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

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

Fişa suspiciunii de plagiat / Sheet of plagiarism's suspicion	
Opera suspicionată (OS) **Suspicious work**	**Opera autentică (OA)** **Authentic work**

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

Incidenţa 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
Fişa 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 fişa alăturată care este parte a deciziei.

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

Echipa Indexului Operelor Plagiate în România

Argumentarea calificării

Nr. crt.	Descrierea situaţiei care este încadrată drept plagiat	Se confirmă
1.	Preluarea identică a unor pasaje (piese de creaţie de tip text) dintr-o operă autentică publicată, fără precizarea întinderii şi menţionarea provenienţei şi însuşirea acestora într-o lucrare ulterioară celei autentice.	✓
2.	Preluarea a unor pasaje (piese de creaţie de tip text) dintr-o operă autentică publicată, care sunt rezumate ale unor opere anterioare operei autentice, fără precizarea întinderii şi menţionarea provenienţei şi însuşirea acestora într-o lucrare ulterioară celei autentice.	
3.	Preluarea identică a unor figuri (piese de creaţie de tip grafic) dintr-o operă autentică publicată, fără menţionarea provenienţei şi însuşirea acestora într-o lucrare ulterioară celei autentice.	
4.	Preluarea identică a unor poze (piese de creaţie de tip grafic) dintr-o operă autentică publicată, fără menţionarea provenienţei şi însuşirea acestora într-o lucrare ulterioară celei autentice.	
5.	Preluarea identică a unor tabele (piese de creaţie de tip structură de informaţie) dintr-o operă autentică publicată, fără menţionarea provenienţei şi însuşirea acestora într-o lucrare ulterioară celei autentice.	✓
6.	Republicarea unei opere anterioare publicate, prin includerea unui nou autor sau de noi autori fără contribuţie explicită în lista de autori	
7.	Republicarea unei opere anterioare publicate, prin excluderea unui autor sau a unor autori din lista iniţială de autori.	
8.	Preluarea identică de pasaje (piese de creaţie) dintr-o operă autentică publicată, fără precizarea întinderii şi menţionarea provenienţei, fără nici o intervenţie personală care să justifice exemplificarea sau critica prin aportul creator al autorului care preia şi însuşirea acestora într-o lucrare ulterioară celei autentice.	✓
9.	Preluarea identică de figuri sau reprezentări grafice (piese de creaţie de tip grafic) dintr-o operă autentică publicată, fără menţionarea provenienţei, fără nici o intervenţie care să justifice exemplificarea sau critica prin aportul creator al autorului care preia şi însuşirea acestora într-o lucrare ulterioară celei autentice.	
10.	Preluarea identică de tabele (piese de creaţie de tip structură de informaţie) dintr-o operă autentică publicată, fără menţionarea provenienţei, fără nici o intervenţie care să justifice exemplificarea sau critica prin aportul creator al autorului care preia şi însuşirea acestora într-o lucrare ulterioară celei autentice.	✓
11.	Preluarea identică a unor fragmente de demonstraţie sau de deducere a unor relaţii matematice care nu se justifică în regăsirea unei relaţii matematice finale necesare aplicării efective dintr-o operă autentică publicată, fără menţionarea provenienţei, fără nici o intervenţie care să justifice exemplificarea sau critica prin aportul creator al autorului care preia şi însuşirea acestora într-o lucrare ulterioară celei autentice.	
12.	Preluarea identică a textului (piese de creaţie de tip text) unei lucrări publicate anterior sau simultan, cu acelaşi titlu sau cu titlu similar, de un acelaşi autor / un acelaşi grup de autori în publicaţii sau edituri diferite.	
13.	Preluarea identică de pasaje (piese de creaţie de tip text) ale unui cuvânt înainte sau ale unei prefeţe care se referă la două opere, diferite, publicate în două momente diferite de timp.	

Notă:

a) Prin „provenienţă" se înţelege informaţia din care se pot identifica cel puţin numele autorului / autorilor, titlul operei, anul apariţiei.

b) Plagiatul este definit prin textul legii[1].

> *„ …plagiatul – expunerea într-o operă scrisă sau o comunicare orală, inclusiv în format electronic, a unor texte, idei, demonstraţii, date, ipoteze, teorii, rezultate ori metode ştiinţifice extrase din opere scrise, inclusiv în format electronic, ale altor autori, fără a menţiona acest lucru şi fără a face trimitere la operele originale…"*.

Tehnic, plagiatul are la bază conceptul de **piesă de creaţie** care[2]:

> *„…este un element de comunicare prezentat în formă scrisă, ca text, imagine sau combinat, care posedă un subiect, o organizare sau o construcţie logică şi de argumentare care presupune nişte premise, un raţionament şi o concluzie. Piesa de creaţie presupune în mod necesar o formă de exprimare specifică unei persoane. Piesa de creaţie se poate asocia cu întreaga operă autentică sau cu o parte a acesteia…"*

cu care se poate face identificarea operei plagiate sau suspicionate de plagiat[3]:

> *„…O operă de creaţie se găseşte în poziţia de operă plagiată sau operă suspicionată de plagiat în raport cu o altă operă considerată autentică dacă:*
>
> *i) Cele două opere tratează acelaşi subiect sau subiecte înrudite.*
> *ii) Opera autentică a fost făcută publică anterior operei suspicionate.*
> *iii) Cele două opere conţin piese de creaţie identificabile comune care posedă, fiecare în parte, un subiect şi o formă de prezentare bine definită.*
> *iv) Pentru piesele de creaţie comune, adică prezente în opera autentică şi în opera suspicionată, nu există o menţionare explicită a provenienţei. Menţionarea provenienţei se face printr-o citare care permite identificarea piesei de creaţie preluate din opera autentică.*
> *v) Simpla menţionare 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 discuţie a suspiciunii de plagiat.*
> *vi) Piesele de creaţie preluate din opera autentică se utilizează la construcţii realizate prin juxtapunere fără ca acestea să fie tratate de autorul operei suspicionate prin poziţia sa explicită.*
> *vii) In opera suspicionată se identifică un fir sau mai multe fire logice de argumentare şi tratare care leagă aceleaşi premise cu aceleaşi concluzii ca în opera autentică…"*

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

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

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

STUDIES ON GLOBAL TRENDS IN WINE MARKETING

Andy Felix JITĂREANU[1]

e-mail: andyjitareanu2@yahoo.com

Abstract

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 behavior, wine is one of the most difficult consumer products to market. 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. Research indicates 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. Unlike most food products, the taste of the wine can vary due to the specific vintage, even if the brand and other extrinsic information remains the same. The consumers cannot usually taste the wine before purchase, so they must make their decision based on the available information on the label and bottle. One of the great myths of the wine industry is that 'a great wine will sell itself', but the truth is that the consumer has to know certain things about the wine and then decide to purchase it, often in the face of competition from many other options, many of which will not even be wine. Furthermore, the decision to purchase is also situational in terms of motivations, needs, atmosphere, social situation, budget, convenience, fashion, peer pressure and many other factors.

Key words: wine marketing, consumption, consumer behaviour, advertising**.**

Wine is a complex product, beeing at once: a provider of sustenance and a luxury item; associated with healthy living; a symbol of status, but also a 'peasant' drink; of immense religious and cultural significance; a fashion item, experience and commodity all in one (Hall C.M., 1996).

At a very basic level, wine can be divided into two broad categories: bulk wines and premium wines. This binary is important to any discussion of wine marketing as the two are historically very different products but, despite the fact that bulk wines account for a significant proportion of production, 'almost invariably those who discuss, sell or write about wine refer to it as if it were a single, homogeneous product, albeit in various styles' (Charters S., 2006).

They can also be distinguished from each other on the basis of the aesthetics and social purpose of wine consumption and, often, by the place from which they originate. Premium wines provide greater aesthetic outcomes (rather than sustenance or lubrication), they are a marker of social status and social capital and they tend to come from cooler climate regions (while bulk wines come almost is exclusive from hot regions where growing conditions allow for higher yields.

MATERIAL AND METHOD

Research methods used in this paper are bibliographic study, observation and comparative analysis. The research was conducted in Germany, in the Rheingau area, where several issues have been analyzed: the current situation of the european wine market, wine marketing mix characteristics, specific product features, advertising methods, store shelf display, consumer behaviour and purchase criteria.

RESULTS AND DISCUSSIONS

Consumption

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. 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 behavior of men and women, between different generations, amongst different ethnic groups and in different countries. It is also possible to identify different markets depending on how they purchase

[1] University of Agricultural Sciences and Veterinary Medicine

and consume wine and the meanings it has for consumers. Research indicates 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 behavior is becoming increasingly sophisticated so that it now includes explorations of personality, levels of involvement and different 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. 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 behavior, wine is one of the most difficult consumer products to market.

Consumer behavior

Understanding how consumers choose wine continues to be a complex problem for researchers and practitioners alike. Wine is a difficult and confusing product for consumers to choose due to number of cues on the label, such as brand name, region, grape variety. Unlike most food products, the taste of the wine can vary due to the specific vintage, even if the brand and other extrinsic information remains the same. In other grocery categories consumers easily switch between different brands in accordance with market share and are not very concerned with taste or quality differences behind the different labels (Ehrenberg A., 2000). Brands on the shelf are seen as easily substitutable for one another. Wine provides a very different product category. Wine producers and sensory scientists focus for obvious reasons on the taste of wine as their key criterion for wine choice by consumers. Due to the number of products available and vintage variation, consumers may not be able to predict how the wine will taste before they buy. Understanding consumer tastes and being able to create wines to specific taste profiles is an important goal for wine companies and researchers. However, when consumers are shopping for wine, they face a bewildering array of products bearing a wide range of information. The consumers cannot usually taste the wine before purchase, so they must make their decision based on the available information on the label and bottle.

Cellar door wine marketing

Advantages and disadvantages of wine tourism for wineries

Advantages

- Increased consumer exposure to product and increased opportunities to sample products;
- 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 – winery visitors 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 - 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.

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

1. The '*wine lover*': Who is extremely wine interested 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.

Wine is an industry of intermediaries (or 'middlemen'), who provide services of different forms that distribute wine from the producer to the retailer or consumer. There are many different forms of intermediary, each with a different role to play and each of whom has the potential to add cost and, hopefully, value to the wine. Because the types of intermediaries are many and varied, there are an overwhelming number of permutations for a winery when it comes to the selection of intermediaries. This is especially the case for smaller wineries that, unlike their larger counterparts, do not usually have the selling power, volume of production or resources to by-pass intermediaries and sell directly to retailers or to negotiate contracts that benefit both winery and intermediary. The nature of the relationships between winery, intermediary and retailer is, therefore, critical to the ability of a supply chain involving intermediaries to add value to the wine. Premium wine, as a complex, symbolic and highly technical product, relies on a complex interaction of information sources and impressions for the development of brand image. Image is an abstract concept that incorporates the influences of past promotion, reputation, and peer evaluation of the alternatives and connotes the expectation of the user (Gensch D.H., 1978; Stern B.M., 2001).

Wine advertising

Use and capacity of selected advertising communications channels in developed countries with respect to premium wine and food products.

Table 1

Wine brands' ability to communicate

Communication channel	Reach	Wine price	Wine quality	Wine product information
Television	High	Good	Moderate	Moderate
In-store advertising	High	Moderate	Moderate	Moderate
Radio	High	Poor	Poor	Poor
Newspaper	High	Moderate	Moderate	Moderate
Magazine	High	Moderate	Moderate	Moderate
Internet advertising	High	Moderate	Poor	Poor
Websites	High	Good	Moderate	Good
In-store retail market samples	Medium	Excellent	Excellent	Good
Coupons and price promotions	Medium	Moderate	Poor	Poor
Home mailings	Medium	Poor	Poor	Poor
Friends / family recommendations	Medium	Excellent	Excellent	Excellent
Magazine / newspaper inserts	Medium	Moderate	Poor	Poor
Cinema advertising	Medium	Poor	Poor	Poor
Toll free numbers	Medium	Poor	Poor	Poor
E-mails	Medium	Poor	Poor	Poor
Event sponsorship	Low	Poor	Moderate	Poor
Experts recommendations	Low	Moderate	Excellent	Good
Restaurant table promotion	Low	Poor	Moderate	Moderate
Travel by public transport	Low	Poor	Poor	Poor
Travel by airplane	Low	Poor	Moderate	Poor

Television advertising by wine producers is relatively rare for a number of reasons. One reason is that alcohol advertising may be restricted or banned in certain media. Charters S. (2006) also suggests that 'even where formal restrictions are not in place, informal controls and the power of lobby groups may impose practical limits, such as influencing the advertising of wine on commercial television stations'. However it is just as likely that only large producers can afford the high cost of production and transmission of television advertisements. Television also has a relatively broad market and it is therefore more difficult to target wine consumers, although particular shows would likely appeal to the wine market and these could be useful to be associated with. Radio has a more targeted audience as radio stations usually attract a very narrow demographic of listeners. For nationally syndicated radio programs and primetime listening slots advertising airtime can be expensive, but most radio stations have cheaper off-peak slots and local stations can be a very cheap advertising channel. However, care must be taken to ensure that a radio station's listeners are a demographic that matches the brand's target market, as the narrow demographics may mean that the advertisement completely misses its target.

Billboards can be very effective at reaching a wide audience, but may not necessarily have a high degree of conversion to sales. Breweries around the world have been very effective at using billboards and often they involve innovative concepts and many use humor to great effect. Humor is one way that billboards can be particularly effective, but Solomon M.E. (1992) suggests that, while humorous advertisements do get attention, especially those relating to alcoholic beverages, care must be taken to ensure that humor is appropriate for the product. While wineries might find it useful to use billboards as an advertising channel, it may not be appropriate to follow the lead of breweries and it would be advisable to seriously consider whether humor would be appropriate for their brand image.

Bus shelter billboards have been used effectively in Australia by Labels are an important part of the promotional mix for wineries. They are critical at the point of sale as they attract the consumer to a particular brand. In some stores there could be several thousand different labels and consumers must make a choice based on what impression the label makes. There is a lot information that a label presents and Lockshin L. and Hall J. (2003) describe this as the "Brand Constellation" and it might include: 'the company name, wine color, country, region, sub-region and vineyard, price including discounts, varietal names or combinations, winemaker(s) and style (sweet, light, heavy, tannic, etc. – often on the back label)'. However, more importantly front labels in particular must also evoke more abstract concepts about the wine and its brand image (Rocchi B., Stefani G., 2006).

Charters S. (2006) suggests that wine label has therefore become a work of art and 'the artistic label acts as metaphor for the wine; the consumer may be unable to appreciate the aesthetic qualities of the drink, at least until the cork is pulled, but the label signifies what its aesthetic value will ultimately be'. The overall message about the wine is therefore developed through the choice of colors, materials and graphic elements and artistic design of the label (Rocchi B., Stefani G., 2006).

The design of the wine label is critical to the marketing strategy of the winery as it is ultimately what sets the brand image for the wine and the expectations of consumers. The image presented in the label should follow through into other design elements for the winery, including stationary, websites and advertising and promotional material. It is vital that professional designers are used and that an appropriate budget is set aside when developing the brand.

One of the great myths of the wine industry is that 'a great wine will sell itself'. The truth is that in order to be sold, the wine and the consumer have to be brought together. This means at the very least there has to be a distribution channel. But more than that the consumer has to know about the wine and then decide to purchase it, often in the face of competition from many other options, many of which will not even be wine. Furthermore, the decision to purchase is also situational in terms of motivations, needs, atmosphere, social situation, budget, convenience, fashion, peer pressure and many other factors. Indeed, a key realization in understanding wine purchasing patterns is that the vast majority of wine is consumed within 24 hours of purchase, something which is not akin to the image of buying a bottle 'to put it down' often, perhaps unwittingly still conveyed in the popular wine media. In fact, one of the things that we would like to 'put down' is the archaic production focus that still exists with many in the industry.

CONCLUSIONS

Trends and issues in consumption and consumer behavior to 2015

On the basis of world consumption trends since 1995 (OIV, 2006), world wine consumption will continue to increase. However, this increase will not keep up with the rate of estimated population growth and therefore world wine consumption per capita will continue to fall.

National markets showing continued economic growth and rising incomes per capita demonstrate some of the best growth potential for increasing wine consumption. However, the potential of such markets needs to be understood in relation to such factors as religious and cultural attitudes to alcohol and wine in particular; adoption by existing and emerging middle class of western-oriented consumerism in which wine has a role as a status good; and increased competition from other beverages, alcohol and otherwise.

On the basis of such analysis in terms of non-traditional wine growing areas India and China will be primary markets for growth in wine consumption, and Korea, Japan, the Nordic countries and Singapore significant secondary markets. In terms of areas in which wine growing is established then the USA and Russia appear to be primary growth markets, and South Africa and some of the transition economies of Eastern Europe significant secondary markets.

Existing wine-growing countries will continue to be the most significant markets for premium wines, with the possible exception being Singapore. India and China will be important but primarily by virtue of the sheer size of their markets rather than the overall pattern of consumer behavior and consumption. The health benefits of moderate wine consumption will continue to grow as an important selling feature especially as population ages in developed countries. Women will continue to become even more significant as the drivers behind wine brand choice and as consumers of wine. The take home wine market will continue to grow with this primarily being purchased from supermarkets. Continued drink driving campaigns in a number of developed countries will serve to reinforce this trend. The lifestyle and fashion dimensions of wine which have developed substantially in recent years will have particular influence on the increasingly gendered nature of wine brand choice in which women are becoming more important as household drivers of brand choice, particularly in a retail environment.

This may well have substantial implications for wine marketing strategies including channel choice for medium to larger wine companies while also having implications for some of the specialized marketing strategies of small wineries.

The health dimensions of wine are also increasingly likely to become a focal point of wine promotion, where alcohol advertising regulation makes this possible, as a result of the aging populations of many western societies. In the various countries in which alcohol advertising law prevents such statements from being made it is likely that companies will become more inventive with respect to circumventing regulations, that is, through encouraging appropriate stories in the media, as well as direct lobbying on lawmakers to change alcohol advertising law.

Trends and issues in production and production behavior 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 emphasize 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 grape growers 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. Web 2.0 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.

ACKNOWLEDGEMENTS

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