

Decizie de includere a faptei de plagiat în Indexul Operelor Plagiate în România și pentru admitere la publicare în volum tipărit

A. Notă de constatare și confirmare a indiciilor de plagiat se bazează pe fișa suspiciunii inclusă în decizie.

Fișa suspiciunii de plagiat / Sheet of plagiarism's suspicion

Opera suspicionată (OS) Suspicious work	Opera autentică (OA) Authentic work
OS JIȚĂREANU Andy Felix. Studies on global trends in wine marketing. Agronomy Series of Scientific Research / Lucrări științifice. Seria Agronomie. 55 (2). 2012. p.89-93.	OA HALL, C. Michael and MITCHELL, Richard. Wine marketing – a practical guide. Amsterdam: Butterworh-Heinemann. 2008.

Incidența minimă a suspiciunii / Minimum incidence of suspicion

p.89:13d – p.90:02s	p.004:31 – p.004:00
p.90:08s – p.90:20s	p.005:09 – p.005:18
p.90:02d – p.90:48d	p.116: Table 4.2
p.90:49d – p.91:22s	p.118:16 – p.118:00
p.91: tabel	p.229: Table 9.1
p.93: 47s – p.93: 24d	p.300: Box 11.2
Fișa întocmită pentru includerea suspiciunii în Indexul Operelor Plagiate în România de la Sheet drawn up for including the suspicion in the Index of Plagiarized Works in Romania at www.plagiate.ro	

Notă: Prin „p.72:00” se înțelege paragraful care se termină la finele pag.72. Notația „p.00:00” semnifică până la ultima pagină a capitolului curent, în întregime de la punctul inițial al preluării.

Note: By „p.72:00” one understands the text ending with the end of the page 72. By „p.00:00” one understands the taking over from the initial point till the last page of the current chapter, entirely.

B. Fapta se argumentează ca în fișa alăturată care este parte a deciziei.

*Pe baza probelor și argumentelor de mai sus fapta de plagiat se indexează la poziția **00334.05** și se publică la adresa electronică www.plagiate.ro la data de 24 octombrie 2016.*

Echipe Indexului Operelor Plagiate în România

Argumentarea calificării

Nr. crt.	Descrierea situației care este încadrată drept plagiat	Se confirmă
1.	Preluarea identică a unor pasaje (piese de creație de tip text) dintr-o operă autentică publicată, fără precizarea întinderii și menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	✓
2.	Preluarea a unor pasaje (piese de creație de tip text) dintr-o operă autentică publicată, care sunt rezumate ale unor opere anterioare operei autentice, fără precizarea întinderii și menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
3.	Preluarea identică a unor figuri (piese de creație de tip grafic) dintr-o operă autentică publicată, fără menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
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6.	Republicarea unei opere anterioare publicate, prin includerea unui nou autor sau de noi autori fără contribuție explicită în lista de autori	
7.	Republicarea unei opere anterioare publicate, prin excluderea unui autor sau a unor autori din lista inițială de autori.	
8.	Preluarea identică de pasaje (piese de creație) dintr-o operă autentică publicată, fără precizarea întinderii și menționarea provenienței, fără nici o intervenție personală care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	✓
9.	Preluarea identică de figuri sau reprezentări grafice (piese de creație de tip grafic) dintr-o operă autentică publicată, fără menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	
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11.	Preluarea identică a unor fragmente de demonstrație sau de deducere a unor relații matematice care nu se justifică în regăsirea unei relații matematice finale necesare aplicării efective dintr-o operă autentică publicată, fără menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	
12.	Preluarea identică a textului (piese de creație de tip text) unei lucrări publicate anterior sau simultan, cu același titlu sau cu titlu similar, de un același autor / un același grup de autori în publicații sau edituri diferite.	
13.	Preluarea identică de pasaje (piese de creație de tip text) ale unui cuvânt înainte sau ale unei prefețe care se referă la două opere, diferite, publicate în două momente diferite de timp.	

Notă:

a) Prin „proveniență” se înțelege informația din care se pot identifica cel puțin numele autorului / autorilor, titlul operei, anul apariției.

b) Plagiatul este definit prin textul legii¹.

„...plagiatul – expunerea într-o operă scrisă sau o comunicare orală, inclusiv în format electronic, a unor texte, idei, demonstrații, date, ipoteze, teorii, rezultate ori metode științifice extrase din opere scrise, inclusiv în format electronic, ale altor autori, fără a menționa acest lucru și fără a face trimitere la operele originale...”.

Tehnic, plagiatul are la bază conceptul de **piesă de creație** care²:

„...este un element de comunicare prezentat în formă scrisă, ca text, imagine sau combinat, care posedă un subiect, o organizare sau o construcție logică și de argumentare care presupune niște premise, un raționament și o concluzie. Piesa de creație presupune în mod necesar o formă de exprimare specifică unei persoane. Piesa de creație se poate asocia cu întreaga operă autentică sau cu o parte a acesteia...”

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- ii) Opera autentică a fost făcută publică anterior operei suspicioase.
- iii) Cele două opere conțin piese de creație identificabile comune care posedă, fiecare în parte, un subiect și o formă de prezentare bine definită.
- iv) Pentru piesele de creație comune, adică prezente în opera autentică și în opera suspicioasă, nu există o menționare explicită a provenienței. Menționarea provenienței se face printr-o citare care permite identificarea piesei de creație preluate din opera autentică.
- v) Simpla menționare a titlului unei opere autentice într-un capitol de bibliografie sau similar acestuia fără delimitarea întinderii preluării nu este de natură să evite punerea în discuție a suspiciunii de plagiat.
- vi) Piesele de creație preluate din opera autentică se utilizează la construcții realizate prin juxtapunere fără ca acestea să fie tratate de autorul operei suspicioase prin poziția sa explicită.
- vii) În opera suspicioasă se identifică un fir sau mai multe fire logice de argumentare și tratate care leagă aceleași premise cu aceleași concluzii ca în opera autentică...”

¹ Legea nr. 206/2004 privind buna conduită în cercetarea științifică, dezvoltarea tehnologică și inovare, publicată în Monitorul Oficial al României, Partea I, nr. 505 din 4 iunie 2004

² ISOC, D. Ghid de acțiune împotriva plagiatului: bună-conduită, prevenire, combatere. Cluj-Napoca: Ecou Transilvan, 2012.

³ ISOC, D. Prevenitor de plagiat. Cluj-Napoca: Ecou Transilvan, 2014.

wine marketing

a practical guide



C. Michael Hall and Richard Mitchell



Wine Marketing

Wine Marketing: A practical guide

**C. Michael Hall
and
Richard Mitchell**



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why reform of the wine sector in the EU, for example, has been so difficult (see Chapter 2) is because of the cultural and experiential overlay that people from wine producing areas have with respect to all the wine that is made and the cultural landscape that produces it. As Barthes (1957/2000) observed, wine of all kinds is a 'totem-drink' for all French; imbued with meaning and significance. The wine market is therefore as complex as the product itself.

In the 'Old World' of wine (primarily mainland Europe), wine is a part of everyday life for millions of people. They grew up with wine, drinking it at every meal, and learning of its provenance, production and quality through this experience and exposure. For these people wine is sustenance, culture and spirituality melded into one. Here, the consumption of wine (albeit in differing levels of 'quality') knows no class distinction. In the 'New World' (primarily the grape growing regions of South and North America, Asia, South Africa, Australia and New Zealand), on the other hand, wine has become a symbol of status, knowledge and power. It is associated with special occasions and has typically been the preserve of a relatively small portion of the middle classes. For many of these people (and for the upper echelons of Old World society), wine has become a fashion item unashamedly consumed to show who they are and what they have achieved. Indeed, accord to Brook (2000b, p. 21) fashion, 'has come to influence not merely the style of wine production, but the very colour of wine'. Wine is therefore consumed as an experience, an event, an emblem (Unwin, 1996; Brook, 2000a; Charters, 2006). However, these historical distinctions between Old World and New World consumers are just the tip of the iceberg when it comes to the complexity of the increasingly changing marketplace of wine:

- While wine consumption is on increase in many New World wine markets, it has been in decline in most Old World markets for at least the last three decades (see Chapter 2).
- Wine growing has become identified as an important tool of regional development. However, at the global level wine production is increasing faster than wine consumption making for an increasingly competitive wine business environment.
- The growing body of wine marketing literature has identified differences in the wine consumer behaviour of men and women, between different generations, amongst different ethnic groups (especially in the USA) and in different countries. It is also possible to identify different markets depending on how they purchase and consume wine and the meanings it has for consumers.

- Other research has explored the way in which different markets use wine on different occasions and in different situations.

What is clear from all of this research is that there is no such thing as the wine market nor is there a typical wine consumer. Instead the wine market is made up of several, sometimes very niche, segments that are influenced by demographics, psychographics and the situation in which it is being consumed.

Research into wine consumers and their behaviour is becoming increasingly sophisticated so that it now includes explorations of personality, levels of involvement (see Chapter 9) and the milieu of motivations for purchasing wine. Unfortunately, however, much of this research is still not filtering down to those that need it the most – the wineries themselves and those that control its sale and distribution – while many other parts of the wine supply and distribution chains are also unaware about how their business success is interrelated with the success of the chain as a whole in meeting consumer demands. Furthermore, it has been suggested that around half of all published wine marketing research comes from New Zealand and Australia (Lockshin and Spawton, 2001) and therefore some parts of the global wine market still remain relatively poorly understood.

Lockshin (2003, p. 5) asks ‘What do we know empirically about wine marketing?’ In response he suggests that

Wine marketing includes many sub-areas of research. Traditionally, we would speak of the 4 Ps of marketing, product, pricing, promotion, and placement and their concomitant areas in wine marketing, such as branding, new product development, pricing, public relations, managing the sales force, and distribution. Beyond this, the area of wine marketing should include specialty topics, such as consumer behaviour for wine, wine tourism and cellar door (direct sales), supply chain management from the vineyard and supplier to the end user, labelling and packaging, wine events, medals and show awards, promotional activities, exporting including market choice and channel within market choice, selecting and managing agents, protecting intellectual property (names and logos), and world regulation of wine and alcohol.

(Lockshin, 2003, p. 5)

Given the complex nature of the product itself and of the market for wine, plus the fact that research has only relatively recently begun to understand wine consumer behaviour, it is no surprise that wine is one of the most difficult consumer products to market. This book attempts to unravel some of this complexity and provides some insights into the way in which an understanding of the product and its market can be used to more effectively

Table 4.2 Advantages and disadvantages of wine tourism for wineries

Advantages

- *Increased consumer exposure* to product and increased opportunities to sample product.
- *Brand awareness and loyalty* built through establishing links between producer and consumer, and purchase of Company-branded merchandise.
- *Increased margins* through direct sale to consumer, where the absence of distributor costs is not carried over entirely to the consumer.
- An *additional sales outlet* or, for smaller wine producers who cannot guarantee volume or constancy of supply, the only feasible sales outlet.
- *Marketing intelligence on products.* Wine producers can gain instant and valuable feedback on the consumer reaction to their existing products, and are able to trial new additions to their product range.
- *Marketing intelligence on customers.* Visitors to the winery can be added to a mailing list which can be developed as a customer database to both target and inform customers.
- *Educational opportunities.* Visits to wineries help create awareness and appreciation of wine and the wine industry, the knowledge and interest generated by this can be expected to result in increased consumption.

Disadvantages

- *Increased costs and management time.* The operation of a tasting room may be costly, particularly when it requires paid staff. While the profitability gap is higher on direct sales to the consumer, profit may be reduced if wineries do not charge for tastings.
- *Capital required.* Suitable facilities for hosting visitors may be prohibitively expensive, especially as wine-making is a capital intensive business.
- *Inability to substantially increase sales.* The number of visitors a winery can attract is limited and if a winery cannot sell all of its stock it will eventually need to use other distribution outlets.

Source: Hall et al. (2000, 11 after Dodd and Bigotte, 1995, Day, 1996).

Before discussing the different marketing functions of the cellar door it is useful to know something about the cellar door market and what motivates them to visit a winery. This is not intended to provide a full understanding of the winery visitor and it deliberately steers away from presenting large amounts of demographic data (see Further Reading at the end of this chapter for sources of more detailed wine tourism market information), but it does set the scene for discussion of the marketing functions of the cellar door.

Key motivations for the cellar door visit

Early stereotypical descriptions of winery visitors ranged from 'wine connoisseurs' (Edwards, 1989) to 'the passing tourist trade who thinks a "winery crawl" is just a good holiday' (McKinna, 1987, p. 85) and on to 'mobile drunks' (Spawton, 1986, p. 57). It is uncertain whether these descriptions are a reflection of the consumer of the time or just observations of the extremes. However, one thing is certain, recent research into cellar door visitors, who are referred to as wine tourists, is able to provide more accurate descriptions of visitors based on empirical data, perhaps dispelling the myths of the two extremes of the connoisseur and the drunkard.

Motivations for visiting wineries are important in understanding consumer behaviour and this understanding can be used by wineries to more effectively target winery visitors that are of the highest benefit to them. Table 4.3 summarises the motivations for visiting cellar doors that have been identified in four Australasian studies. The motivations that are most frequently

Table 4.3 Ranking of motivations for those visiting wineries

Motivation	Victoria (n = 1552)*	Canberra (n = 85)*	Canberra (n = 13)	New Zealand (n = 82)	Internal/ external
Tasting wine	1	1	1	1	External
Buying wine	2	2	1	2	External
A day out	–	3	7	3	–
Socialising	3	–	6	7	Internal
Learning about wine	4	6	5	4	Internal
Relaxation	–	–	3	5	Internal
Winery tour	6	–	9	6	External
Meeting wine-maker	7	5	4	8	Internal
Eating at winery	5	–	–	11	External
Picnic/BBQ	9	–	10	10	External
Entertaining	8	–	–	–	–
Rural setting	–	4	–	–	External

*Victoria and Canberra are based on visitors' self-reported motivations. Canberra and New Zealand based on wineries' perception of motivation.

Source: Mitchell (2004, p. 72) after: Victoria = Maddern and Golledge (1996); Canberra = Macionis (1994, 1996)* and New Zealand = Johnson (1998).

cited tend to be (external) 'pull factors' that draw the winery visitor to the winery and are in general characteristics or activities of the winery. They are also the motives that people find easiest to identify and articulate (i.e. they are usually more tangible) and this can be one of the reasons that they are most often cited. These include things like tasting and buying wine, tours and dining services and the things that are income earners for wineries. However, according to Johnson (1998, p. 34), the study of:

... internal motivations [or 'push factors'] in addition to pull factors ... allows operators to identify new products that can fulfill the same basic needs. [A] level of abstraction also allows us to compare tourist motivation across a wide range of tourism types and to better understand tourist demand. The study of internal motivations would reveal the similarities in and differences between wine tourist demand and general tourist demand, within different wine tourism market segments.

Hall (1996) also provides a typology of wine tourists based on their motivations for visiting wineries and wine regions and their behaviour. Based on Hall's work it is possible to identify three segments:

1. The *'wine lover'*: Who is extremely wine interested (wine is a serious hobby and may be a career) and who is an experienced winery visitor, visiting the region solely for wine. They are likely to be mature with high income and education levels and are highly likely to purchase at the winery and add their name to any mailing list.
2. The *'wine interested'*: Who have a high interest in wine (include wine in wider lifestyle choices), who are likely to have visited other wine regions but wine is not the sole purpose of the visit to the destination. They will likely be in the moderate to high-income bracket and tend to be university educated. They are likely to purchase at the winery and add name to any mailing list and may become a repeat purchaser through having visited winery.
3. *'Curious tourist'*: Moderately interested in wine, who is motivated to visit the region by non-wine factors and wineries seen as 'just another attraction'. Their curiosity for the visit is likely to have been aroused by drinking or seeing winery product or general tourism promotion or pamphlets. They are likely to have a moderate income and education and they may purchase at the winery but will not join mailing list.

Adapted from Hall (1996)

Following the publication of Hall's typology, which was based on observations of winery visitors, Christensen et al. (2004)

Box 11.2 Trends and issues in production and production behaviour to 2015

- Competition between wine producers and wine regions will continue to increase.
- There will be ongoing turbulence in the production of wine as a result of overproduction relative to consumption. EU and other national support schemes for the wine industry, including vine pull schemes, will only have marginal impacts on world wine production overall although they will have significant regional impact.
- The industrial structure of wine production, particularly in New World wine countries, will continue to emphasise a small number of very large companies and a large number of very small companies. Such structures will increasingly give rise to policy tensions as grapegrowers and small wineries come under increasing financial pressures.
- Winegrowers will face increased competition for access to increasingly scarce water supplies in a number of regions including Southern Europe, USA, British Columbia, South Africa and Australia.
- As a result of increased mobility of people, freight and agricultural commodities the rate of transmission of pests and diseases will increase.
- The role of transnational supermarket and other retail chains will continue to grow in importance in terms of volume of wine sold.
- Wine growth internationally will continue to come from high value rather than high-volume markets.
- Wine tourism and wine events will be increasingly adopted by wine regions and some winegrowers as a business and market strategy.
- Web2.0 will provide wineries with new networking opportunities but will require new business strategy approaches in order to be able to manage the co-creation possibilities.

While there are limits to the extent of flexible production the case described in Chapter 5 of 'virtual winemakers' who own no grapes or winemaking capacity and simply buy all of the services necessary to make wine that they bottle and label under their own brand indicates the development of a new modern form of *négociant*. In fact, the freeing up of the global wine market with respect to trade barriers will only serve to reinforce the potential for growth in this dimension of the wine business.

Ironically, at the same time as international trade negotiations within Organisation Internationale de la Vigne et du Vin (OIV) and the World Wine Trade Group are opening up new possibilities for the further internationalisation of the wine industry