties of fruit, primarily apples and cherries, based in local "terroir" (Groze and Perri 2010) are bases for new types of fruit wine with high gastronomic value. Producers are experimenting with new fruit varieties, new cultivation methods (using different fertilizing methods, land areas, harvest times, apple and cherry varieties etc.) and new production methods (storing temperature, fermentation, chemical control etc.). For example, they experiment with apple ice wine by storing the wine outside during the winter. University scientists are investigating and developing cultivation and production methods that the producers use. The development from craftsmanship to scientifically based production which grape wine has undergone the last fifty years (emphasizing oenology) is also happening in modern fruit wine production. Many of the fruit wine producers embracing such a new approach have been producing fruit wine for less than ten years.

This development has led to new fruit wines with a higher gastronomic quality than traditional cherry and apple wines. The nuances of flavour and combinations of sweetness and acidity have improved resulting in a variety of refined sophisticated tastes. The producers experiment with wine from many kinds of fruit including rhubarbs, gooseberry, elderflowers and black and red currants, however cherries and apples clearly are the most used fruits. Apple cider has internationally been developed to a high gastronomic level; however, the Danish fruit wine producers have even develop it further into a sparkling wine that can be used similar to champagne.

Fruit wine has traditionally been seen by users as having limited use, mostly as aperitif or as a beverage suited for certain specific dishes such as “galettes”. A challenge for the modern fruit wine producers thus is to widen the field of use so that the wine is connected to food consumption. For example, to make it mainstream to drink fruit wine with many kinds of food and use it in dishes to increase the gastronomic value of them.

For the entrepreneurs who produce the new type of fruit wine, the marketing and storytelling about the wine is crucial to put fruit wine on the consumers’ consciousness and establish an interest sphere and a business. Wine tourism is one means of doing this. The production of fruit wine is carried out locally and the tourism that the fruit wine production may generate is also partly local (except the fruit wine festival, which, however, brands the localities as the fruit wines are often presented as “from locality x”).

2.2 Creation of a new fruit wine experience Interest Regime

The producers use fruit wine festivals to simultaneously market their own products and create a general interest in modern fruit wine – an interest sphere, which we here shall term Interest Regime using a concept from the French sociologist Laurent Thévenot (2006, 2007). Both the festival and producer visits are local and thus can be classified as tourist activities that contribute to development of the general local tourism and the destination (Leiper 2000). However, as promotion of fruit wine sales and creation of a modern fruit wine Interest Regime, the festivals and producer visits also have the wider aim of promoting fruit wine sales and export.

Consumption of fruit wine is part of the experience economy (Pine and Gilmore 1999; Sundbo and Sørensen 2013) as it is purely hedonic (Caru and Corva 2003). Festivals and producer visits are experience activities as well as promotion means based in the currently hyped experience economy (Pine and Gilmore 1999; Boswijk et al. 2007; Mossberg 2007; Sundbo and Sørensen 2013). The festival and producer visits are also used to get publicity in national and international media. These activities can be understood as experiential

marketing (Smilanski 2009), aiming at promoting sales of fruit wine and a general fruit wine Interest Regime through the creation of experiences.

3. Theory

The paper is primarily empirical with an inductive interpretation of the results. However, some theories are bases for our understanding of the development of local fruit wine production and fruit wine tourism. Three theory traditions are bases for the empirical analysis. One is Thévenot's theory of Interest Regime (Thévenot 2006, 2007) which can explain the attempt to create a wider interest sphere in the society. Also, the producers intend to promote and create sales via festivals and producer visits and the theory of experiential marketing (Smilanski 2009) is used to understand this part of their behavior. Finally we emphasize the emerging research tradition of food and wine tourism. This tradition does not contain one fundamental core theory, but rather consists of scattered generalizing conclusions on empirical research (Hjalager and Richards 2002; Hall and Sharples 2008; Groce and Perri 2010). Nevertheless, these conclusions can be used to ask research questions for the new fruit wine tourism phenomenon and assess whether our analysis can contribute to this tradition.

3.1 Interest Regime

The theory of Interest Regime is suitable to understand how a group of people develop a common interest – in this case in fruit wine as a gastronomic field with all the aspects of taste, use and knowledge about cultivation, production and so forth. The idea of Interest Regime is based in the idea of social practice, which has been a concept and approach within sociology that has emphasized empirical social construction by groups of people of social phenomena (Gherardi 2006; Corradi et al. 2010). The theory used here is based on Laurent Thévenot's (2006, 2007) theory of regime of engagements. Thévenot develops his and Boltanski's earlier theory on economies of worth (Boltanski and Thévenot 2006) into a theory on how individuals are engaged in political and market activities. He defines three regimes of this engagement: familiar engagement where the individual's interest is personal and the social practice carried out in small, tight communities; engagement in a plan where the individual carries out an interest as a plan in common with other people outside the community; and justifiable engagement where the individual is engaged by the public order, which is the strongest determinant.

We can not apply Thévenot's regimes directly on the development of fruit wine as an Interest Regime. His theory is oriented towards explaining political power and discourse while the explanation of development of interest for fruit wine concerns a more personal sphere (wine consumption and meals) and experiences, which often have a hedonic element (Pine and Gilmore 1999; Jantzen et al. 2012; Sundbo and Sørensen 2013), which is not explicit in Thévenot's theory. However, we can base the understanding of interest regimes on his two first regimes. The regime of engagement in a plan contributes the

elements of understanding individuals' engagement in fruit wine as a common social movement, while the regime of familiar engagement contributes an understanding of wine consumption and meals as a social activity in the family or group of friends and an enjoyment of fruit wine that has hedonic elements.

The formation of the fruit wine Interest Regime is a social process in which individuals and common structures interact (cf. Giddens's (1984) structuration theory). Media – mass media and ICT-based social media – play a main role in the formation of the Interest Regime.

3.2 Experiential Marketing

One of the newer developments within the field of marketing is the idea of experiential marketing (Schmitt 1999 and 2003; Elliot and Percy 2006, Lenderman 2006). The idea of involving experience elements in marketing in order to influence or create an emotional impact on potential or actual consumers is far from new. This has been an important element in creating a recognizable brand to which consumers can relate (Schmitt 1999, Elliot and Percy 2006). Likewise, marketing has played a role in creating the overall customer experience (Pine and Gilmore 2002; Schmitt 2003). However, in experiential marketing an event or similar live experience forms the central core element of the entire marketing strategy.

Experiential marketing exists in various different theoretical and practical conceptualisations. Here we use that of Shaz Smilanski (2009). In most marketing approaches there can be a multitude of marketing communication channels. In experiential marketing, the central element is the live brand experience. It should be an experience in order to leave a lasting imprint in the memory of the customer; it should be a brand experience as it relates not only to a product, service or experience offering per se, but more so to an overall desired impression of the offering and the producer behind it; and it should be live to be simultaneous and allow for interaction with the customers. As for experience content, it should communicate what Smilanski (2009 p. 6) refers to as "the big idea" which is the intended impression on the end consumer. This stems not only from the properties of the product, service or experience being marketed, but also from the brand personality or intended identity of the producer. The live experience often includes one or more memorabilia.

Such a live brand experience can either be direct and take place face-to-face with customers, or it can have an indirect form, for example live television broadcasts or through online virtual worlds. What is important is that the event is live. It should immerse the customer in the brand offering by surrounding the customer with multi-sensory inputs creating a live involvement and pre-occupation with the offering. In this case of investigation, the brand offering is

replaced by the overall phenomenon of modern fruit wine. Thus the customer should be immersed in multi-sensory inputs during the live event.

This does not exclude other more traditional marketing channels. In fact, quite the contrary: It includes a variety of other marketing channels such as advertising, word-of-mouth, digital marketing and field marketing. But experiential marketing is a holistic and integrated approach in which the live brand experience forms the central core element and the other marketing elements serve as amplification channels around the core element. This constellation can allow the core element to be used in all other touchpoints with end customers.

Importantly, this integrated methodology built around a “big idea”, the live brand experience, should not be a tactical aftermath or supplement, but rather a strategic element planned from the beginning and forming the central point of origin for the overall marketing effort. It should combine asynchronous mass marketing raising awareness more generally among potential consumers with more live direct marketing aiming at creating a stronger, more personal bond between the producer’s offering and the end customer (Smilanski 2009 p. 28). The ideal is to transform the end customers into advocates or even evangelists for the offering, in this case modern fruit wine in general.

3.3 Wine and food tourism research

A quite comprehensive literature on research of general food and wine tourism demonstrates that gastro-tourism (tourism where people travel with the aim of experiencing meals, food and wine) is a growing field (Tourism Recreation Research 2001; Journal of travel and tourism marketing 2003; Groze and Perri 2010; Cavicchi and Santini 2014). Without the concept being used, the research demonstrates that the gastronomy Interest Regime is a growing field in many societies (Hjalager and Richards 2002). Wine tourism has also been researched particularly (Carlsen and Charters 2006), which has led to models for managing and marketing wine tourism. Nella and Christou (2014) have segmented wine tourists according to their involvement with wine. They found that the more involved winery visitors are in wine interest, the more they were interested not only in the wine, but also visiting other wineries and buy wine afterwards. The low-involved people’s motive for visiting wineries was rather that they were part of a group. Mitchell and Hall (2003) found that high-involvement visitors are more likely to visit wineries year-around (and thus create year-around tourism and wine sales). These results indicate that the Interest Regime concept is useful in understanding customers’ engagement with fruit wine and that the producers should emphasize particular segments in their attempt to create a fruit wine Interest Regime to market their fruit wine.

Wine festivals have been investigated as a wine marketing as well as a tourism activity (Hall and Sharples 2008). Yuan et al. (2004) made a survey to visitors at a wine festival and found that interest in wine was the most important motive to visit the festival followed by interest in experiencing festivals. Family togetherness and socialization were motives of less importance. This indicates that wine festival attendants mostly are people involved in the wine Interest Regime. These had higher education and income than those mostly interested in festival and social activities (Yuan et al. 2004). Mason and Paggiaro (2012) introduced a stimulus-response model to explain visitors' behavioral intention in a food festival to re-visit the festival or buy products afterwards (which is an effect of their satisfaction). This intention is dependent on a positive emotional experience, i.e. what happens to them during the festival. The festivalscape (the physical environment) is only influencing their satisfaction indirectly via the experiences of what happened in the festival. This underlines the importance in an experience marketing approach to understand wine festivals. Robinson and Clifford (2007) found that authenticity is an important factor in creating a good experience in food and wine festivals. Beverland et al. (2001) have introduced a theoretical life cycle model for wine festivals which says that in the beginning wine festivals are local and focused on selling the local producers' products. Later they become more national or global, emphasizing media interest and mass marketing.

Producer visits have also been investigated. Sparks (2007) has studied potential wine-tourists' intention of taking a wine vacation. These intentions are determined by general wine interest, experience with wine and the destination. This may be interpreted as a wine Interest Regime. Carlsen and Boksberger (2015) in a literature review conclude that success of producer visits, i.e. that the visitors get a good experience, depends on the personnel's knowledge and skills about all aspects of wine production. This underlines that wine marketing via tourism should be addressed to an audience with a particular Interest Regime, not to tourists in general. Mitchell and Hall (2001) have studied the purchasing behavior related to producer visits. They conclude that females are more receptive to the visit experience than males, however, they do not buy more wine in place, but do so in the future. Telfer (2001) demonstrates that clustering, for example establishing a wine route or a wine village, is more efficient for wine sales than single producers marketing their wine visits. To understand how this is done Dodd and Beverland (2015) have proposed a wine tourism life cycle model according to which cellar door sales in the first phase is used to survive by increasing sale from the winery. Later on, greater distribution channels and wider promotion to build brand awareness is introduced and is connected to events (such as wine festivals) branding wine in general and the particular producer.

Although they attract a particular wine Interest Regime segment, Festivals and producer visits may attract tourists more generally to local communities (Williams 2001). This may, however, also imply dangers for the communities. Too intensive food and wine tourism may destroy environmental, social and economic sustainability (Poitras and Getz 2006).

4. Methods and material

The methodology used in this study is inductive consisting of qualitative observations and interviews, as well as quantitative survey analyses. The research consists of two parts: 1) The festival is investigated through visitors surveys and observation. We have interviewed the visitors using a structured questionnaire with descriptive variables that we have predefined, and this was supplemented with observations. We have investigated two instances of the festival, one in 2014 and one in 2015. 2) We are engaged in a long-term development project with four fruit wine producers, which also involves a group of biologists who help the producers develop new fruit wines, and engineers who are developing a device that can measure the chemical components of fruit juice and fruit wine. We have made observations of the destinations (Gans 1982) and interviews with the producers. This is the basis for the investigation of tourist visits to the producers.

4.1 Material from the investigation of the festivals

The fruit wine festival took place at a manor house (Frederiksdal) in Western Lolland, an island in the south-east peripheral region of Denmark with extensive tourism activities. The manor house is the largest and most well-known fruit wine producer in Denmark. The festival, which lasted one day each year, was open to all, an admission fee was charged and in the festival area were many producers that presented and sold their fruit wine and cider, guided tours to a cherry orchard, demonstration of food with fruit wine (the food could also be bought as meals) and presentations on fruit wine. Each festival was visited by about 700 people.

The survey was carried out as follows: The interviewers (2 in 2014, 6 in 2015) were placed at different spots and selected visitors that passed by randomly. Thus the selection criteria were mainly simple random selection. However, they had instructions to select different types of visitors according to age, sex and whether they came in large or small groups or individually. The sample should thus be representative. The sample in 2014 was 44 visitors (about 6% of the visitors) and 93 in 2015 (about 13%). 3 wine merchants, 2 professionals (chefs, cooks, sommeliers etc.), 2 journalists and 37 consumers were interviewed in 2014. 7 wine merchants, 11 professionals and 75 consumers were interviewed in 2015. The interviewers performed an oral conduction of pre-

printed questionnaires. The reliability of the survey was ensured by the random selection of interviewees and the survey was repeated in 2014 and 2015.

The survey with fixed questions and answering categories was descriptive. It investigated the following factors (each factor measured by several variables): Background (occupation, age, gender, residence). Whether visitors were professionals (wine retailers, chefs, journalists etc.) or consumers. For professionals: Whether they sell/use fruit wine, which type, how they use it (chefs and restaurant owners), whether they would serve/sell more if the quality increases and which price they charged for the wine. For consumers: How often they drink fruit wine, which type, and the field of use they see (aperitif, drink to meals, use in food), and how much they will give for a bottle. The validity of the survey is tested by comparing to results of the qualitative investigation.

In the survey we have observed a bias in the 2015 material as 60% of the interviewees were male (see table 1) (while the gender distribution in 2014 were equal). This cannot be seen as an expression of more males visiting the festival in 2015; it could also be a bias in the sample. This methodological bias has been controlled by analyzing whether the two genders had different results in the other variables. This was not the case, thus this gender bias does not influence the overall results significantly.

A number of qualitative observations (Veal 2011) were also made at the festival. These were carried out in the entire festival area throughout the day to see how visitors interacted with the producers and with the fruit wine. The observation process was partially formal and systematic involving different observers making iterative sampling regularly in the form of photographs; but it was also partially unsystematic as the observers improvised according to the festival activities and behaviour of the festival visitors. The observers used ad hoc criteria, albeit within the predefined frame of observing how visitors interacted with the producers and products. Besides the photographs, data recording was in the form of schematic drawings of the festival layout including an assessment of the distribution of visitors at various times, and qualitative field notes. After the festival days, the observers and interviewers were themselves interviewed on tape during a debriefing by the researchers.

4.2 Material from investigation of producer visits

We have followed four producers during two years by visiting and interviewing them, made conversations, organizing experience and marketing activities for them, participated in project meetings with them and exchanged information about the producers with the other researchers in the project (the biologists). We have thereby collected material, which is observation (Veal 2011), short, informal interviews, producers' presentations at meetings and documentary material.

One of the issues that we have investigated in this course is the producers' attitude towards visits and other promotion arrangements in their place. Only one of the producers has used producer visits as a more extended and regular activity. This producer has been interviewed for one hour about his producer visit activities using a structured interview guide.

The validity and reliability of this material has been ensured by the different methods used, which makes it possible to cross-control the information.

5. Results

3.1 The fruit wine festival

The festival, which has taken place three times, lasts one day each year. Though relevantly located at the production place of the largest producer of modern fruit wine in the country, its remote geographical location in a sparsely populated area means that many visitors are local. Having paid an entrance fee, visitors are given a glass for wine tasting, which they can keep and take home when they leave. They are then admitted into the manor area, which is not normally open to the public. In this area, two large barns are converted into temporary market places in which each producer has a booth. There are also a few booths selling food as well as several booths doing demonstrations such as how to cook or make desserts with fruit wine. There are also special areas in which presentations and group discussions can take place. At the end of one barn are cherry wine production facilities which the visitors can see up close. Outside the barns is a lawn with a few benches. There is also a tractor pulling a little wagon, and with regular intervals it offers visitors a guided tour of the manor grounds including an oral presentation on the history and current status on fruit wine production at the manor.

Most visitors were consumers. The results in the following tables and figures only concern consumers. At the end of this section we will briefly describe the attitudes and use of fruit wine for the merchants and professionals.

In table 1 are characteristics of the interviewed festival guests in 2014 and 2015 listed.

**Table 1 Interviewed fruit wine festival visitors (consumers)
Percentage**

Age – years	2014	2015
Under 31	23	15
31-50	42	35
51-70	26	44

Over 70	9	10
Gender		
Male	48	60
Female	52	40
Adress		
Copenhagen (metropole)	41	37
Town	16	43
Countryside	34	20
Abroad	9	0
Occupation		
Servants in higher position	32	38
Servants in lower position, workers	29	18
Self-employed	16	18
Housewife, retired	13	18
Student	10	9

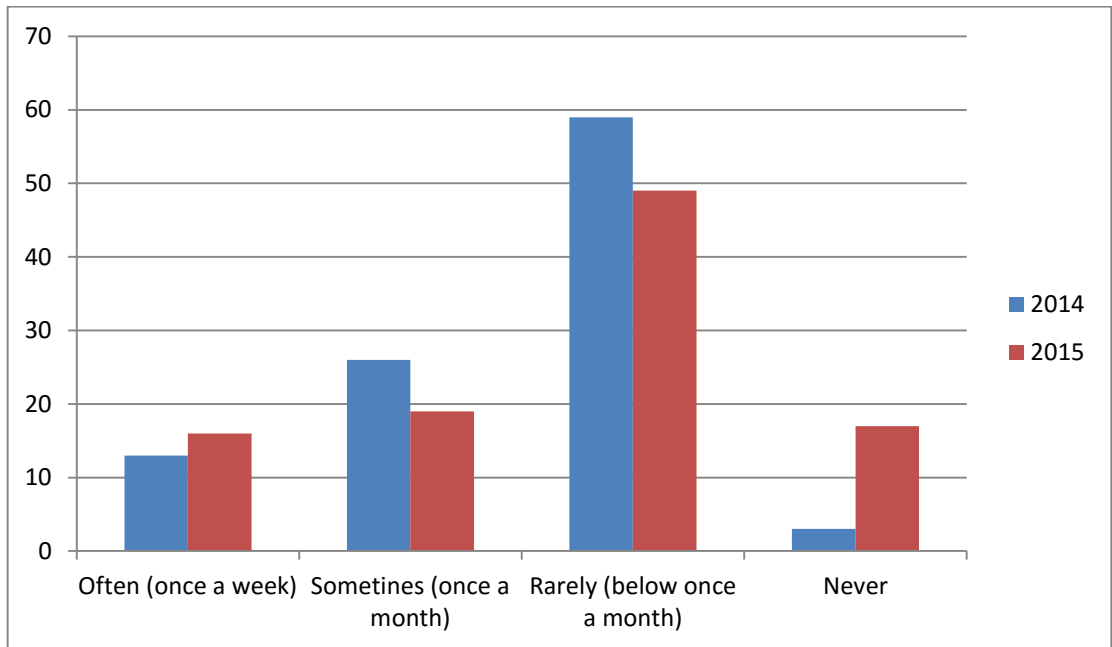
In 2014 a little less than half of them came from the local area and a little less than half from Copenhagen. About 10% came from abroad. Most visitors were between 31 and 50 years old in 2014 while they were between 51 and 70 years in 2015. The visitors had become older from 2014 to 2015. They also came from different urbanized areas: 34% came from countryside (mainly around the manor house) in 2014 and only 20% in 2015. The occupation of the visitors was slightly changed towards a higher status level in 2015. All this indicates that the visitor group has become more “urbanized” from 2014 to 2015.

This demonstrates that the fruit wine producers have succeeded in getting middle aged (and thus able to buy) peoples’ attention to the fruit wine. All occupation types were represented. However, employees at managerial levels were over-represented. This demonstrates that the interest for fruit wine is quite socially widespread but with the supposed front runners or elite (middle age high salaried employees and managers) as the most interested and possible opinion leaders (Katz and Lazarsfeld 1955).

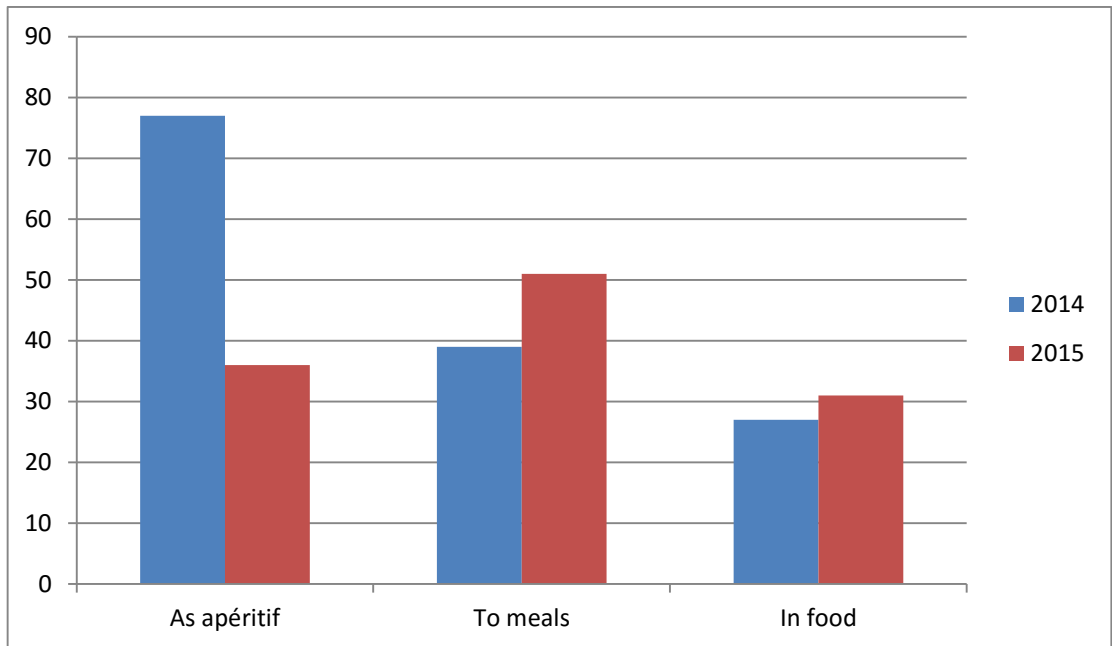
We have asked the visitors’ attitudes towards, and use of, fruit wine, particularly how often they drink fruit wine and their understanding of what it can be used for. Mostly people drink fruit wine rarely (once a month) (figure 1). More people in 2015 answer “often”, but more also answer “never”. Most people in 2014 only see the possibilities of using fruit wine as apéritif while more people in 2015 see a wider use – to meals and in food (figure 2). The visitors

use apple and cherry wines, which are the most commonly produced ones. Very few interviewees mention other berries or fruits. To most of the festival guests, fruit wine still is a new, experimental experience. They have no traditions for, and most of them no clear idea of, how to use the fruit wine

**Figure 1 How often do you drink fruit wine?
Percentage**



**Figure 2 Use of fruit wine
Percentage answering**



A few professionals (wine merchants, chefs, food journalists etc.) visited the festivals, which got much publicity in a couple of Danish food magazines in 2014. The professionals were in 2015 not more frequent users of fruit wine than the consumers. Neither did they see a more wide use of fruit wine. They also came looking for inspiration. They believed that there is an international niche market for fruit wine and they will sell/serve more fruit wine if the quality is further increased.

5.1.1 The festival as experiential marketing

The approach of the festival had many experiential marketing elements. As a live brand experience it had a central role supplemented by other amplification channels. For example, it had been advertised beforehand in the press. It also attempted to create a lasting impression not only through memories but also by offering every visitor a memorabilia in the form of a wine glass. It did not aim at promoting a particular brand (not even that of the hosting manor, though it of course got a proportionately higher share of mentions), but rather modern high quality fruit wine as a collective phenomenon.

Observation data showed that the live format induced a lot of interaction between visitors and producers giving ample opportunity for conversation

about the wine as well as tasting it. While survey responses show that visitors did not use fruit wine very often (see figure 1), the “big idea” or core message of modern fruit wine being of a high quality and that there are several producers who can provide such pleasurable experiences was successfully conveyed to the visitors, as expressed in conversations between them and the interviewers. Observation data also show that visitors were immersed in the phenomenon of modern fruit wine, being surrounded by multi-sensory stimuli including not only tasting and smelling the wine, but also seeing the wine. For example, one booth had a spectacular method of pouring the wine which involved raising the bottle high above the glass to oxidize the liquid. The sounds of the many wine glasses could also be heard throughout the festival. Furthermore, the interactive format inviting visitors to have discussions with the producers succeeded in not only interaction but also involvement and at least a temporary preoccupation with modern fruit wine in the visitors.

Many came because they had heard of fruit wine or were interested either in fruit wine in particular or gastronomy in general. Others were locals who came mostly to support events in the local community or to socialize with family and friends. Visitors could be roughly split into these two groups, locals interested in a local live experience and non-locals interested in a fruit wine live experience. This can be discerned from survey responses on motives for visiting (see figure 3 below), and observation data showing that many visitors were casually dressed while some had dressed up for the occasion indicates some further evidence of a bisection of visitor groups. The festival worked as experiential marketing for both groups albeit for different reasons. Williams (2001) has demonstrated that over the past decade, there has been a shift in wine country imagery from an emphasis on wine production processes and related facilities to more of an emphasis on aesthetic and experiential values associated with more leisurely recreational and tourist pursuits. These values and the opportunities to socialize appealed to the locals many of whom during survey interviews expressed that their motivation for visiting was to experience the place of fruit wine production and sale as a leisure and tourism destination. For the other group, the enthusiasts and hobby producers, the live brand experience satisfied a different motivation. For example, observation data showed that several hobby producers and enthusiasts spent considerable time observing and discussing details of production processes with the producers.

In some ways the festival needs some further development as experiential marketing. The big idea of using modern fruit wine was only partially conveyed to the visitors. The visitors mostly saw modern fruit wine as an exotic aperitif (92% in the survey) or dessert wine or gift item, and not as something to be consumed as a natural daily beverage or a drink to meals. These visitors were also exposed to fruit wine and thus both awareness and knowledge were

spread. However, observation data and survey results indicated that many visitors expressed a lack of knowledge of how and when fruit wine should be used. They appreciated the festival and expressed that they learned much about fruit wines, and the festival may be assessed as a success as a tourist activity. However, we also observed some lacking elements in promoting fruit wine as a daily consumption phenomenon. For example, there was very little food at the first festival, and therefore the visitors had difficulties in tasting the combination of food and fruit wine and learn which dishes that go well with the different wines (see e.g. Figure 2).

Observation and survey data also indicate that there was still a tendency among visitors to see fruit wine as primarily for desserts (in contrast with the intentions of the producers interviewed). During the debriefing, both interviewers and observers also mentioned that several visitors had expressed dissatisfaction with the lack of availability of fruit wine in conventional supermarkets. So to many guests it was not clear where they could buy the fruit wine when they came home thus this part of the marketing was not successful. Finally, according to observation data, some visitors were also dissatisfied with the price level of the fruit wine, which they found too high. Several visitors hypothesized that the low number of producers was the cause of this, and that as more producers entered the market, prices would fall.

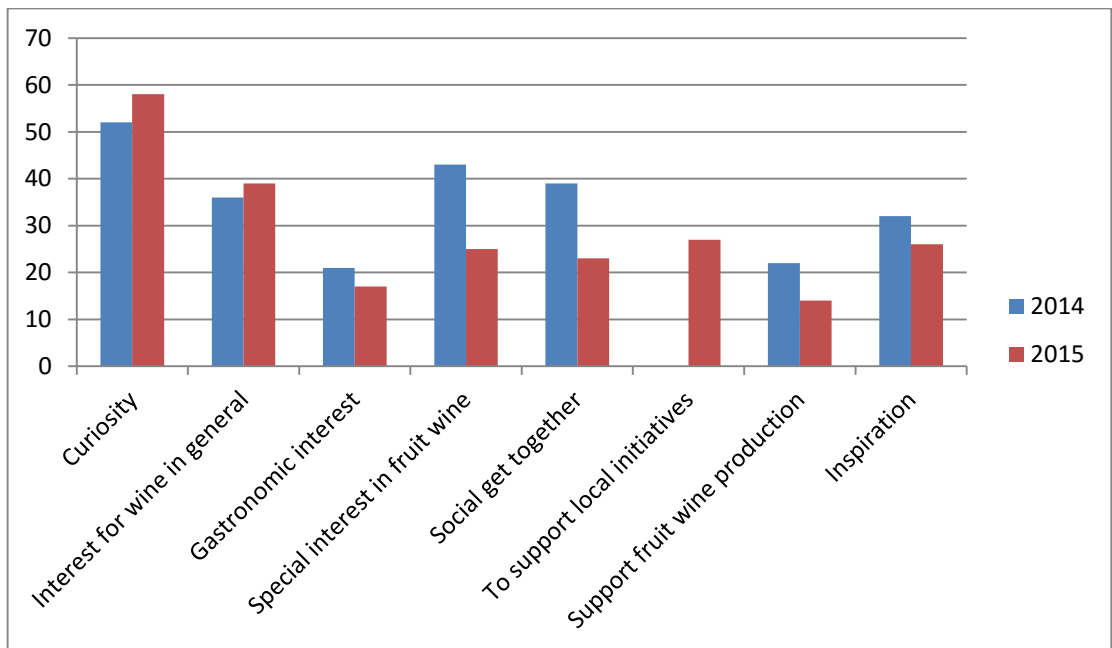
As a live brand experience supported by other marketing channels, the festival succeeded in immersing the visitors and engaging them with modern fruit wine in multi-sensory ways. The core messages of the big idea were also conveyed successfully, but other messages such as use and availability were not communicated successfully to the visitors. Therefore the festival can be seen as a success overall, but with some important elements missing.

5.1.2 Fruit wine festivals and Interest regime

An issue to investigate is whether the visitors are part of a fruit wine Interest Regime (Thévenot 2006) and whether the festival contributes to develop such one. We have asked the visitors in the survey about their motives for coming to the festival (Figure 3) and have investigated this issue in the observations and qualitative conversations. The qualitative material suggests that three different motives as expression of three different Interest Regimes exist. One is an interest in fruit wine. This may be combined with an interest in wine in general and people with this interest are primarily coming from urban areas. This Interest Regime can be seen in figure 3 as “special interest in fruit wine” (43% mentioned this in 2014, 25% in 2015), and the wider interest in wine and use of wine in the categories “interest for wine in general, “gastronomic interest” and “inspiration” (15-30% mentioned these motives); “to support fruit wine production” (22% said in 2014, 14% in 2015) is also part of this Interest Regime.

Another Interest Regime is support of the local community. This is represented by people coming from the festival area (local countryside and towns); they do not care for fruit wine, but want to support local development (production of fruit wine and tourism). This Interest Regime can be seen in figure 3 as “want to support local initiatives” (27% answered this in 2015). A third Interest Regime is a general experience Interest Regime – people are coming for the experience of the festival and social get together, and fruit wine is not a primary interest although it for the occasion can be interesting part of the total experience. This Interest Regime can be seen in figure 3 as “curiosity” (52% answered this in 2014 and 58% in 2015) and “social get together” (39% answered this in 2014, 23% in 2015).

Figure 3 Motives for visiting the fruit wine festivals Percentage



A part of the visitors are driven by the local community support (or just local curiosity) Interest Regime. This Interest Regime neither increases sales of fruit wine (as these people are not particularly interested in using fruit wine) nor local tourism. As such, the festival is not very successful in its aim. The fruit

wine Interest Regime is a less mentioned motive in 2015 than in 2014 and more visitors never use fruit wine. The festival seems on its way to be counter-productive in increasing the fruit wine Interest Regime. The general experience Interest Regime is the largest motive and it may support local tourism if visitors are coming from far away. The residence of the visitors suggests that this is not case. Less people are coming from Copenhagen in 2015 than in 2014, only 2 people from abroad have been found as interviewees (in 2014) and, although less people come from countryside, more people are coming from towns (which, according to the qualitative material, are mostly locals). The festival does not seem to support an increase of local tourism.

5.1.3 Fruit wine festivals and local wine tourism

As the survey results and observation data indicate at least two different motivation patterns for visitors to attend the festival, this seems to support the results of Nella and Christou (2014) segmenting wine tourists into more and less involved groups, the motivations of the former being wine and wineries and that of the latter being socializing. Both segments belonged to their own Interest Regime which was catered to satisfactorily, indicating that the festival succeeded in offering something for various visitor groups. However, the producers' aim is primarily to promote modern fruit wine and a general fruit wine Interest Regime, not to promote local tourism. Thus the organisers face a decision on whether to target the festival more to the fruit wine Interest Regime or to keep it broad. On the other hand, the fruit wine festival and producer visits may support local tourism as a side-effect. Evidence was also found to support the conclusions of Mason and Paggiaro (2012) that a positive emotional experience, such as that offered at the festival, not only increased satisfaction but also induced visitors to return and to purchase. This can also explain the dissatisfaction that some visitors had that they did not know where to purchase it outside of the festival. As the festival has only existed for three years, it is yet too early to see if it confirms the wine festival life cycle model of Beverland et al. (2001).

5.2 Producer visits

Producer visits are generally not used by the four fruit wine producers. Only one of the producers, who is an extrovert person, has developed quite comprehensive visitor activities. According to interview responses, several tourists visit his growery, but he has discovered that it is difficult to attract normal holiday tourists. The growery is placed in an agricultural area outside normal tourist areas and his wine is not yet so world-famed that many people will make a journey, or maybe not even a detour to visit him. He has been more successful

in using business tourism by organizing seminars and events for firms and their employees and customers, who see the visit as an extraordinary experience.

The other three producers do only receive visitors occasionally. They express in conversations and interviews two reasons for not doing this. One is that the wine growery is a production place and it will be a disturbance to have visitors and they do not have visitor facilities. The other reason is that they do not like to give experiential presentations. One of the three non-visitor-receiving producers – the largest one in whose manor house the fruit wine festival was organized – has planned to develop visitation facilities and introducing organized visits. Particularly via the festival, he has built up ability in storytelling and organizing visits. He is a good story-teller and gives the visitors an extraordinary experience.

6. Conclusion

Festivals and opening for visitors can be means for entrepreneurs within food and wine industries to create awareness of a new product area and do marketing. However, these means also have some challenges: The entrepreneurs should have an extrovert personality to stand for open visiting. Festivals can attract tourists who could be market opinion leaders, but it is difficult to increase sales after the festival (for example because the food and wine product not leave the “exotic” first stage in the consumers mind, or the products cannot be purchased in the visitors normal shops).

This paper contributes with new knowledge to both experience theory (Mossberg 2007; Smilanski 2009; Sundbo and Sørensen 2013), and an emerging food and wine tourism theory (Mitchell and Hall 2006; Hall and Sharples 2008). It shows that the effect of the fruit wine festivals and producer visits on local tourism has been limited. To create a larger effect on local tourism probably demands a wider, permanent and more organized effort that includes many producers who can be visited, several festivals that also appeal to foreign tourists, and fruit wine experiences becoming a part of the general tourism marketing of Denmark. Fruit wine routes could be an example of such an activity. To support the fruit wine Interest Regime, it can be recommended to move the festival to a more urban area where those belonging to this regime live. Or the festival could be expanded with social activities and other initiatives to give it an even higher experience status (similarly to what the Roskilde music festival has done, Sundbo 2004). This could both attract more experience Interest Regime visitors and perhaps make them interested in fruit wine (cf. Sørensen and Sundbo 2014) and attract more fruit wine and other wine enthusiasts.

The festival could increase local tourism, but mostly within a limited timeframe. Producer visits have the potential to increase local tourism to a larger extent, but more experiences would need to be included. For example,

more producers within the same area could give basis for fruit wine routes; consumption of modern high quality fruit wine could also become a more widespread and common phenomenon (including in local restaurants and shops); and it could to a larger extent be incorporated in the overall marketing of local areas.

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