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MASTER' THESIS :

**THE IMPACT OF EXPERIENTIAL MARKETING
ON SPIRIT BRAND'S DESIRABILITY IN FRANCE**

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ABSTRACT

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The aim of this paper is to study the link between experiential marketing strategy and spirit brand's desirability. In a very challenging market, spirit brands face today a major issue of desirability. Indeed, the consumers being more volatile, and the market being highly competitive, spirit brands have some trouble in order to be desired in the eyes of their consumers. Traditional marketing is not enough anymore to help spirit brands in improving their desirability, hence marketers highlighted the concept of experiential marketing to do so. What is exactly desirability and why is it a main challenge for spirit brands today ? What brought the emergence of experiential marketing in spirit brands' strategies ? What is experiential marketing and what are the main factors influencing it ? And finally why experiential marketing enables spirit brands to positively work on their desirability issue today?

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Anne ERNOULD, Paris, 18th of November 2018

TABLE OF CONTENTS

| | |
|----------------------------------------------------------------------------------------------------------------------------------|----|
| ABSTRACT | 1 |
| AKNOWLEDGEMENTS | 2 |
| TABLE OF CONTENTS | 3 |
| LIST OF FIGURES | 5 |
| I. INTRODUCTION | 6 |
| 1. Background of the spirit market | 6 |
| 2. Research question and objective | 8 |
| 3. Theoretical framework | 10 |
| 4. Definition and delimitation | 11 |
| 4.1. Key Words..... | 11 |
| 4.2. Delimitations | 11 |
| 5. Research method | 12 |
| 6. Structure of the study | 13 |
| II. LITTERATURE REVIEW | 14 |
| 1. The concept of desirability for spirit brands | 14 |
| 1.1. What is desirability ?..... | 14 |
| 1.2. Dimensions of desirability..... | 16 |
| 1.3. Desirability is a major challenge for spirit brands..... | 19 |
| 2. Reassessment of traditional marketing in order to respond to the desirability issue of spirit brands | 21 |
| 2.1. The new consumer searching for emotions and experience | 21 |
| 2.2. The experience economy and the experiential consumption | 23 |
| 2.3. The Evin Law : a major challenge for spirit brands communication..... | 25 |
| 3. The emergence of experiential marketing to answer new consumers' wants and to create differentiation for a brand | 27 |
| 3.1. From a traditional marketing to an experiential marketing | 27 |
| 3.2. The foundings of experiential marketing..... | 30 |
| 3.3. Advantages of experiential marketing | 36 |

| | |
|----------------------------------------------------------------------------------------------|-----------|
| III. RESEARCH DESIGN AND METHODS | 39 |
| 1. Research context : | 39 |
| 2. Data collection : | 39 |
| 3. Data analysis | 40 |
| 3.1. Analysis of the observations..... | 40 |
| 3.2. Analysis of the survey | 48 |
| 4. Reliability and validity of the data..... | 49 |
| 4.1. Reliability and validity of the observations..... | 49 |
| 4.2. Reliability and validity of the survey | 50 |
| | |
| IV. FINDINGS | 51 |
| 1. Observations | 51 |
| 2. Survey..... | 51 |
| | |
| V. DISCUSSION, LIMITATIONS AND FURTHER RESEARCH | 61 |
| 1. Discussion..... | 61 |
| 1.1. What factors influence experiential marketing ?..... | 62 |
| 1.2. Why experiential marketing impacts positively spirit brand’s desirability today ? | 64 |
| 2. Limitations | 68 |
| 3. Further Research..... | 68 |
| | |
| VI. SUMMARY..... | 69 |
| | |
| REFERENCES | 71 |

APPENDICES

LIST OF FIGURES

| | |
|-------------------------------------------------------------------------------------------------|----|
| Figure 1 : Global French consumption of spirit beverages in 2017 | 6 |
| Figure 2 Theoretical framework of the thesis | 10 |
| Figure 3 : Structure of the study | 13 |
| Figure 4 : The AIDA Model | 15 |
| Figure 5 : Eristoff's equity | 42 |
| Figure 6 : Eristoff's mentions on Google Trends | 44 |
| Figure 7 : William Lawson's equity | 46 |
| Figure 8 : The spirit consumption frequency of the respondents | 53 |
| Figure 9_: Type of experiences the respondents have already lived | 54 |
| Figure 10_: Factors that pushed respondents to live the experience | 54 |
| Figure 11_: Is the consumer sensible to the possibility of tasting the product ? | 56 |
| Figure 12_: In which way did the experience answer the respondent's expectations ? | 59 |
| Figure 13_: why was the respondent's brand perception positively modified ? | 61 |

I. INTRODUCTION

1. Background of the spirit market

According to Michel Chevalier and Gérard Mazzalovo in their book “Le Management et Marketing du Luxe” (2015) the French spirit market today is considered the biggest sector of the luxurious market. What makes it a really interesting one is also that it is the only one which is also considered part of the retail sector since these products are sold both in the off-trade sector (hypermarkets and supermarkets) and on-trade sector (bars, restaurants and night clubs), as well as in the travel retail (airports).

In all the French territory, the spirit market in volume represented 308.5 millions of liters and a turnover of 9.15 billion euros according to Nielsen, an international database, with some important disparities between the different spirit categories, as we will see later.

Below is a classification of the different alcohols and their proportion in liters. With no surprise, the whisky sector is the most important one, since it is the French person’s favorite alcohol, even if it has been in turmoil for the past couple of years. Following are the aniseed beverages (Pastis and Ricard for example) which are very famous in South of France, the rums because of the rising trend of drinking cocktails, and the White spirits, especially thanks to the increasing reputation of the Gin category.

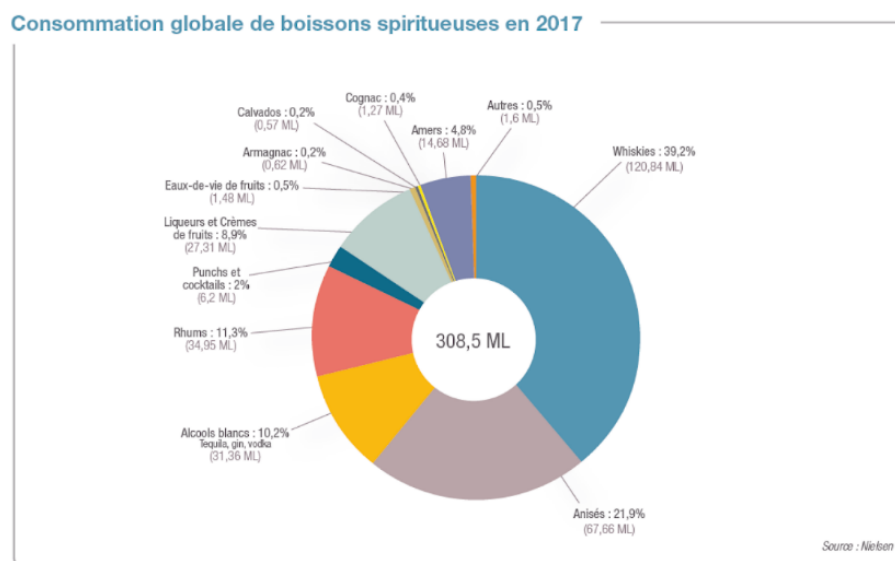


Figure 1 : Global French consumption of spirit beverages in 2017

We can see that the off-trade sector is following the same trend, because the majority of spirits are consumed on this sector: 270 millions of liters for a turnover of 4.76 billion euros.

However, the on-trade sector is a bit different. Although the whiskies are also the most consumed alcohol, the rum are the second most consumed alcohol because of the increasing cocktail-trend on bars, followed by the vodka because it is reputed to be a night club alcohol.

It is important now to classify this market since there is an impressive amount of different spirits consumed in France. According to Chevalier and Mazzalovo (2015), there are four categories: the brown spirits (mainly whisky and cognac), the white spirits (vodka, Gin and tequila), the rum and the champagne market.

The brown spirits represent the most important category. The cognac is getting trendier today, especially thanks to the Asian cognac, strong and very premium, but also thanks to the cognac with a more standard positioning, cheaper and therefore with a very high consumption. The whiskies because it is a premium product with the Single Malt as well as an easily-accessible spirit with the Blends, is important both in volume and in value. However, it has been struggling for the past years, since most of the volume is made on the Blend-12 category (whiskies younger than 12 years) because they are cheaper, and therefore the competition is more aggressive. The whisky market is facing up to these difficulties thanks to the Single Malt, from Japan for example which are very trendy nowadays and the “older” whiskies more expensive.

The white spirit category regroups some very distinct alcohol: the vodka market is quite saturated nowadays, but remains the most drinkable alcohol of the young generation. The gin even if it represents a smaller portion of the spirit market, has been rising for the past years thanks to the cocktail-making trend, both on the off-trade sector and on the on-trade sector (respective increases of seven per cent and eleven per cent in volume according to Nielsen Database). The white spirits got an advantage compared to the brown alcohol: they do not get old, and therefore the brand positioning and marketing is the only way to differentiate from the competitors.

Finally, the rum consists of the last category. Like the gin market, this sector is mainly growing thanks to the cocktail-making trend, for example with the Mojito or the Cuba Libre, on both off-trade and on-trade sectors (respective raises of +8% and +18% in volume).

The other existing spirits don't belong to any specific categories. They represent a smaller turnover and are the brandies, liquors such as Grand Marnier, Cointreau and some products that are consumed only in specific regions: Calvados, Armagnac for example.

Therefore, spirit market is considered a rather complex and challenging market due to high disparities among categories. These differences can regard their health, their investment, their positioning or their categories. However, one point remains constant, which is that every spirit brands face one or two main challenge today: the difficulty of installing their brand awareness or the difficulty of implementing their brand desirability.

2. Research question and objective

During this work, I chose to focus on the brand desirability issue that spirit brands face.

Indeed, I am currently working on Bacardi Martini, and it occurred to me that most of the brands from the group suffer from a desirability issue more than a lack of awareness situation. Of course, it may not be true for other spirit brands of other groups, but it is the situation of the company for which I am working, and hence I chose to focus on a subject I am dealing with every day.

An observation I make from my daily life at work is the major part of experiential marketing in order to respond to this lack of desirability. Experiential marketing is a concept I will define later in my work, but I can already say from observing it in my daily life, that for many spirit marketers, it enables a brand to create desirability and by consequence have a positive impact on it. Hence, I naturally decided to focus my search of problematic on this second concept.

By searching some kind of relationship between these two subjects, it occurred to me that actually very few theories exist on a possible link, while this is a usual custom for spirit brands today, as I see it almost every day. It constitutes a real gap in the literature and I believe it is important to get more insights about it.

Therefore, we can ask ourselves if there is a true impact on marketing experiential on brand desirability? and mostly **why can we say that experiential marketing enables spirit brands to work on their brand desirability today in France?**

I feel the “why” here is more important than the “how”. Indeed, because there is a gap to fill about this link, it is first important to understand the reasons behind the implementation of experiential marketing in order to gain more desirability, and then, over a second phase that I won’t have time to approach, explain the “how” of this implementation.

Through my thesis, I will attempt to answer the following questions:

- What is desirability and why is it a main challenge for spirit brands today ?

- What brought the emergence of experiential marketing in spirit brands' strategies ?
- What is experiential marketing and what are the factors influencing experiential marketing ?
- And finally, why experiential marketing impact positively brands' desirability today ?

3. Theoretical framework

The theoretical framework of this study encompasses the overview of the spirit market, the concept of desirability and the reasons for which it is a main challenge for spirit brands. It highlights the fact the traditional marketing is not enough anymore for spirit brands to work on this challenge, and explain the emergence of experiential marketing, its concept and the factors influencing it.

Therefore, it is presented as the following :

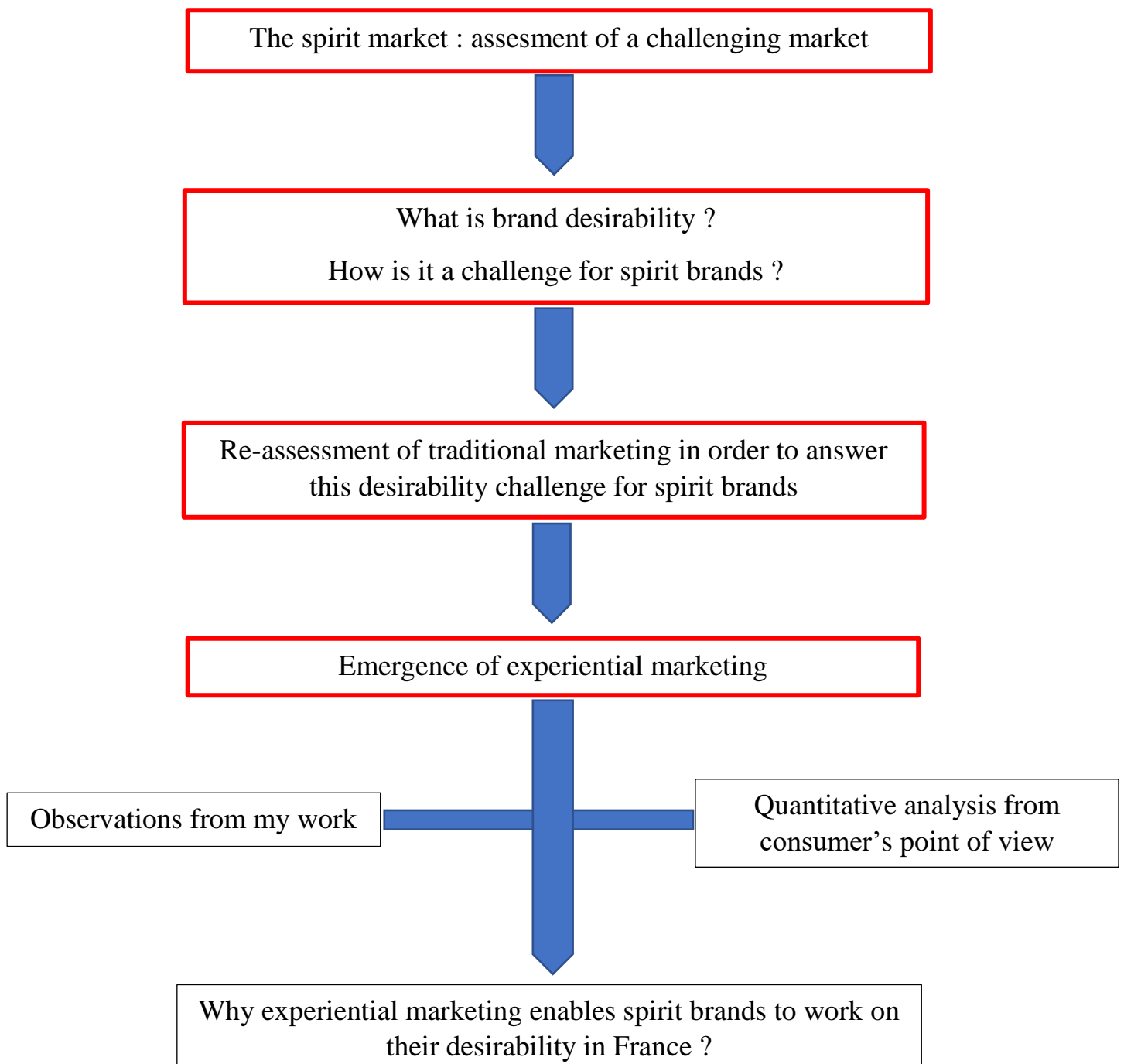


Figure 2 : Theoretical Framework of the thesis

All the rectangles surrounded by red are the one included in the literature review. The final rectangle is not directly explained in the literature review but it has a direct link. Indeed, it is partially thanks to the theories that we can answer to this question.

4. Definition and delimitation

4.1. Key Words

Experiential marketing strategy: It is a strategy based on all the means and actions implemented by a brand in order to make the current or potential consumers live one, or several, memorable, or easy to memorize, experience(s). (Bata and Frochot, 2014)

Brand desirability: Also called brand desire, it “the ability for a brand to provoke the wish to use or to own a product or a service for its consumer” (Bathelot, 2018)

Brand image: It is “the subjective mental picture of a brand shared by a group of consumers” (Riezebos, 2003). It also can be defined as the key factor for consumers in their purchasing decision while they gather all the required information about a brand compared to its competitors (Ataman and Ülengin, 2003)

Brand attachment: It is a sustainable and affective predisposition towards a brand (Feldwick, 1996, Heilbrunn, 1996 and Lacoeylthe, 1997). It means it is a relationship that consumers develop towards a brand, which is affective and sustainable.

Experience: An experience is an interaction between a subject and a consumed object in a given situation, at a given time and structured around several dimensions (Roederer, 2012)

Consuming experience: A consuming experience is all the positive or negative consequences that a consumer gets from the use of a product or a service. (Filsler, 2002)

4.2. Delimitations

I decided first to delimitate my work to France, because it is a challenged country for the spirit market today, and because of the law and the consumer’s evolution. Therefore, all the research

will be made with a country-oriented view. The survey will be conducted in French so that only French people can answer it.

Also, I chose to focus on the new type of consumer (as I describe in a latest part). These consumers are young because they represent the consumer-target for the spirit brands in general, and more specifically for the two brands I am working on. Indeed, when marketers talk about wanting to improve the consumers' desire for their brands, they usually meant to improve the desire of young consumer who represent their future.

Finally, in the totality of my work I focus on the spirit market. Indeed, even if wine and beer are also facing many challenges today, these challenges are not similar to the ones that spirit brands face. Also, although they all belong to alcoholic beverages, they are actually three categories well distinct.

5. Research method

The research method in my study is the combination of a theoretical review and an empirical research.

The literature review has as main purpose to get some theories on the biggest concepts which are desirability and experiential marketing. These theories will explain the concepts, and also their characteristics, dimensions and all the factors influencing them. It will also enable to get a comparison between traditional marketing and experiential marketing and hence to show that traditional marketing tools are today not enough to respond to the desirability issue of the spirit brands.

The empirical research will be divided into two parts.

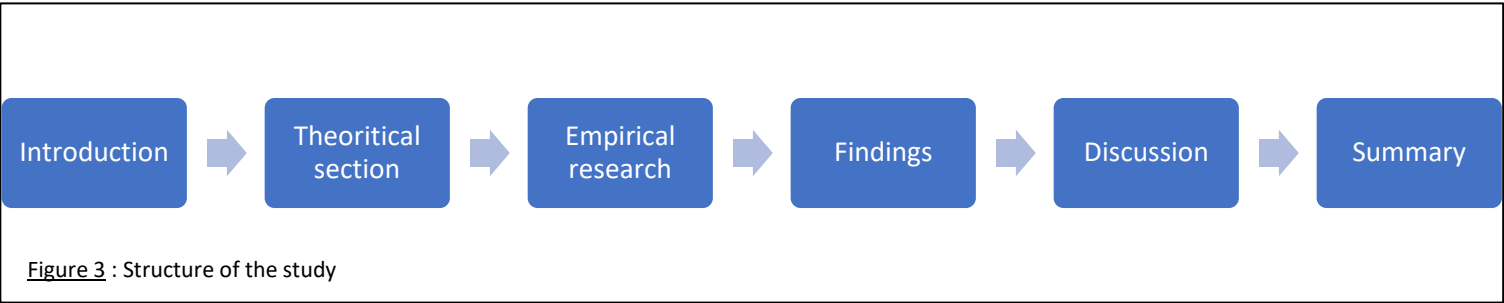
The first part is based on internal secondary data, it means that it will focus on the observations I get from my work environment. These observations will be about the two brands on which I am working within Bacardi Martini, and are mainly qualitative information. I focus my observations on these two brands since I know them best and because I know they have an experiential part in their marketing strategy. These observations will enable me to get concrete illustrations for my work, and for the conclusion.

Then, the second part is based on primary data and will be conducted through a survey diffused on internet. The survey will present multiple-choice questions in order to get at the end more

insights about the link between experiential marketing and spirit brands' desirability, and the reasons behind this link. It will have the purpose to collect data based on consumers' point of view about experiential marketing and its impact on brands' desirability.

6. Structure of the study

The study is structured as the following :



The first part consists of the introduction, with an overview of the research topic: the spirit market. It highlights the structure of this market and mentions briefly its main challenges, including the one I focus the thesis on (the desirability issue). This first part also introduces the research objectives and questions, presents the delimitations of the topic, defines the key concepts and briefly describes the research method I will use.

On the second part, theories about the different key words of the research question will be well defined. In this section, I will also answer to the three first questions of my thesis: “What is desirability and why is it a main challenge for spirit brands today ?”, “what brought the emergence of experiential marketing in spirit brands' strategies?” and “what is experiential marketing and what are the factors influencing it?”. This last question will be answered here with a literature point of view and also afterwards, thanks to the findings of the observations and the survey.

The third and fourth parts contain the empirical research, its methodology and its findings. This part is also divided into two sub-parts: the data collected through my observations and the data collected through the survey.

On the fifth part, there will be all the discussion part, meaning combining all the theories, and the findings from both my observations and the survey's results. It also presents the limits of my work, as well as some ideas for further research on associated topics.

Finally, the last part is a summary of my entire work, with the main points that came out of it.

II. LITTERATURE REVIEW

1. The concept of desirability for spirit brands

1.1. What is desirability ?

There are not many theories about desirability today because of the complexity of this notion. Indeed, desirability is not something you can measure through numbers, and it encompasses many dimensions in order to understand it (Jourdan, 2015). Studies show that understanding the consumers desire for a brand, and by consequence their interest and their preference is an art as well as a science. Therefore, the basic quantification of social content or consumers' feelings measured on social networks is not enough anymore. Brands must take into consideration the intensity of these feelings and perceptions. (Netbase, 2016).

To show how difficult the concept of desirability is, and especially from a consumer point of view, lately, groups of people started website and communities on social network, like on Tumblr for example, in order to get a better view and definition of it.

In order to understand this concept, we must first explain the AIDA concept, to which Desire belongs to.

This AIDA model is an old one, formulated by Lewis in 1898. This model based on four dimensions has been developed in order to get a tool for companies or managers to build a better impact on their consumer. It can be used in the sales sector but also in the advertising sector. Therefore, this model offers a hierarchy starting with the call of the consumers' attention, then drive their interest, to arouse desire in order to finally lead to an action, usually

the purchasing act. All these phases depend on each other and are presented in a chronological way.

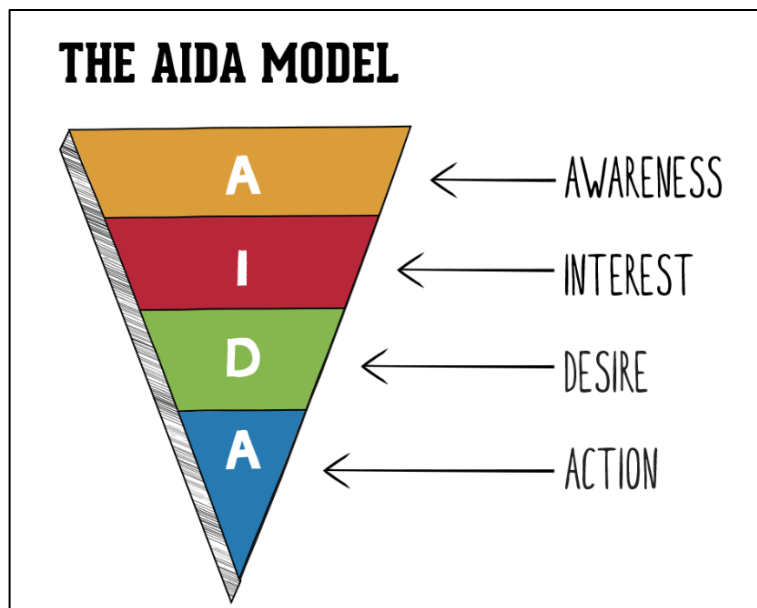


Figure 4 : The AIDA Model

A is for awaking the consumers attention. It is the first step: how a brand can draw attention of consumers on the product or service, or in a more general way on the offer. It can be driven by the brand notoriety, reputation, new information or originality of the offer.

I is for driving consumers' interest. After drawing attention, the brand has to show the benefits the consumer will have by using the product. This dimension is based on objective information.

D is for arousing desire of the consumers. Once the brand succeeded in wakening interest on the offer, consumers will have more desire for it. Therefore, they will feel more committed to it, through an image, a symbol, a representation of the brand or another element. The desire part will push the consumers' purchasing decision into a purchasing act.

And finally, A is for action. Once consumers take attention to the offer, they will be more interested in it, then they will want it, and finally they will trigger their purchasing act. (Meyfret, 2014).

Therefore, the notion of desire for a consumer stands between interest and actions. It is what will lead the consumers from an interest into the action of buying it.

Based on this explanation of the AIDA model, we already have a better understanding of what desire is for consumer. Hence, we can assume that the notion of desirability is also considered a "desire" for a brand, which is often compared to a loving desire because they both answer to

a same logic (Jourdan, 2015). Therefore, brand desire, or desirability for a brand can be defined as the ability for a brand to provoke the wish to use or to own a product or a service (Bathelot, 2018).

1.2. Dimensions of desirability

There are three main dimensions feeding brand desirability (Gendry-Morawski, 2018)

The first one is related to brand identity and how it is perceived by the consumer, meaning the brand image perceived by the consumer. Indeed, brand identity and brand image are two different concepts. The first one is about the image and positioning wished by the brand itself, and the second one is the image of the brand perceived by the consumer. Aaker (1996) defines brand identity as “a unique set of brand associations that the brand strategists aspire to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization member”. Hence, brand identity is a set of different components: brand characteristics, brand benefits for the consumers, values of the brand, differentiation from the competitors and finally personality of the brand. For Roy and Banerjee (2007), it can be all the elements a brand wishes to be associated with in the eyes of its consumers or all the values the brand stands for that makes it unique for a consumer’s point of view. The factors of brand identity can be the view, the purpose, the point of differentiation, the brand values or a sign of recognition from consumers. To summarize, identity for a brand is all the basic characteristics this brand will carry over time, and therefore it is not a static concept for brand since it can be modified if needed.

On the other side, Riezebos (2003) defines brand image as “a subjective mental picture of a brand shared by a group of consumers”. Therefore, for Ataman and Ülengin (2003), brand image is the key factor for consumers’ purchasing decisions while they gather all information about a specific brand compared to the competitors.

According to Riezebos (2003), in order to get desirability from consumers, a brand needs to get an equal positioning between its brand identity and its brand image perceived by the consumer. Indeed, the consumer must have a clear vision of the brand image and its message in order to see the correspondence between its perception and the brand identity.

Then, the second dimension regards the intimacy between a brand and its consumers. It is based on the relationship between a brand and a consumer, and the emotional attachment a brand has

with its consumers. Fournier (1998) has been a pioneer in this study of brand-consumer relationship. Indeed, he explained that there are, at the publication date of his book, fifteen types of consumer-brand relationships, based on several dimensions: love, commitment, intimacy, passion and the most important for Fournier: the feelings of attachment which represents the heart of strong brand relationships.

First point to notice when talking about brand-consumer relationship is that the quality of such a relationship can result from the legitimacy of the brand speech, usually linked to its values, or from the trust granted by consumers. Therefore, in the consumer-brand relationship, as in all relationships, the notion of trust is primordial (Ghewy, 2010). Indeed, according to three famous authors of brand-consumer relationship theories: Gambetta (1988), Golembiewski and McConkie (1975), trust favors interpersonal, group or even organizational relationships.

Two factors influence the consumer trust for a brand: it can come either from an understanding of the brand, meaning all the brand's key aspects that consumers understand, or from the satisfaction that consumers feel from previous consumption experience(s) of the same brand's products (Howard, 1974).

The communication theory of Watzlawick (1978), and later taken over by Bateson and Ruesh (1988) gives us a better understanding of relationship between a consumer and a brand. In this theory it is explained that a relationship between two partners is rather influenced by the acceptance of a shared definition of a given situation. Hence, if two parts of the relationship agree on the definition of the given situation, which is usually the agreement on the brand's offer to answer functional and symbolic needs of the consumers, then a relationship between consumer and brand is possible (Ghewy, 2010). Another point that can simplify the consumer-brand relationship is when both side of the relationship share the same value. Indeed, consumers usually develop relationship with brand depending on the values the brand chooses to highlight. (Ghewy, 2010)

Besides the trust dimension, brand attachment can also strengthen brand-consumer relationships. Indeed, many researches show that consumer commitment towards a brand is defined as the intent to maintain a sustainable relationship with that brand (Aaker, 1991). To get a sustainable brand-consumer relationship, consumers develop affective relationships, sustainable and unending, through psychological variables, that will enable them to express a psychological proximity relationship towards the brand (Lacoeuilhe, 1999). All these notions refer to the notion of attachment. Attachment can be defined as a sustainable and affective

predisposition towards a brand (Feldwick, 1996, Heibrunn, 1996 and Lacoeuilhe, 1997). Therefore, the brand attachment can only be a long-term commitment and a positive one. The factors influencing this kind of relationship are based on the symbolic dimension of the objects, because owning an object means, for the consumers sharing or even adhering to values and beliefs (Aacker, 1999).

There are two components of brand attachment. The first one is related to the degree of intensity of the link between the brand and its consumer, and the second one to the thoughts and feelings about a brand that come naturally and automatically in the consumer's mind (Taghipourian & Bakhsh, 2015)

The intensity of the link between brand and consumer is measured through statements reflecting the consumer-brand relationship that I described above. Taghipourian & Bakhsh talk about "emotional bonding", "connection", "part of me" or "extension of the self". The second dimension of brand attachment is measured through on agreement scales thanks to items such as "positive thoughts and feelings of a brand come to me automatically and naturally" or "positive thoughts towards a brand are elicited automatically and unconditionally whenever I am exposed to it" (Taghipourian & Bakhsh, 2015). Therefore, it shows the important of two points: the automaticity of these feelings, whenever and wherever the consumer is, and the positivity of these feelings. Brand attachment is only happening when the consumer has a positive vision of the brand.

We can see here the importance of emotions in the bond. Indeed, Thomson & al (2005) point out that emotional attachment shows a link between a consumer and a brand, and the link between the two is made possible through emotions towards the brand. The two are therefore interconnected.

Several factors have an influence on brand attachment. First, the self-congruence, which is defined by Malar et al (2011) as the fit between the consumers themselves and the brand's image, meaning the perception of the brand for the consumers. It reinforces consumers' favorable attitude towards the brand. Hence, it impacts in a positive way brand attachment. Then, the customer satisfaction plays a crucial role in brand attachment. This concept reflects the total emotional answer of consumers to the entire experience of consumption (Ekinci and al., 2008). For Carroll & al. (2006) consumers that are satisfied with the experience of consumption have a greater brand attachment which can lead to brand loyalty and positive word of mouth. Another factor with a high power of influence on brand attachment is brand

familiarity, which concerns all the direct or indirect experiences a consumer accumulated with a brand. Familiarity constitutes the base of a bonding between people and place or organization. And this notion, with the notion of responsiveness, are two fundamentals of the attachment because they both influence preferences and the process of selection that follow, in order to get a purchase act at the end (Hazan & Shaver, 1994). Finally, as I already mentioned, brand responsiveness highly impacts brand attachment. For Taghipourian & Bakhsh (2015), brands are considered responsive when they satisfy the needs for autonomy, relatedness and competence. To develop an attachment of their consumers, brands must enhance their feelings of autonomy and relatedness without suppressing the feelings of competence of their consumers.

Finally, the last dimension is related to the consumers themselves and their social environment. This dimension is the more complex to analyze since it regards the “self”, meaning the consumers’ expectations of the experience and the image they spread when consuming or experiencing a brand. Therefore, it is related to the consumers within their social environment, meaning how they integrate the brand and its offer in their daily life in order to get positiveness from their expectations, while respecting the values and believes they show in society. Or how brands will answer their expectations of emotions and experience wish while respecting the values and believes they show in society. (Taghipourian & Bakhsh, 2015)

1.3. Desirability is a major challenge for spirit brands

Today, spirit brands take care of this concept of desirability with great attention. Indeed, it is a concept of primary importance for them in order to grow and to gain value. We know that the concepts of familiarity and notoriety are important for brands, but the desirability, more than notoriety and familiarity enables a brand to activate its brand preference and in fine its loyalty. Indeed, according to Iglesias (2016) desire is a big challenge for brands. By creating a real brand desirability, it impacts their brand preference, meaning that consumers express their preference by choosing the product over those of the competitors, and it also impacts their consumers’ loyalty. Iglesias goes even further by explaining that consumers, not only become loyal but they are willing to act as “brand ambassadors”, to take part of communities on social networks, to co-produce ideas “out of the box”. To summarize, consumers show a fervent commitment and become employees of the brand.

Because the spirit market in France represents a huge sector, it faces multiple challenges. The first one, is about the market itself. Indeed, it is a very competitive market in two ways. First, as we saw above, it is highly competitive because of the different categories composing the spirit market, and the huge amount of different kinds of spirit within each category. If we take the example of the whisky market, we can see that it encompasses the Single Malt, the Blend - 12 (less than twelve years old), the Blend +12, but also, the American whisky, also known as Bourbon, the Irish Whisky or the Japan Whisky. Therefore, unless individuals are experts, they don't know which one to choose, and they usually base their choice on rational variables such as the price. Then, the highly competitive market results from the importance of five main global actors that own a huge number of brands. Among the three main groups we can note : Pernod Ricard, leader in the market with more than eighteen brands in the TOP hundreds of spirit brands (Ricard, Havana Club, Absolut, Clan Campbell), Diageo with sixteen brands in the same ranking (Smirnoff, Johnny Walker, J&B, Captain Morgan) and Bacardi Martini with eight brands in the top hundred ranking (Martini, Bacardi, Eristoff, Bombay, William Lawson's, Greygoose). In addition, there are many other groups with a lot of brands that reinforce this high competition existing today on the market (Chevalier et Mazzalovo, 2015).

The other main challenge spirit brands face today is the emergence of a new consumer, young, that we will describe more below. The main characteristics of these new consumers are that they are more responsible, they don't approve marketing and advertising, instead they wish to experience in a responsible and committed way. They buy only products or services that they judge ethical and useful for society. They still consume goods and services but in a way that will respect their values, and even more, through this consumption they will be able to show other individuals their respect for these values. Their values can be linked to the society, political opinion, religion, environment and else. Individuals are called with different names according to the values they are respecting in their consumption. For example, the consumers who buy products and services based on their level of commitment of the environment protection are called eco-consumers. This concept of responsibility impacts directly the consumers because they choose, by themselves, to be responsible for their consumption act and to make it a "fair" act. (Batat and Frochot, 2014)

However, this concept of responsibility impacts also the companies that supply the products and services. Indeed, because he knows he has a high power over companies, the consumer is not passive, and therefore he makes companies adapt their strategies in order to answer properly to his values and beliefs. Economic actors are directly impacted by this responsible

consumption of the new consumer and therefore must find innovative ways to answer the new consumer's wants and needs in a long-term vision. Theorists call this new responsible consumer the "alter-consumer" or "consumer-actor". (Batat and Frochot, 2014)

To summarize, consumers today want "more". Also, because they are young, they are part of the digital area, and therefore thanks to their hyper-connectivity to internet, they are more informed about the market, the brands and their product. They can choose accordingly to their values. They are more volatile and by consequence, they have a high bargaining power over companies that have to adapt their strategies accordingly. (Hoffstetter et Riou, 2016).

2. Reassessment of traditional marketing in order to respond to the desirability issue of spirit brands

There are three distinct characteristics for traditional marketing. It focuses on products characteristics which benefits will answer a consumer's needs and wants, and therefore product classification and competition are clearly defined. The consumer is a rational human being: the rationality is the heart of the decision-making. And finally, all the methods and tools are analytic, quantitative and verbal. (Schmitt, 1999)

So traditional marketing is based on a utilitarian dimension of the offer: what are these functions and how they will answer to the rational consumers' expectations. The consumer is one hundred per cent rational in this vision. He is not spontaneous and never bases his purchase on a one-shot desire. He always takes into consideration the price of the offer (in all the terms) versus its benefits he will get through its use.

2.1. The new consumer searching for emotions and experience

According to Cova and Cova (2009), the evolution of the consumer reached three different stages throughout the years: the individualistic consumer in the early nineties, the hedonistic consumer during the years two thousand and the creative consumer in the late years two thousands. This consumer's evolution led to what theorists call the "new consumer".

According to Batat et Frochot (2014), the evolution between the "traditional consumer" into this "new consumer" is due to two factors.

First, as I already explained earlier, new consumers are responsible, they don't want to consume the same way as the previous generation, and they are more volatile, with a very little loyalty.

The other dimension I just mentioned above, without going more into details is that we are talking about postmodern consumers. To understand this dimension, it is important to remind the concept of the modern society and therefore the modern consumer.

According to Piquet and Marchandet (1998) quoted by Batat and Frochot (2014), the modernity society can be defined under five main characteristics. First it is an industrial society, that uses mass production and makes organizational efforts in the search of gaining some productivity. Secondly, the modern society truly believe in progress: in this society, time is linear and it is looking towards future instead of looking back to the past. The third characteristic is the scientific rationality and the experimental methods for researching and analyzing. Also, it is based on a bureaucratic organization and finally this importance of bureaucratic hierarchy and rationalization is implemented within a Nation-State.

Therefore, the modern consumer consumes goods and products with a utilitarian view, based on their characteristics and how these will be useful.

With the end of the industry area, theorists started to figure that society and therefore consumers behaviors were evolving, they didn't see consumption and production as only economical acts but as cultural and experiential processes as well. Indeed, according to J.Baudrillard (1970), mentioned by Caru and Cova (2006), "consumers do not consume products, but on the contrary, they consume the meaning of these products".

Therefore consumers evolved through their consumption behaviors: the consumer mainly considered a rational economical actor called "homo-economicus", started to be considered in a different way, by also exploring their consumption experience in their socio-cultural context. (Batat & Frochot, 2014). They do not always decide to buy products and services in a rational way. It is the reconsideration of the first position of rationality in the consumer's decision-making. Indeed, consumers can be impulsive, they can consume and purchase products and services based on other elements than rationality: society trends, consumption habits, packaging, the context, previous experiences, and other motivations based on their behaviors.

Maffesoli (1990) explained that consumers are perceived as emotional human beings, looking for sensitive experiences. They are looking for more than just answers to their needs, like it was

the case in modern society. Instead, they want to live experiences full of emotions, pleasure, hedonism and value-sharing.

Therefore, consumption became a significant activity where individuals produce symbolical, cultural, social and ideological dimensions.

From these criticisms of the modern society theories, new ways of consumption and production emerged, and theories about postmodern society, with this experiential economy appeared.

2.2. The experience economy and the experiential consumption

Based on this evolution of the consumers wants and desire, many theorists have written about the reconsideration of a traditional economy with a good-dominant logic that led to the appearance of an experiential economy. B.J. Pine and H.Gilmore explained the evolution from a traditional economy during the industrialization area into this experiential economy post-industrialization in their article “Welcome to the experience economy” (1998). In this article, they are using a metaphor involving a birthday cake in order to explain the economic progress, and therefore they are explaining this new type of economy and how this notion of experience is integrated in the society nowadays. They compare the entire story of economic progress with the evolution of the birthday cake, divided into four stages.

In the agrarian economy, the mothers used to cook themselves the birthday cakes, from the scratch. They bought at a cheap price (usually ten cents) the agrarian products needed for the cake elaboration, such as sugar, butter, eggs and flour. During the industrialization area, society saw the emergence of industrial products: the premixed ingredients. The mothers didn't buy agrarian products anymore, but they paid a dollar or two their pre-preparation in order to gain time in the cake preparation. Later, with the appearance of the services economy, mothers or fathers got used to being helped in their everyday life, by using multiple different services. For the birthdays, they didn't bother to cook anymore but they ordered the cake directly from bakeries or restaurants, at a very higher cost than if they took time to prepare it themselves. Today, in this experiential economy, parents want their child to have the best birthday. To do so, they just ask a company to be in charge of creating an amazing birthday party, the cake elaboration being a part of it. They pay a higher price than getting one from a bakery, but they are paying for the entire birthday experience: from the sending of the invitation to the cleaning at the end of the event.

This metaphor explains very precisely that today individuals who want more and amazing, truly wish to live experiences with an emotional dimension.

But how theorists define the notion of experience which is a main dimension in order to qualify this “new consumer”?

For Hetzel (2002) and Schmitt (1999), an experience represents a new specific offer, specifically adapted to the postmodern consumer’s needs.

And the experiential consumption is a series of extraordinary immersions (Caru and Cova, 2006)

Roederer (2012) defines an experience as an interaction between a subject and a consumed object, in a given situation, at a given time, and structured around several dimensions. These dimensions can be linked to the pleasure or displeasure (it is called a hedonic-sensory dimension), to the meaning of the interaction (a rhetoric socio-cultural dimension), to the time of the interaction (temporal dimension) and to the subject’s actions during an experience (praxeological dimension). According to the author, the context in which an experience happens doesn’t prevent these four dimensions to be visible and perceptible. The “hedonic-sensory” dimension corresponds to a right evaluation of the context, the “rhetoric socio-cultural” dimension is linked to the meaning the individual living the experience has of it, or to the value of the experience, the “time-related” dimension is the amount of time perceived by the subject of the experience, and the “praxeological” dimension is about the acts or activities made by the subject during the experience.

Finally, a consuming experience represents all the positive or negative consequences that consumers get from the use of a product or a service (Filser, 2002). There are eight components of the consuming experience : the esteem or also called the social reputation of consumers, that reflects their desire for recognition from their environment ; the game which underlines the recreative dimension of the experience ; the aesthetics that represents the passive form of pleasure : the consuming experience is appreciated for itself without any desire to achieve a goal (Holbrook, 1994) ; the excellence is a notion rather close to aesthetics because it also represents a passive form of pleasure, but for this component the consuming experience is appreciated for its ability to achieve a goal ; the ethic reflects all the active values oriented towards others, hence it involves all the actions and behaviors motivated by a sense of

responsibility, conscience or conscientiousness. ; and finally the spirituality searched as the finale goal : the rapture state.

A consuming experience is divided into four stages: There is first the anticipation phase of the experience. It groups all the activities regarding the “before”: information search about the product and the brand, planning, budget optimization and expectations regarding the consumers wants or needs. This stage highlights the importance for a consumer to search before consuming and shows the importance of the image for brands.

The second phase is the purchase experience, resulting from the selection of the product and the interaction of the consumer with all the elements of the purchase place: payment and packing solutions, available services proposed and the atmosphere of the point of sales.

Then, there is the consuming experience itself, which will, or will not answer to the consumer’s expectations, and hence which will make him feel sensations, that will bring emotions, positive or negative. Hence, it will enable him to express its satisfaction or dissatisfaction.

Finally, there is the memory experience, based on all the photographic elements, speeches and stories remembered by the consumer from the time of the consuming experience, through which he will be able to relive his past experience.

2.3. The Evin Law : a major challenge for spirit brands communication

Many studies are published every year in order to get a vision and some insights of the spirit market and the French consumption of alcohol. The French Public Health recently released a study (Santé publique France*, 2018) about this subject and the impact of the Evin law on it. The Evin law has been established in 1991 in order to control both tobacco and alcohol, considered dangerous, in its totality for tobacco and partially for alcohol, meaning when the consumption is excessive. The purpose of the law is to limit the alcohol sales and therefore the alcohol consumption, especially for young people, through strict measures such as forbidding alcohol advertising in youth newspapers or in the radio/TV at certain hours of the day, forbidding sales and advertising of alcoholic beverages in all sportive activities and institutions, forbidding advertising in television and movies (product placement and communication upon a brand in general), and forbidding sponsorship of cultural sport events or events related to art, except the one directly linked to alcohol events (wine fairs, spirit museums for example). The law doesn’t ban communication on the street, such as billboards but it monitors it very closely: the messages and images of the brand on the copies have to be directly linked either to the

qualities of the product (degree of alcohol, ways of consumption and processes of manufacturing) or to the universe of the brand based on the origin of the product, its tone of voice among others.

In general, we can say that all advertising targeting young people is prohibited. Also, the advertising must contain some mandatory information as a warning message regarding alcohol abuse. In the years later, this law was strengthened to avoid any alcohol abuses : in 2007 with a new message for pregnant women; in 2009 with more restriction regarding the alcohol sales to young people (banning all sales in bars, restaurants and public places for people under 18, banning “open-bars” in clubs or within a party, and on internet advertising is now forbidden on websites destined to the youth); and more recently in 2015 with some new amendments in the French Penal Code. It means that all spirit brands considered acting in way that push young people to over-consuming alcoholic beverages or to encouraging it, is now punishable by the French law. (Santé publique France*, 2018)

*French Public Health

This law truly impacted French spirit market. Indeed, it is the language of advertising itself that has been modified because of it. Because brands can't show any elements that could attract the attention of consumers and make them be interested enough to search for more about the offer, we can say that advertising of spirit brands, and communication in general, lost its seductive character. As an example, it is not possible anymore to show on an advertising, consumers using the product and truly enjoying their time with friends, in a pleasant atmosphere. This type of advertising was used a lot in the past in order to create emotions for consumers and reflect the notion of pleasure related to alcohol consumption.

Also, all the alcohol brands in general, beers, wine or spirit beverages, can't sponsor huge events which could really impact their visibility. It is an important loss, especially for alcohol categories that can be easily linked to sport events (beers of course, but also Whiskies) or art events (premium categories like Champagne, Cognac or Gin for example)

According to ANPAA (the association controlling and struggling against alcohol brands not obeying the law), it is difficult to assess the law in a quantitative way. Indeed, it is very difficult to measure its impact on spirit brands communication with facts. On the contrary, to see the impact of the law on the consumers' consumption of alcohol, the symbolic dimension is very

important. Because the advertising, such as cinema and movies, enables the consumers to feel emotions and strengthen ideas about alcohol consumption with image or sound, it is difficult for brands to connect with consumers and to make them feel emotions with the law strictly forbidding spirit brands to use the traditional tools driving emotions (cinema and movies for instance). All the seductive language implemented in advertising, that spirit brands try to use in order to seduce consumers is challenged because of the law.

3. The emergence of experiential marketing to answer new consumers' wants and to create differentiation for a brand

3.1. From a traditional marketing to an experiential marketing

Based on all the explanations above, theorists started to challenge traditional marketing and its way of answering consumers' needs and wants. It led, in the early nineties, to the emergence of experiential marketing with a clear purpose: to respond to the evolution happening in the society, in a way traditional marketing couldn't.

First theorists criticizing the traditional marketing approach were Holbrook and Hirshman. They first talked about the experiential approach with two founding articles, the first one about hedonist behaviors of consumption and the second one starting to explain the experiential dimension of consumption. So, although Schmitt is considered the Founder of experiential marketing with his "Experiential Marketing" in 1999, these two authors were the first to show the traditional marketing limitations and proposed a new concept in addition to it in order to respond to new consumption behaviors in an experiential economy. Therefore, they didn't reject all of the traditional theories but explained the importance to develop new ones, more in adequation with current society. Other authors added their theories, such as Pine and Gilmore with the book "The Experience Economy" in 1999, or Schmitt, already mentioned that first explained this Marketing experiential theory.

But how experiential marketing differs from traditional marketing ?

First, as Schmitt (1999) indicated the nature of the product itself is a main factor of this evolution. Indeed, traditional marketing focuses on products characteristics, and the utility of the product for a consumer. On the contrary, experiential marketing focuses on the consumer

experience, based on values which are sensorial, emotional, cognitive, behavioral and relational, instead of functional values. For the experiential marketing, the consumption is holistic. The products can't only be evaluated on their tangible characteristics anymore. Caru and Cova (2006) noted that the utilitarian characteristics of a product or a service have already been acquired by the consumers. Because of this, they are looking at the product images that will be a new way for companies to differentiate their offers. Indeed, they are full of meanings perceived by the consumers, who are not only seeing the utilitarian dimension of the products anymore. They are also looking for the emotional dimensions that the products will bring to them.

Then, as we said earlier, the consumer's behavior has been evolving for the past years and therefore change the way marketing is answering his needs. The traditional marketing is trying to answer all the needs and wants of a consumer only considering a rational decision-maker. For the experiential marketing, the consumer is first and foremost an emotional human being. Theorists, such as Schmitt or Holbrook and Hirschman don't reject the theory that a human being is a rational consumer with the ability to make rational decisions, but they add that a consumer will first take a decision based on their emotions and the emotions that an experience will procure them. For Schmitt (1999) mentioned by Batat and Frochot (2014) traditional marketing forgot to integrate the emotional dimension as a major part of the consumers' behaviors and their experiences. Finally, Cova and Cova (2001) add to this, that in the experiential approach: "consumer is looking less to maximize a profit than claiming a hedonist reward in a social context. Consumption brings some sensations and emotions which, not only respond to some needs, but most importantly explore the issue of the consumer's identity quest".

Finally, the methods and tools are not the same between traditional marketing and experiential marketing and therefore explain this evolution. Traditional marketing is all about analytic and quantitative methods, while experiential marketing had no specific frame for them. The methods and tools are multiple and diverse. It doesn't answer to one methodological idea but it is eclectic : some methods can be quantitative and analytical, or they can be qualitative and more intuitive, they can be verbal, in a traditional way, with formats of group interviews or surveys, but they can also be non-verbal and then be happening in a totally new and unusual environment : on the streets to get the insights of consumers watching at an outdoor advertising campaign or in a bar, where they are watching TV while drinking a beer or a cocktail. These

methods are most of the time ideographic, meaning the interviewer adjusts the methods and tools to the current context and in regard to a given situation, instead of being nomothetic, meaning the interviewer uses the same standards methods and tools for all the interviewees. For the experiential marketing, there is no standard in the methods and tools used, the choice of which one using depends on the goal.

To summarize what Schmitt (1999) and other theorists such as Batat and Frochot (2014) explain, consumption still enables to answer a need, because of its functional dimension, but it is also based on a group of other dimensions that are symbolic, hedonist, cultural.

Therefore, we can define “Experiential marketing” as all the means and actions implemented in order to make the current or potential consumer, live one or several memorable or easy to memorize experience(s).

For a brand, implementing an experiential marketing strategy is about producing an experience for consumers. It is an experience which is intentionally conceived and controlled by a company. The experience becomes the offer, the same way products and services are offers. (Pine and Gilmore, 1999) Companies have to produce experiences that will be remarkable and bring value to the consumer so that he will remember it. This is why an experience produced by a company “occurs when a company intentionally uses services as the stage and goods as props to engage individual customers in a way that creates a memorable event” (Pine and Gilmore, 1998). Hence, the company is driving the experience and the consumers expect it to give memorable experiences, both amazing at the time of consumption and memorable after the consumption.

For Bathetot (2018), an author specialist in Marketing defining all the marketing concepts in the website “definition-marketing”, experiential marketing can focus on the consumers’ experiences, when they buy products or services for example, or it can focus on consumers’ experience in an advertising context.

For the first one, it is mostly about actions centered on the consumers: developing qualitative management in-stores or the well-deliverance of information to customers so they enjoy the products or services purchase and use. It is mainly through immersive marketing, sensory marketing or in-stores animations. It is a rather common practice for spirit brands which invest in implementation (furniture or display stands for example) inside the stores in order to be seen and to completely immerse consumers in the brand universe. Jack Daniels, famous brand

producing American bourbons, is used to set up huge implementation in the shape of scotch barrel, to present its products in-store and to immerse its consumer in the manufacturing process of their bourbon.

The second one, advertising-oriented, is mainly about putting experiential events in place in order to get the most immersive brand experience. The event uses scenes reproducing the brand universe or its key attributes, based on the brand personality. Guinness, an Irish brand manufacturing famous beers all over the world, is a good example of what experiential marketing is with its campaign “Every Guinness is a unique experience”. This campaign for the launch of a new product is based on the consumption ritual of a Guinness in Ireland. It highlighted the ritual dimensions of the consumption experience of the famous beer, making it unique : the iconic place (an Irish Pub), the time’s sacrifice (the need to be patient before tasting the product) and the man’s gesture (the bartender know-how of pouring the drink). All these elements put aside the functional dimensions linked to the products and instead, focused its message on how unique the Guinness experience will be at home thanks to the historical consumption ritual of the brand.

3.2. The foundations of experiential marketing

According to Caru and Cova (2006) in their article “Expériences de consommation et marketing expérientiel”, translated in English as: Consuming experiences and experiential marketing, experiential marketing is based on three characteristics. These three characteristics have one purpose: to engage the consumers with the brand.

First characteristic of experiential marketing is the perception of the brand and its image for consumers. This concept is directly linked to the notion of brand image. As I explained earlier, the brand image is a notion that has been defined by many theorists, but none succeeded in give a general definition summarizing all definitions. It can be defined as the consumers’ general perception of a brand (Herzog, 1963), its products through its attributes (Newman, 1985), or the general impression of products or services (Ditcher, 1985). Some authors define it in a more complex way linked to the meanings and messages of a brand through symbolic attributes (Noth 1988, Levy 1973), or to the personification of a brand that reflects the consumers’ characteristics and human personality (Martineau 1957, Sirgy 1985) or finally by some cognitive or psychological elements through the consumers’ general perception, opinion, attitude and emotion towards a brand (Gardner & Levy 1955). For an easiest understanding of

this notion I chose to focus on Herzog's definition: brand image is the consumers' general perception of a brand.

Therefore, it takes into consideration the notoriety of a brand, meaning a brand can't have a positive brand image if consumers can't remember the brand, the brand identity, but also the opinion, which can be positive or negative, that consumers have of the brand, which is called "reputation of the brand". (Berrehail and Boukalkoul, 2016)

The brand identity is crucial in the way it enables the brand to tell a story and to spread it in all its communication (Caru & Cova, 2006). This custom is called story-telling, and it is defined as the way a brand is telling a story in all its communications. The entire purpose of the story-telling is to arouse emotions for the consumers. For Caru & Cova (2006) emotions are directly linked to the notions of pleasure and to "re-enchantment" of the consumers' daily life.

Indeed, for some theorists like Filser (2002) or Reunier (2002) both mentioned by Caru and Cova (2006), the consumer's pleasure comes from an experiential element, or several, in addition to the offer. It called it the "re-enchantment" of the daily life. Today's consumers want a way to live favoring change, diversity and imagination (Holbrook, 1997), in order to get an interesting life where they will personally blossom. Hence, they want to live experiences in order to get pleasure and emotional excitement states, to oppose to their daily life routine (Caru & Cova, 2006). They have a desire to "live big" in an intense life, to not accepting limits and a need to overpass them (Cassano, 2001). This need of re-enchantment is also pushed by the fear of being bored (Syendsen, 2003). Hence, they want to fulfill all their free time with amazing experiences bringing them strong emotions.

Re-enchantment is considered a series of small repeated pleasures accessible for anyone, for example in a store, that will lead to great consuming experience within this store. In addition to it, the consumer being exposed to many sensorial stimulations inside this same store for example, his consumption will become an opportunity of entertainment and hedonic situation. For other theorists, the experiential approach encompasses more than just a basic experiential frame. For Fiat and Dholakia (1998), the pleasure of a consumer is given through a complete immersion into an original experience. The consumer is looking for immersions into experiential situations instead of just buying products or services, in the aim of building his own identity. These immersions are usually produced within contexts related to one or several themes, that take the consumer away of all his daily issues, and even make him live the experience of a different oneself.

Then, a second founding of experiential marketing is the sensations. They play a huge part in the experiential consumption and are made possible through the implementation of sensory marketing.

Sensory marketing's purpose for a brand is to express the identity of its image and its offers, and hence differentiate both from competitors, through stimulating senses in the consumers' minds. Therefore, sensorial reactions have a huge impact on consumers' behaviors and on their perception of a product or a service. Hulten (2009), one of the main contributors of sensory marketing, showed the importance of human senses in the production of experience for a consumer, but also for the creation of value and brand image, meaning the perception of a brand and its offer.

He described five different senses that every individual has. The sense of view is the most performing to notice changes within an environment and to perceive products and services: their weight, size, dimensions, design, packaging, and all the other characteristics a consumer may see. The sense of hearing is directly connected to emotions and feelings. It is the most impactful on interpretation and experiences. The sense of smell reflects the pleasure and well-being, and it is very linked to memories and emotions. The sense of taste is rather distinct from the other senses, but it is the sense that interacts the most with the other senses. Finally, the sense of touch is the one related to all the information and feelings resulting from the physical and psychological interactions of a consumer with a product. (Hulten, 2009)

For the same theorist, there is a type of experience called multi-sensory experience. This kind of experience happens when the consumer is using several senses within one experience.

Hence, marketers implement sensory strategies when their purpose is to awaken one or several senses in a consumer's spirit. Through sensory marketing, a company is able to express a product identity or even a brand identity, and most importantly to differentiate its product or itself, to add value to it, and to motivate the consumer's purchase decision, thanks to its link with the consumers' spirits and senses. (Hulten, 2009)

A main point to take under consideration when implementing a sensory marketing, is the need to extend it through years, meaning on a long-time period.

Hulten (2011) showed in its study "Sensory Marketing: The multi-sensory brand-experience" that a long-term sensory strategy enables a brand to truly express its identity and by consequence, to differentiate itself from competition. Indeed, by viewing a sensory strategy

with a long-term vision a brand can reach more deeply the consumer through a deeper repetition of the message and consequently a better memorization and understanding of it.

Also, in order for a sensory strategy to be great, it has to be developed with a specific concept, clearly distinguished from the competition, and always has to be innovative and “out of the box”.

In order to reach this notion of “newness”, brands usually develop a theme related to all their offer and their identity. It is called thematization of an offer, which is defined as a process of harmonizing all the impressions that consumers develop about a company and its places of distribution. After finding a theme for its offers, directly linked to the brand’s identity, the theme is declined through all the brand’s activations (Pine and Gilmore,1998)

One way to activate the thematization for a brand is with the implementation of an atmosphere in a point of sales, reflecting the theme.

This notion of atmosphere is a decisive dimension in a sensory strategy implementation, because it has an important impact on a consumer’s experience in-stores. It is for this reason that I decided to explain in more details this concept.

First, a point of sales can be defined as all the places where the products are sold or offered: general stores, more specific stores, like the wine merchant, but also all flagships, meaning places selling only a brand’s products, and all the places created specifically for a brand’s event: pop-up stores or events where sales of the product are not the first purpose, but are part of the experience anyway. Using the different dimensions of the atmosphere in a point of sales enables a brand to arouse cognitive, emotional and behavioral reactions for the consumer, that will push his purchase decision and act. According to Daucé and Rieunier (2002), the research about the influence of the atmosphere upon the consumers’ behaviors are usually integrated within a larger conceptual framework founded in 1974 by Mehrabian and Russell. For these two authors, the answers to a specific environment are pushed by emotional reactions from a consumer to this environment, and they are reflected by behaviors of approach or dodge. These answers were understood by three dimensions: pleasure, stimulation and domination. Afterwards, the framework was enriched with other marketing works from Bitner (1992), Greenland and Goldrick (1994) and Botschen and Alii (1999). Daucé and Rieuner (2002) chose to base their study on Bitner’s work and therefore describe six factors composing the atmosphere : tactile factors, like the material set up in a place (carpet, wood floor, glass or furniture) or the temperature of the store ; sound factors, like the background music of a store or the sounds made inside the store (fridge, sound of the product sold, water fountain) ; taste factors, made

possible through tasting proposed directly inside the stores and all the products offered in coffees and restaurants integrated inside the sales place ; olfactory factors, with the spread of ambiance fragrance and all the smell and perfume related to the store or its close outside environment (products, people, materials) ; visual factors, like scenery colors, type of lights used, inside layout and architecture, store cleanliness, temporary promotions, all the merchandising implemented within the store (products disposal) and the clear spaces between the shelves ; and finally social factors, including the sales assistants and managers (the way they look, their style, their vocabulary), and the other customers (their amount, their style, their behaviors).

From the atmosphere of the point of sales, three types of consumers' reactions result, each depending from another. The first one are the cognitive reactions, which can be divided into two reactions, also depending from one another most of the times : a reaction of induction (meaning consumers deduct a supposition through the analysis of an outside characteristics that they know is true, in this case they assume the offer is from a specific brand thanks to the atmosphere in adequation with the brand personality) and a reaction of reminder (an atmosphere will remind a consumer of a country, a product, a previous experience). Then there are the emotional reactions a consumer will get thanks to the atmosphere variables. The atmosphere impact his notion of pleasure, by influencing his mood when he is inside a store (for example a happy music will make him happier), and his notion of stimulation through his heart beat, the sweating of his skin, or his muscular tension (for example Bellizi, Crowley and Hasty, mentioned by Daucé and Rieuner (2002) showed that a consumer will be more stimulated when the walls inside a store are painted in red, than when they are painted in blue). Finally, consumers get behavioral reactions to the atmosphere variables, meaning that the atmosphere will influence physical behaviors of the consumers and consequently their purchase acts. (Daucé and Rieuner, 2002)

To resume, the variables composing an atmosphere have an impact on consumers' reactions, which are reflected in their purchasing behaviors, and influence their vision and perception of a brand image and values. A sensory strategy focused on the sense of view is one of the most used to express a brand identity and its values. Hence, design, packaging and lifestyle are usually some elements brands choose to play on, in order to differentiate a brand values from its competitors. Clan Campbell is an example of the situation. Indeed, they have implemented for a couple of years a claim "Ici commence le Clan"* ("Here, starts the Clan"), reflecting the historical origin of the brand in Scotland. This claim is declined through all the labels designs,

product packaging and the visual attached to the brand (on medias and on their events), and is made possible thanks to visual strategies: color, light, graphism, and all the elements of the brand identity.

A sensory strategy based on the sense of smell enables a company to create memorable images that will stay in the consumer's mind, strengthening brand memorization and to call out to the customers through a signature fragrance or signature visual identity. This kind of strategy also allows a company to create a positive atmosphere allowing well-being among customers and employees.

When a sensory marketing is centered on the sense of sound, it enables a brand to reinforce its brand identity. This type of strategy must be chosen according to the brand image and the values conveyed by the brand. The sound, and most specifically the music, is usually an inspirational source for consumers and often add senses to an offer. For example, the brand St Germain, which is a premium liquor very selective and with very little accessibility, spread a Parisian image with a high-quality lifestyle. Therefore, the music broadcasted inside the brand's flagships is always old and famous French music like "La vie en Rose", to remind the consumers of the Parisian brand image and to give the consumer the feeling to be really part of the Parisian lifestyle. And, when the sensory strategy is focused on the sense of touch, it rests on psychological and physical interactions.

Finally, an experience of multisensorial brand rests upon the notion of personalization involving the five human senses. Besides, Daucé and Rieunier (2002) noted that the purpose of senses is to express a brand identity and its values in a distinguished way, and it facilitates the implementation of multisensorial experience of the brand.

GreyGoose, a French vodka from Bacardi portfolio is a typical example of what is considered an experiential consumption based on senses. It implemented the GreyGoose workshop, a temporary bar that offered the consumers a total immersion in the brand universe and the opportunity to try some new and trendy cocktails made with the famous vodka. The brand, which is selling vodka spirit alcohol, created a totally new place inside a bar they rented, to promote and sell its product through the cinema. Indeed, the bare was famous for its large screens, perfect for the occasion. It used atmospheric variables in order to stimulate consumers' senses like the sense of taste with innovative cocktails, the sense of smell with food pairing the cocktails, the sense of view with the reconstituted scenes from famous movies, the sense of sound with the movie music on the air, and the sense of touch with the possibility to touch each ingredients that were added to the cocktails.

Finally, the last founding of experiential marketing is linked to the consumer's participation and is willingness of participating. Theorists understood that consumers are not passive actors reacting to stimuli anymore in the experience perspective. (Benavent & Evrard, 2002) They are both actor and even sometimes producer of their own experiences of consumption. Brands which implement experiential marketing are offering experiences for which consumers choose, or not, to participate in. This notion of co-creation is directly linked to the sensory part I described earlier, and most specifically to the implementation of an atmosphere in-stores or in the temporary places where a brand can make consumers live experiences (Caru & Cova, 2006). There is an experience appropriation for consumers when they perceive themselves as an actor of their consumption, when they discover their ways of thinking and doing, without anyone to tell them what to think or what to do, and when they realize that the experience they are living is unique because it results from the capitalization of their emotions linked to their own appropriation (Ladwein, 2002).

Finally, this active participation of the consumers is also related to a social dimension. Indeed, consumers search for social approval of an experiential consumption. According to Maffesoli (1990) in Caru and Cova 's book (2006) the experiential consumption is always linked to the stimulation awakening and rising. Baudrillard (1992) added the concept of hyperreality as a major dimension of the current consumption in society. This concept has been developed by many theorists who pointed out the importance to recreate thematic universes, where reality is recreated and sometimes even improved. They noticed that these universes answered with more adequation to the consumers' expectations than true reality. Caru and Cova (2006) went further into these thoughts about authenticity, by explaining that individuals look for two kinds of authenticity. There are those satisfied with the "true authenticity" and those not completely satisfied with it and hence who search for an improved reality.

Therefore, brands must do more than just organizing, managing and offering a new system of offer, they have to help their consumers translating an offer into an intimate, subjective and unique experience.

3.3. Advantages of experiential marketing

I already mentioned some of the advantages a brand gets in implementing an experiential marketing strategy. Below, I chose to classify these advantages into three categories: the competitive advantage it brings compared to the competitors, its ability to answer the wants for emotions and experience of these new consumers and the economical value it brings in addition.

The first one is linked to the need for competitive advantage. Today all brands are consumers-centered, with strategies like price reduction or with better services supporting the purchasing act. They like to say they are different from their competitors, however main differentiation comes from product characteristics itself. As I said earlier, the spirit market is highly competitive and only playing on product's characteristics in order to truly distinguish from competitors, can't help brands to differentiate. Hence, a real differentiation will be based on the emotions created by brands. Lee & al (2010) explained that the experience enables consumers to feel emotions. These feelings will lead to the intensification of their purchase desire because value will be added to the product or the service, and to the offer in a general way. It is why brand identity must be strong in order for a brand to truly immerse their consumers in the experience, and to enable an equal positioning between brand image, the perception of the brand from consumers' point of view, and brand identity, the image the brand shares, or the one they want to share (Riezebos, 2003).

Another point that I didn't point out in all the theories above, is the necessity to form all the employees working on the brand with the consumers, whether it is for experiences implemented in-stores or during an event created by the brand. In both cases, the team must know the "script" of the brand, meaning how they have to act and what they have to say in order to transmit the offer message through qualitative management and information reflecting the offer positioning. Hence, managing a team, the right way in order for them to perfectly implement the experience "script" is a competitive advantage for brands, because a script is unique: one script for one brand (Roederer, 2012).

Finally, Wang (2003) mentioned that an experiential environment is a source of competitive advantage for brands since it is really difficult to imitate and substitute.

The second advantage of experiential marketing is its ability to answer to the needs and wants of this "new consumer". A brand has several points of contact with their consumers. We call points of contact all the time a consumer and a brand will meet, through one or several individuals. It can happen in-stores or during events. For both cases, these points of contact are

possible through the employees. Experiential marketing improves these points of contact in order to create a true connection between consumers and brands (Meyer, 2006). Therefore, by satisfying their consumers, brands can improve their brand image through the word of mouth of satisfied consumers.

Finally, the last advantage, but not the least is the economic value it brings to a brand. According to Pine and Gilmore (1998), in the current economy, brands usually add a basic experiential element to their offer in order to improve it and so consumers buy it more easily.

This economic value advantage can be demonstrated through the study of the satisfaction impact on the consumers loyalty. Indeed, I described the brand's ability to satisfy its consumers thanks to experiential marketing by answering their needs of emotions and experience (second advantage described). Chou You-Ming (2010) and Ming-Shee Lee & al. (2010) studied the impact of consumers' satisfactions on their loyalty to the brand, and in their results, they found that consumers' satisfaction towards a brand, makes them more loyal to this brand.

Furthermore, retaining customers costs less than gaining new ones. Indeed, the cost of retaining customers, already in the brand's data base, is five time cheaper than trying to seduce and win new prospects (Dawkins & Reichheld, 1990).

As we saw, traditional tools used in marketing for many years became obsolete in order to answer to this new consumer's expectation searching for emotions, experiences and real individualization.

Therefore, the existing literature enables us to answer the three following questions: why spirit brands needs to work their desirability today, according to the context of spirit market, what brought the emergence of experiential marketing and what are the features of this new type of marketing.

However, nothing was developed in the literature about its impact on desirability which is, as we saw, a main challenge for spirit brands. Whether it is because of the new type of consumers spirit brands are dealing with, or the highly competitive market or the law strictly controlling their communication and everything that results from it, spirit brands faces a challenge regarding their desirability, more than their notoriety for example.

III. RESEARCH DESIGN AND METHODS

1. Research context :

The research is realized in a very challenging context. Indeed, as explained through literature in the previous part, spirit brands develop in a highly competitive market, with very volatile consumers. Because of this context, spirit brands are facing a huge issue regarding their desirability, and traditional marketing is not enough anymore to answer their desirability issue. Indeed, traditional marketing by itself can't respond to the challenge of spirit brands' desirability because of the new consumers wanting to get positive emotions and amazing experiences, and the strict control of the law in France over spirit brands communication. Hence, experiential marketing was announced as a strategy allowing spirit brands to re-engage with their consumers. While, there are true advantages of experiential marketing strategy written in the existing literature, none really explain its impact on spirit brands' desirability and the reasons why they impact it positively.

2. Data collection :

For this case, two data collection methods were applied.

The first method is based on secondary internal data. Indeed, it is based on the observations I get from my work environment. These observations will be about the two brands on which I am working within Bacardi Martini. I chose to focus on these two brands since I know them very well and because they both use experiential marketing strategy in their global strategy.

Therefore the data will be collected for each brands through the following structure : first, an overview of the category situation on which each brands belong, then a background of the brands themselves, their health today with a focus on their challenges of desirability, then a focus on their marketing strategy of the previous years and the type of experiential marketing strategy they chose to add in their global strategy. Finally after explaining these assessments, the results coming from the experiential activations of the brands will be analyzed.

These observations were made as illustrations of what spirit brands can do today, and what are the results coming from this experiential marketing strategy. It also gave me some legitimacy,

because it gives my work an expert point of view. It will also help me with the creation and formulation of the survey.

There are some confidential information today, and therefore a confidential agreement was asked.

Once these observations will be made, primary data will be collected through a survey. It is a quantitative method since all the respondents will answer the same survey, created by myself specifically for the thesis. I will use Google forms in order to realize the survey. It is an online questionnaire application, and the survey will be written in French, since I am focusing my work on the French market and because I will diffuse the survey on my social networks (Facebook and Instagram) and my friends' social networks. The amount of answers can't be determined now, because it is a free survey and it requires the good will of the person to answer it, and to share it through their social networks. However, I assume that I will get at least eighty answers. The survey will include close-ended multiple-choice questions and will be divided into four parts. First part will be about the socio-demographics criteria of the respondents. Then the second part will focus on experiential marketing from a consumer's point of view. The third part will focus on the comparison between experiential marketing and traditional marketing, and the last part will highlight the impact on experiential marketing on a brand's desirability.

3. Data analysis

3.1. Analysis of the observations

In this part, I will develop all the observations I had the opportunity to see in my daily work at Bacardi Martini. My work is based on the observations I made on two different examples of experiential marketing implemented by two brands of the group from different spirit categories. The first brand I will take as an illustration is Eristoff, which implemented experiential marketing strategy through infiltrating events as official supplier. Then, I will explain why an experiential marketing strategy through presence in festival positively impacted William Lawson's desirability.

Some of these information remain today confidential.

3.1.1. Eristoff :

Eristoff is a brand I know very well since it is one of the two brands I am working on during my internship. For 5 months now, I have been watching and trying to answer to the difficult challenges the brand is facing in the vodka market, a highly competitive and complex category.

3.1.1.1. *Some background of the vodka market*

The vodka market is one of the most challenging market among the spirits. It has been a decreasing market for years, and by consequence is a non-dynamic market. What makes it a complex market is the fact that it is very sensitive-price. Indeed, because prices are rather similar between brands, the market depends a lot on the promotions implemented by brands. According to Nielsen database, eighty-three per cent of the market is played on promotions, while only seventeen per cent is played on innovation.

Because the market is so price-sensitive, brands really need to differentiate from competitors with new ideas and strategies.

3.1.1.2. *Some background about Eristoff*

Eristoff is a brand existing for many years because it was born in 1806 by the Eristoff family from Georgia. It is very famous in France because of its association with the wolf, directly coming from Georgia, the land of the wolf. The brand identity is based on three pillars : the wolf, the personification of Eristoff, and two other pillars rather close because both linked to the urban culture : the street art and the electronic music (EDM).

On general performances, the brand is on the third place in terms of turnover. So, while the brand is performing quite well compared to some brands with notoriety issue, the brand is clearly behind the leaders of the market : Absolut and Smirnoff, as we can see below.

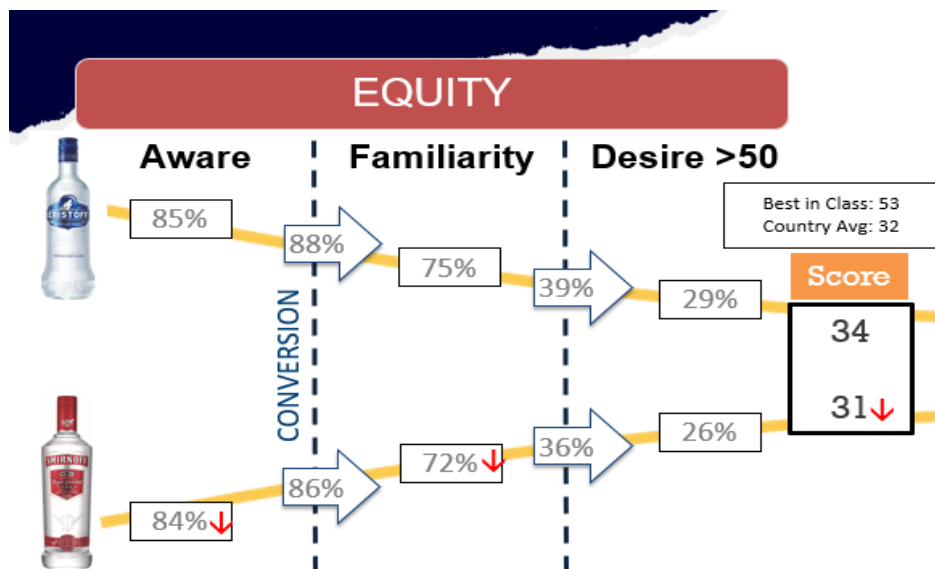


Figure 5 : Eristoff's equity

Although this brand is very famous in France, it clearly suffers from a desirability issue. Indeed, the following graph, extracted from a study made on Eristoff in France, exposed the main challenge of the brand today. In the study, it is very clear that individuals in France are well aware of the existence of Eristoff, and quite familiar with the brand. However, what is surprising is the very low level of desirability for the brand, which is below fifty.

3.1.1.3. Marketing strategy of the brand

This study was made this year, however if we compare with the previous years, by asking the brand manager on Eristoff, the levels of the different dimensions were similar. It means that the marketing strategies implemented the previous years didn't succeed in increasing Eristoff's desirability.

For the last couple of years, Eristoff implemented strategies in order to increase the desirability of consumers for the brand. These strategies thought by marketers were rather classic ones like out of home poster campaigns in cities or in big roads or limited editions. They didn't have any experiential elements in the strategy, except some displays in store.

This year, brand managers decided to extend the strategy and to test some new elements in it. By implementing experiential marketing strategy, the purpose for the brand is to gain in desirability from their consumers' eyes, through experiences and emotional engagement. Because the brand's communication is based on urban culture, it was important to offer

experiences linked to this communication platform, to get a real connection with the brand and to legitimate the brands' positioning on this universe. The brand was present in some festival with the set up of stands offering a bar and some animations, but the most important elements of experiential marketing the brand put in place, was to become the official supplier of three Boiler Room organized in France.

To truly understand the nature of the activation, it is important to explain what Boiler Room is exactly. It is a collective, specialized in electronic music. Their goal is simple: organizing small, intimist parties (not more than five hundred people) with very famous DJs from all over the world. The DJs play their tracks right in the middle of the crowd, meaning that the persons attending the music party can dance right next to the artist. They are not spectator of a show anymore, they are living the experience with the DJs. This group is a reference in the EDM universe and all young fans of EDM know it. Hence, it made perfect sense for us to become their official supplier in order to reach our core customers at the same time.

By becoming their official supplier during three parties in important cities in France (Paris, Lille and Marseille), the brand was clearly intending to increase their desirability towards the young people, so they can truly differentiate from competitors.

3.1.1.4. The activation's results

The results of this activation as official supplier for the brand well performed and, in order to see the impact of the activation as official supplier on the brand desirability, we run some studies afterwards, and we were happily surprised with it. In a general way, the brand desirability increased compared to last year.

First, it improved the image of the brand, meaning the perception of the brand in the eyes of the consumers. Indeed, few days after each Boiler, we were able to see a peak of the Eristoff mentions in a positive way on Google Trends (see graph below for the Paris Boiler Room)

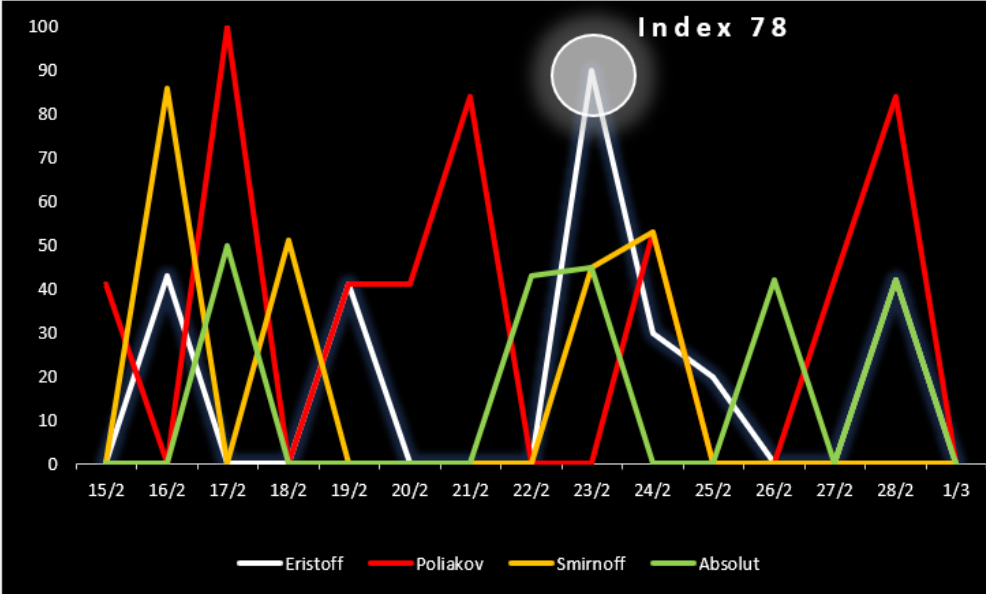


Figure 6: Eristoff’s mentions on Google Trends

Moreover, the Eristoff mentions, as official supplier, were rather impressive on social networks. Many consumers, influencers and members of Boiler Room shared pictures and tweets about great this experience was, and about how perfectly it was up to their expectations. The fact that many persons shared their pictures and else was a huge success. It really meant that they were satisfied with the experience and not afraid to show it.

Also, after the activation, many companies specialized in the EDM universe asked us to become their official supplier, because of the well-performance of the activation. It legitimated our place in the urban culture and therefore the brand image of Eristoff reached the same level of positioning as the brand identity. We can say that the consumer’s vision was equal to the brand’s positioning.

Furthermore, the activation improved the attachment of the consumers towards Eristoff. More than the study’s results, we noticed that more than two thousand people attended the three Boiler Rooms, with Paris the biggest record for the collective, represented more than half of the attendees in total. Study showed us that because of the great organization and proceedings of the first one in Lille, individuals wanted to come back to the second one. The result is even more impressive with the RSVP. Indeed, in order to participate in the parties, people first have

to RSVP to get into the list. Fourteen thousand people answered RSVP, with the main part for the Paris Boiler Room.

From both side, Boiler Room as the party organizer, and Eristoff as official supplier of the party, the activation was beneficial and had some great and successful results. For Eristoff, it also enables the brand to work on its desirability issue, in a way traditional marketing didn't succeed: by truly re-engaging with its core consumers (young, trendy and linked to the urban culture), and therefore satisfy them with experiences on a universe they enjoy.

3.1.2. William Lawson's :

William Lawson's is the second brand I have been working on for the past five months. Therefore, I am well aware of the challenges of the brand, for the past years and for the years to come. William Lawson's is a brand selling whisky, belonging to the Blend -12 category. I also personally think that this brand is a very good topic to illustrate my work since the Whisky category is the most consumed spirit in France, and hence the favorite for French people.

3.1.2.1. Some background on the Blend -12 market

Although whisky is the most favorite spirit beverages of French people, the whisky market is struggling for many years. It has been decreasing, especially because of the Blend -12 category of whisky.

The Blend-12 are the first contributor of the decrease of the whisky market, mainly because they represent eight per cent of the market. In the same way as the vodka market, the Blend-12 market is highly price-sensitive because of the huge number of actors and the strong tendency to offer promotions in order to win consumers. Among the most famous brands we can quote: Clan Campbell, Grants, Label 5, Ballantines and else (Nielsen database).

3.1.2.2. Background of William Lawson's history

William Lawson's is a brand belonging to the Blend -12 category. It was born in 1849 in the Highlands (Scotland) by Lord William Lawson. Although the brand is a Scottish one, it was greatly influenced by the Irish way of elaborating whisky. This new way of doing things, totally

rebel for Scottish distilleries, created the famous claim the brand chose to decline on its entire communication: No Rules, Great Scotch.

On a general way, we can say that the brand is going rather well. It is, like almost all the brands of the category, slightly decreasing due to the high dependence of the Blend -12 brands on promotions. However, the brand is healthy regarding its non-promoted sales in-stores. Indeed, it is the only brand with increasing non-promoted sales.

Today, the brand’s main challenge is to work on its equity. Indeed, as we can see on the graph below, the brand clearly presents a challenge of notoriety, but also of desirability which is a lot behind its competitors like Clan Campbell (below) or others.

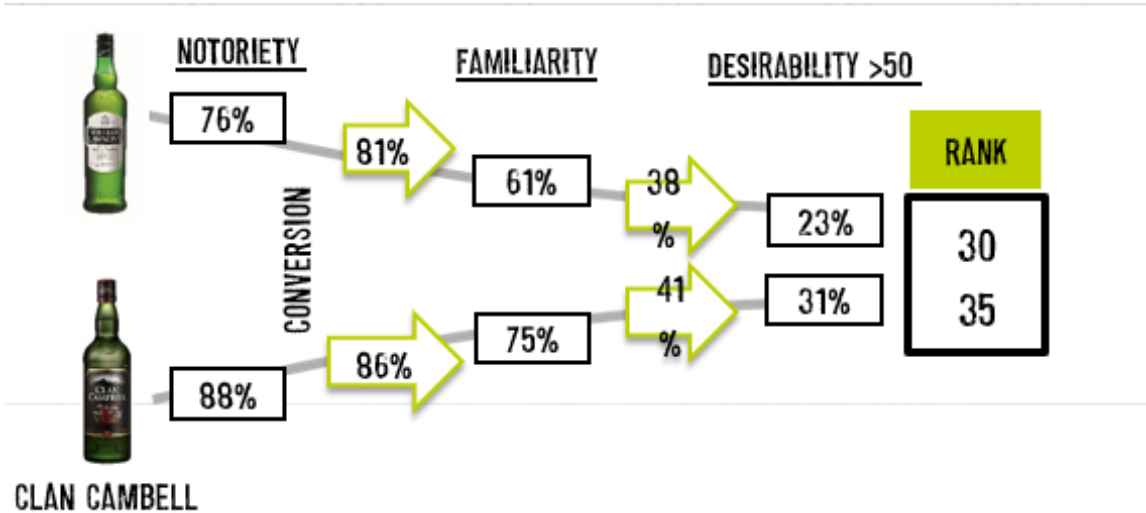


Figure 7 : William Lawson’s equity

3.1.2.3. Marketing strategy of William Lawson’s

In the previous years, William Lawson’s mainly used classic tools in its marketing strategy. Even though the classic tools implemented partially enables the brand to work on its notoriety issue, it didn’t have any impact on its desirability from a consumer’s point of view, which remained, and remains today, very low.

As years went through, the brand decided to use more innovative tools. Marketers working on William Lawson’s understood that in order to reach young consumers they had to extend their strategies through new tools: mobile, programmatic, and in 2017, experiential strategy.

When I started to work on the brand this year, the experiential strategy was just added to the global strategy the previous year, and therefore it was very interesting for me to compare the results we got this year from the one we got the year before. The experiential activations the brand decided to add concerns the festivals. Indeed, the core consumers for William Lawson's are young, searching for great time with their friends through music and experiences made possible on festivals. Therefore, William Lawson's, helped by the Unite Your Pack brand, implemented a huge stand on Garorock, one of the most famous festival in France. The stand was really a big castle, with inside two bars and many fun animations, all related to the brand universe. Among them, there were the Scottish bath, to defy your friends in a bath filled with ice, the No Rules Barber shop, to paint beards in green or the Kilt exchange whose goal is to dress like a highlander as fast as possible. The atmosphere within the castle was totally in adequation with the brand AND. It visually reflected the castles of the Highlands, with the green color painted everywhere and the true representation of a fortified castle, but also through the sound, with a Scottish music, and some material elements made of wooden and stone. The only sense that was not required during the experience was the sense of smell, since it would have been depreciatory for the brand to have a castle smelling like sheep and other animals from the Highlands.

The brand decided to totally play on the brand image, with catchy and disruptive activations around the highlander and the No Rules tone of voice, to work on their desirability.

3.1.2.4. The activation's results

William Lawson's got good results from its presence in festival. Indeed, a study was realized right after the festival to see the impact it had on the brand's notoriety, desirability and performances. They asked all the consumers that went in the "Castle" to give their feedbacks on the "Unite Your Pack" activation. The most impactful result was the important increase in desirability for the brand between before and after the activation.

First, because it was the second year the castle was implemented, people knew it a lot more than the first year and hence there were a lot more attendees than the year before.

Also, experiential activation positively impacts the attachment of consumers to the brand. Indeed, according to the study, the percentage of individuals "liking the brand" increased a lot compared to last year, while the individuals who "just heard of the brand, but don't know anything else" decreased. We have also been able to measure the brand attachment to William

Lawson's with all the positive feedback the brand got from consumers : many pictures of the animations or the castle on Instagram, with the hashtag or the mention of the brand's name, tweets about the activations during and after the festival, and finally more people becoming fans of the William Lawson's Facebook page.

Moreover, the presence of the brand during the festival clearly improved William Lawson's brand image. As I said right above, the numbers of "people who had just heard of the brand, but didn't know anything else" decreased. But most importantly, the brand won six points on its brand perception versus last year. It means that consumers have a better perception of the brand, hence that the experiential activation truly influence the brand's perception of consumers. But most importantly, the study showed us that more than seventy-five percent of the consumers have a positive brand image of William Lawson's.

Finally, what results from the study is that the activation responded to consumers' desire of experiences and emotions. Indeed, more than half of the consumers said that the castle and all the animations made them live true, fun and innovative experiences. There were more attendees for all the animations, and all the sharing on social networks highlighted the fun experiences they had there.

3.2. Analysis of the survey

Thanks to Google Forms, a survey was created in order to get more insights on my work from a consumer's point of view. As I said earlier, the survey was realized in French for two reasons. The first one is the fact that my thesis focuses on French market of spirit beverages. Moreover, most of the persons who answer the survey belong to my social networks or to the social networks of the persons close to me. Therefore, the main base is French, and a large base doesn't understand English.

The survey was diffused on Facebook because I intended to reach young people: these "new" type of consumers, and also because I wanted to get the maximum amount of responses as possible in order to get the most relevant study.

Thanks to the Google forms tool I used, I got the opportunity to get clear extracts and statistics of all the answers.

4. Reliability and validity of the data

4.1. Reliability and validity of the observations

As I said in the previous part of my work, the entire observations part was made by myself directly thanks to my background in Bacardi Martini. Since, I work on this group, I have some real insights on what is thought, what is decided and what is implemented in order to answer to brands' objectives. I also asked some of my co-workers for more insights on the spirit market in general. Although my observations are relevant because it comes directly from the brands I used as examples, this data collection deals with some limits and bias.

First, brands are different from one another. Hence, even though I used two different brands as example, it can't be said that it is the same for all brands. The observations I made came from feedbacks and reports grouping all results we could find to measure the activations. However, desirability is a complex notion to analyze due to the qualitative measurements (instead of quantitative). Hence, I chose to focus on the main dimensions defining desirability: brand image, brand attachment or the ability for a brand to answer the consumers' expectations of experience and emotions. These "indicators" may not be the same for measuring desirability for all brands.

Furthermore, I chose to focus on two brands with desirability issue, because it is the dimension I try to understand through its link with experiential marketing. Nevertheless, there are brands today which don't face this desirability issue. It made sense for me not to include them in my observations.

On other point to add is the fact that some information remains today confidential. Even though I asked for a confidential agreement, this form is available only for two years. Yet, some information will still be confidential after these two years. It is for this reason that some figures can't be shown on this report.

Finally, as I said before, and as many theorists said, an experience is something unique. All the observations I made was from an expert's point of view, through studies or feedbacks we had after our activations. Yet, it is a probability that every consumer that participate in the activations are not all included in the studies or in our feedbacks.

I personally think these limits are not enough to consider the observation part irrelevant. Indeed, I focused on the three dimensions of desirability in order to get insights as true as possible,

according to international theories. Equally, I would qualify my observations of relevant since they are directly coming from report and studies implemented after the different activations.

However, since I now got more insights on experiential marketing and desirability, I can say my point of view only as a consumer is biased. It is why I thought it was important to get a consumer's point of view, through a survey, in order to get as many insights as possible.

4.2. Reliability and validity of the survey

The survey will have as purpose, first to understand experiential marketing from a consumer's point of view: if they are aware of this concept and if they have already been touched by it, and then to understand the reasons behind the impact of experiential marketing on a brand's desirability.

I wanted to get as many answers as possible in order to be truly relevant. Therefore, my contacts on social networks were required to share and spread it through their own networks. The fact that they shared with their own social networks also enabled me to get insights for more diverse persons. To facilitate the broadcast of my survey, I also decided to write it in French.

Before the launch, some members of my family and friends were asked to be "betas-testers" of the survey. All of them reflected the type of consumers spirit brands want to reach: young, searching for emotions, and consuming spirits in general.

Due to the little time I had, my goal when the survey was launched was to get at least eighty answers in total. I was very happy to see that thanks to my networks and my friends' networks I managed to collect one hundred and twenty-six answers in total. Thanks to this important amount of answers, I can say that I now have a vision of experiential marketing and its link with brand desirability from consumers' point of view.

IV. FINDINGS

1. Observations

There are some important points that are highlighted in my observations.

First, the main point that is underlined in the observations I made through the two experiences implemented by the two brands I have been working on, is the fact that they both implemented experiential elements in their global strategy in order to increase their desirability because of the unsuccess of the previous marketing strategy based on classic tools. And therefore, they added experiential elements in their strategy because marketers on both brands felt it was the best way to reengage with their consumers, without being too tight by the law.

Then, the other point to underline is that both choose to implement experiential events: the first brand as the official supplier of a major event, and the other one with a stand/bar at a festival. It shows the importance for brands to be present in important events in which their core consumers are the most present.

Regarding the activations' results, both experiences proposed by the brands were successful in order to work their desirability. Indeed, they both succeeded in increasing their desirability through the improvement of the consumers' attachment for the brand, measured through positive feedbacks, increase in the social networks pages fans or pictures shared on their own social networks. It also impacted the brand image consumers had because most of them indicated perceived more clearly the values and key elements of the brands. Finally, according to the consumers that participated in the activations, the experiences responded to their expectations of amazing and fun. They were satisfied with it and they clearly showed it on social networks or through the studies that were made afterwards.

2. Survey

In order to highlight the answers and the findings I found in it, I will analyze each question individually. The main points resulting from it, will be discussed further, in the discussion part.

The first part was clearly trying to understand the nature of the persons who answered the survey, in order to see if the survey was relevant because I was touching the right target.

First, it is important to precise that all consumers were above eighteen, which is legally mandatory in order to talk about alcohol. However, all the persons that completed the survey belong to the same age category. Indeed, it was a committed position for me to only include young consumers (from eighteen until thirty years old) because there are these “new” consumers I referred to in the previous part, and also because they represent the main core of consumers for spirit brands. This questions’ purpose was mainly to nuance answers from a consumer older than thirty years old. Luckily, I didn’t get the occasion to do so, since one hundred per cent of the individuals who answered the survey were between eighteen until thirty.

Also, more than half of the persons who participated in the survey were women (sixty-seven per cent of women versus thirty-three per cent of men). It can be for two reasons: the first one is the tendency for women to answer more easily to surveys in general, or women are more impacted by the marketing term, and even by the “experiential marketing” term.

Regarding their professional situation, sixty-two per cent of the individuals are students, compared to sixteen per cent of employees and fourteen per cent of managers. This indicator also reassured me in the fact that I reached the right target. Most of the consumers that spirit brands want to reach are students, but also young managers or young employees.

Finally, if we focus more specifically on the spirit consumption, we see that ninety-four per cent of the persons who answered are spirit consumers. The number of persons who declare not being spirit consumers (eight persons over on hundred and twenty-six in total) is too low in order to get a true impact on the validity of the final answers. Also, it means that all the consumers that answered (minus the eight persons who are not consumers) know what they are talking about and there are more chances they already got impacted by experiential marketing once in their lives.

The next indicator reinforced my feeling, because thanks to the answers I got, I have been able to see that seventy-eight per cent of the consumers were rather regular consumers: forty-one per cent with a consumption varying between once a week and once a month, and thirty-seven per cent consuming spirit beverages at least once a week. Below is the repartition:

Quelle est votre fréquence de consommation sur les 12 derniers mois ? *

*What is your spirit consumption frequency over the past 12 months ?

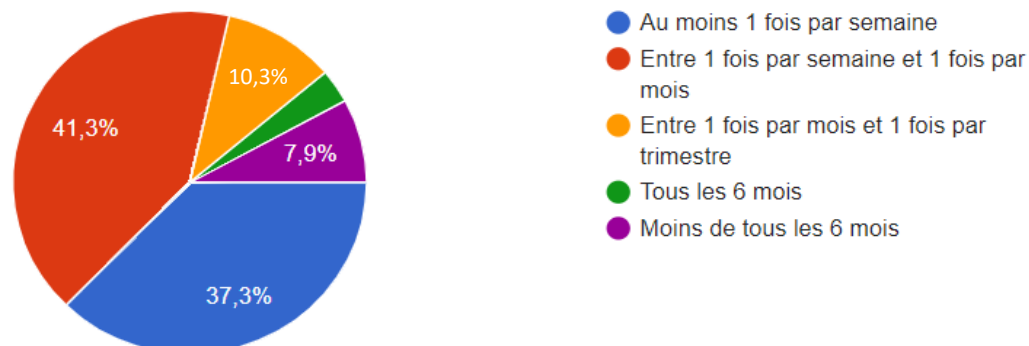


Figure 8 : The spirit consumption frequency of the respondents

Thanks to this part in my survey, I confirmed that I managed to reach the right persons in order to get relevant insights: young consumers, mainly students and with a rather regular consumption of spirits. Also, it gave me some information on the nature of these consumers.

The second part focused on experiential marketing. The main purpose of this part was to understand experiential marketing from consumers' point of view, meaning if they already experienced it, if they were aware of it, and what make them want to participate in the experience. In other terms I attempted to find what dimensions of experiential marketing is/are the most required in an experience. Based on the results, I found that more than seventy per cent of consumers already lived an experience proposed by brands. Then I got more insights on which type of experiential marketing reached them.

Most of the consumers already lived an experience through tasting of spirit beverages in-store (fifty-eight per cent of the consumers said they experienced it). Then, many have also lived an experience through stand during festivals, exhibitions, shows, fairs (fifty-seven per cent of the individuals). The presenting stand implemented in-stores, like displays and else, are less quoted by individuals, and less individuals lived experiences thanks to an event directly organized by a spirit brand (pop-up store, temporary event, party). To this question, consumers could clearly answer more than once. Indeed, since most of the consumers are considered regular, they got more than one opportunity to be touched by experiential marketing. Below is the classification of the different type of experiences consumers may have already been exposed to.

Si oui, de quel type ? *

**If you already lived an experience proposed by a spirit brand, what kind of experience was-it ?*

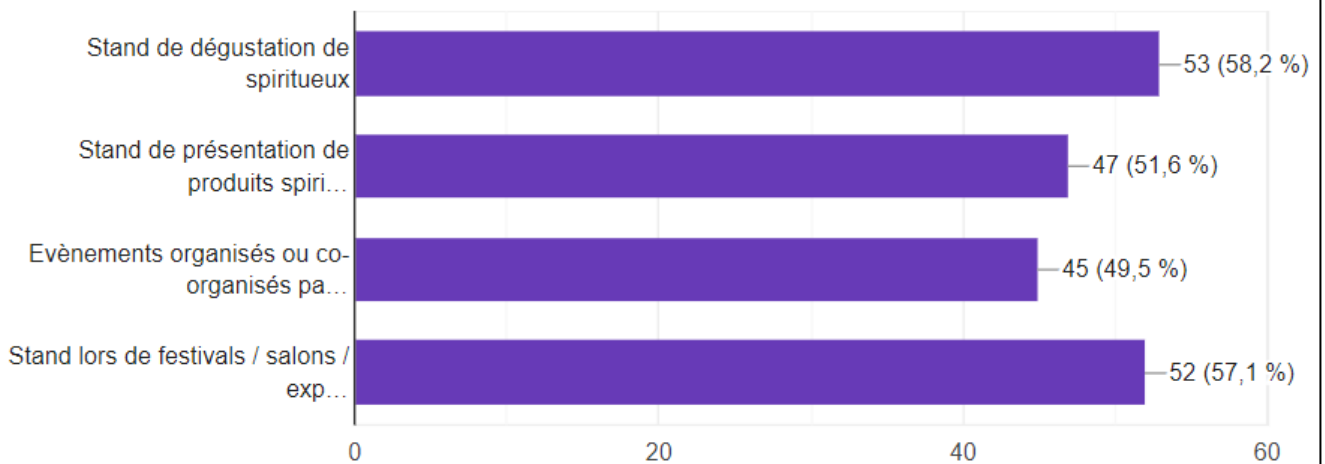


Figure 9 : Type of experiences the respondents have already lived

Then, I thought it was relevant to ask them why they did want to try and to live the experiences, in order to get insights on which factors pushed them in their directions. As we can see below, two dimensions truly stand out of this question: the atmosphere created on the experience and the curiosity of individuals.

Qu'est ce qui vous a poussé à vivre cette (ces) expérience(s) ? *

**What are the factors that pushed you to live this/these experience(s) ?*

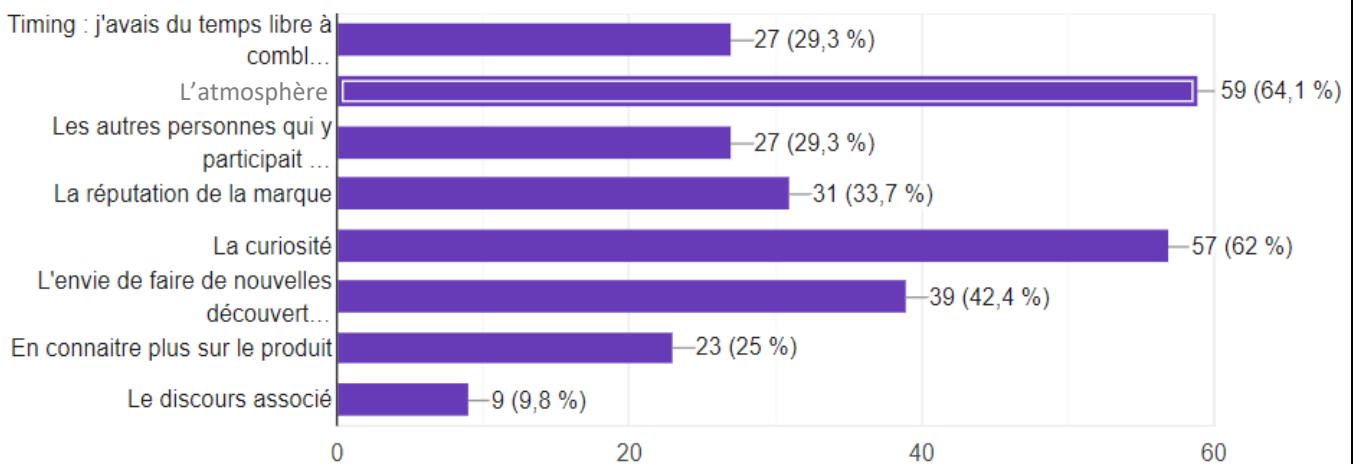


Figure 10 : Factors that pushed respondents to live the experience

First, atmosphere is the first factors pushing individuals to participate in an experience. Indeed, sixty-four per cent of the individuals assess that atmosphere, meaning the environment of the experience with visual effects, sounds, maybe some elements to touch or to smell, and all the ambiance around it, gave them the desire to live the offered experience. The curiosity factor arrives almost at the same level, with sixty-two per cent of individuals evaluating that curiosity, of what the experience is, made them want to spend time through the experience, with the brand. The desire to discover new things and the brand reputation are also factors with strong impact on the reasons for a consumer to go through the experience. On the contrary, the speech associated with the experience, usually the one said by an animator before the experience is a factor with lowest importance in the eyes of the consumers.

The third part of the survey regards the difference between experiential marketing and traditional marketing. In order to analyze which strategy has the biggest impact on consumers and on minds and behaviors, I decided to expose the individuals answering to the survey with three practical cases. These cases placed the consumers between two options: one linked to traditional marketing (consumers were reached through traditional marketing tools) and the other one related to experiential marketing. The purpose was to see which options consumers would choose and then if they chose the answers related to experiential marketing, the reasons behind their choice.

For the first case, I put consumers in a in-store situation, in the case of a desire to buy a spirit beverage. At their right side, there is a tasting stand from a brand X and an animator delivering information about the product. At their left side, they can see a poster promoting the brand Y, a direct competitor of brand X. The individuals were then asked in which direction, meaning to which brand, they were likely to go to buy their spirit beverage.

In this situation, I can clearly say that individuals are more impacted by experiential marketing than by traditional one. Indeed, eighty-four per cent of the individuals answered that they prefer going to the tasting stand with the animator, instead of going to the brand promoted on the poster. The first reason behind this choice is the possibility to taste the product. Indeed, as we can see on the graph below, almost half of the individuals are highly sensible to the new experience proposed by the tasting. And more than eight per cent of the individual are at least a bit sensitive to the tasting experience. Only three individuals declared not caring about it.

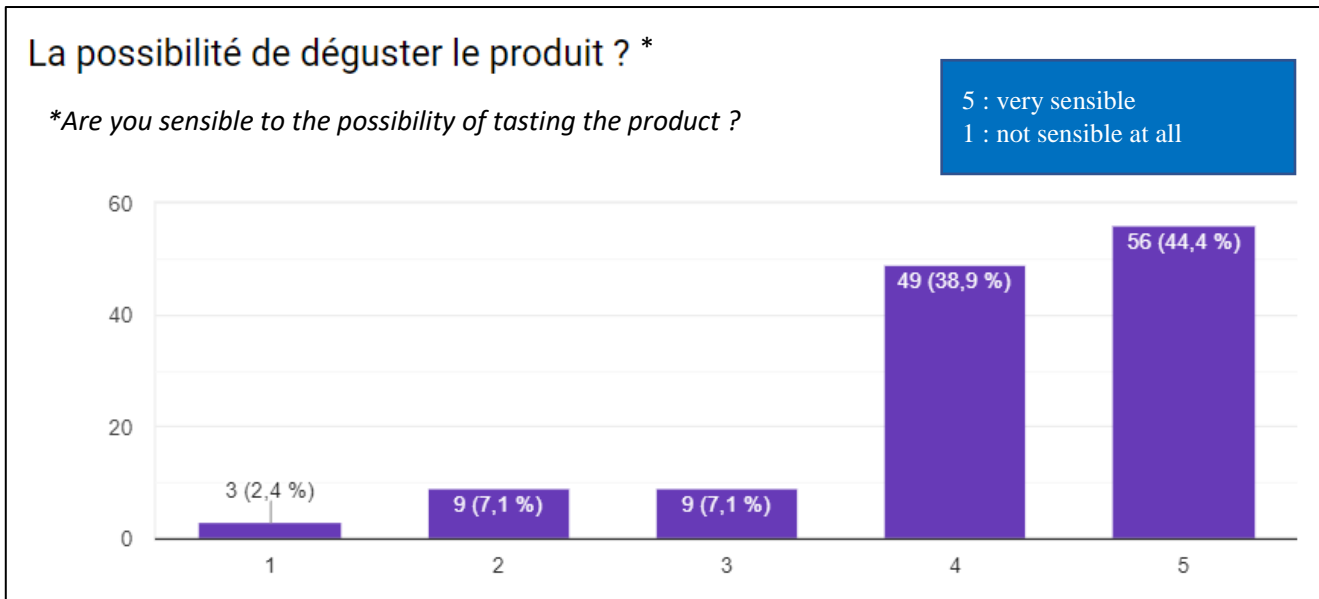


Figure 11 : Is the consumer sensible to the possibility of tasting the product ?

The second reason is the possibility to get more information and insight about a brand. Sixty-one per cent of the individuals reported being at least sensible to the opportunity to get to know more the brand. It represents an important percentage. However, only twelve per cent said they are highly sensible to getting to know more the brand. Finally, the last reason behind the individuals' choices is the conversation with the animator. Only fifty-one per cent of the individuals are sensible to this dimension, and almost sixteen are either not sensible at all, or only very little sensible. Hence, we can say that consumers chose to live the tasting experience mainly thanks to the possibility of discovering new things through their sense (here the sense of taste).

The second case highlights the difference that can happen in big events on which spirit brands are used to be present, thanks to two different marketing tools. The individuals answering the survey are placed in the example of a festival. At the front gate, a person gives them flyers (a classic tool of marketing) inviting them to discover a spirit brand G to one of the many bars/stands of the festival. Once they entered the festival, they discover inside a stand belonging to the spirit brand H (direct competitor of the brand G). On this stand, there is a bar of course, but also multiple animations, such as games. I can mention as examples a wheel to defy their friends, a boules game or a photocall to take pictures. The second stand is clearly an example of what can be implemented through an experiential marketing strategy. Then, I asked the individuals if they were in this festival and after several hours of concert, they wanted to get a change of atmosphere, where they would have been going.

Twenty-three per cent of the individuals responded they would have gone to one of the bars/stand belonging to the festival for a change of air. On the contrary, seventy-six per cent of the individuals declared they would have gone to the stand belonging to the spirit brand H, the one implemented to truly make the consumers live an amazing experience. Therefore, we can here notice the superior influence of this experiential marketing tool over the flyers (which belong to traditional marketing strategy), on the consumers' behaviors. They are more touched by an experiential element than a classic one like flyers.

For this situation, consumers were asked to answer two questions about two different dimensions of experiential marketing. These questions were basically in order to understand which dimensions impact the most their decisions to go to the experiential stand. One dimension is about their sensibility regarding the fact of trying a new experience in an original place, and the other one is about their sensibility regarding the general atmosphere of the place.

Based on their answers, I can say that the atmosphere of the place has a bigger impact on their choice than the desire to try a new experience in an original place. Indeed, although consumers are very sensible to try new things in new places, the dimension regarding the general atmosphere of the place is more important. The two graphs below show the consumers' sensibility towards the two dimensions.

Indeed, fifty-five per cent of the consumers are very sensible to the general atmosphere, while thirty-eight per cent are very sensible to the possibility of trying a new experience. However, even though individuals are more sensible to the atmosphere than to the discovery of a new experience, the two highly influence consumer's minds and behaviors. Indeed, very few people declared not being sensible to these two dimensions.

Finally, I used as a concrete example of what would be possible for consumers between two options (one linked to traditional marketing and the other one to experiential marketing) and their decision on which one they chose regards, a situation where the individual has to choose according to two trustworthy friends. The case is presented as the following: the individual is hanging out with two friends in a bar. When comes his/her turn to choose, he/she doesn't know which one of the cocktails he/she wants to take. The first friend encourages the consumer to take a cocktail made with the spirit brand K, for which he/she saw an advertising showing the recipe earlier in a newspaper. The second friend suggests him/her to take a cocktail made with the spirit brand L (direct competitor of the brand K) that she already tastes during an event

organized by the brand. The individuals were asked which cocktails they would choose if they were in this situation.

For this case, almost all the individuals who participated in the survey answered they would choose the cocktail of the second friend (the one she tasted during the brand's event). Although this situation is not directly related to experiential marketing and traditional marketing, it has an indirect link through the notion of trust. Indeed, between two persons equally trustworthy, the consumers are more likely to trust more the person who had a real experience with a spirit brand, instead of the one that just saw it on a newspaper.

By taking into consideration the positive word of mouth of the person who lived the brand's experience (here the suggestion to try the same cocktail he/she tried during the experience), we can say that he/she developed an attachment to the brand, and in fine his/her desire for the brand. Also, the fact that a person actually went through an experience by tasting it, gives he/she more legitimacy compared to a person that didn't actually tried it.

It also means that a brand desirability developed by a person through an experience influence the brand desirability of another person. Indeed, when I asked the individuals who answered the survey if they were sensible to the consuming experience of a person close to them, fifty-one per cent declared being sensible, and thirty-five per cent very sensible.

This part showed that between two options resulting from situation that expose consumers to both traditional marketing strategy and experiential marketing strategy, the consumers will be more likely to choose the option offered by experiential marketing elements, instead of the option offered by traditional marketing elements.

Finally the last part of the survey focused on the real research question of my work: the link between consuming experience and brand desirability.

The first question consumers had to answer in this part regards the elements of spirit brands that appeal consumers today. For this question, most of the consumers feel more attracted to a brand through its products' characteristics: price, packaging and quality, meaning its origins or its naturality. Eighty-one per cent of the individuals stated that a brand appeal them through its products' characteristics. However, the brand image is also rather important. Indeed, for almost fifty per cent of the consumers interviewed, the image of a brand, meaning the perception consumers have on it, which is spread through the brand values and its notoriety is an attractive

trait. Finally, twenty-one per cent of the consumers declared being attracted by a brand thanks to its visibility through its experiences proposed. Because consumers are not attracted by a brand through only one dimension, it was a committed position to let the possibility to have several answers on this question, and hence it is normal to get a higher amount of responses for this one.

The last three questions of my survey directly focus on the link between consuming experiences and the three dimensions of desirability we saw on the literature review part. Therefore, they were addressed to consumers who already lived a consuming experience thanks to a spirit brand.

On the first question the consumers were asked if the experience they lived answered their expectations, meaning if it satisfied them by procured them the opportunity to discover new things and to get emotions. On this question, eighty-five per cent of the consumers answered positively.

Related to this question I also wanted to know in which way the experience satisfied the expectations. Is it related to the satisfaction of the curiosity, related to their emotions or just because the experience enabled them to live something authentic in an universe they enjoyed a lot.



Figure 12 : In which way did the experience answer the respondent's expectations ?

For sixty-two per cent of the individuals, the experience answered their expectations by truly immerse them in a universe they felt close to. Therefore, consumers are the most satisfy when they live authentic experiences in an area they feel close to. However, it was also up to their

expectation because the experience made them feel positive emotions (for fifty-eight per cent of the individuals) and it gives them the opportunity to discover new things (for fifty-six per cent of them). An experience brings consumers satisfaction not only because it is linked to a pleasant universe for them, but also because it spread emotions and enables them to satiate their desire of curiosity.

Then, they were asked if they shared any pictures of the experience on their social networks. This question had the purpose to find out if they felt in adequation with the brand's values and if they felt satisfy enough to show the world they were. Eighty-nine per cent of the consumes who experienced with a brand, share pictures or tweets on their social networks afterwards. Hence, individuals are rather likely to share with their networks when they are satisfied with a brand experience.

To summarize this part, I found that experiences impacted positively the consumers' satisfaction, first because it enables them to live true experiences in a universe they like, but also because it brings them pleasant emotions, and it impacts positively their curiosity by discovering new things.

The second question was related to the bond between consuming experiences and brand image. I chose to directly ask individuals if they felt like the experience that they lived impacted their perception of the brand. I chose here not to precise if it was a positive impact, because I didn't want to guide there in any direction, my only purpose here was to see if there was a true correlation between the two. For more than fifty-six per cent of the consumers, the experience they lived changed the way they saw the brand. We can hence say that there is an existing connection between consuming experience offered by a brand and the brand's image.

In order to get more insights about this link, the consumers who answered that there was an impact on their brand perception, were asked if it was a negative or positive one, and then if it was a positive impact, why this one happened. For the results, ninety-two per cent of the consumers, declared it was a positive impact, and the reasons are showed in the graph below:

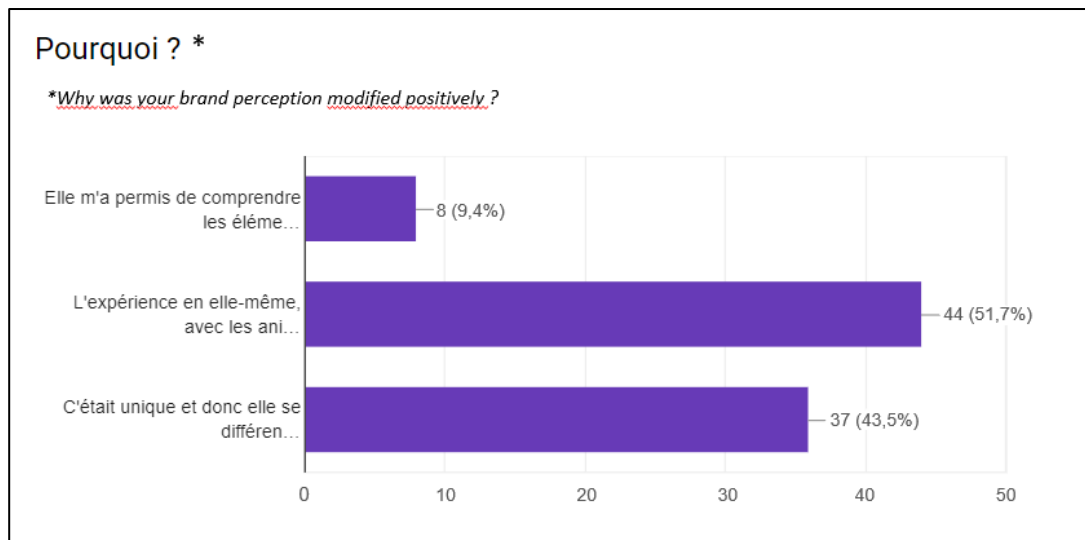


Figure 13 : why was the respondent's brand perception positively modified ?

Therefore, the main reason behind this positive change of the brand perception is the experience itself. Most of the consumers answered it was considered a “cool” experience. Forty-three per cent of the consumers answered that the dimension about the uniqueness of the experiences was also a strong reason for this change. Indeed, it enabled the brand to differentiate from what it usually implemented by other spirit brands. The last reason, a little less answered is the fact that the experience allowed consumers to better understand the values and key elements of the brand.

Finally, the last question on the survey concerns the attachment the consumers have of the brand. The question was in order to analyze if the experiential moment the consumers went through created or strengthened their attachment to the brand. Here, it is rather obvious that experiences impact positively the attachment of consumers for a brand, because sixty-seven per cent of them declared that they have started to get attached or more attached (if they were already a little) to the brand.

V. DISCUSSION, LIMITATIONS AND FURTHER RESEARCH

1. Discussion

The survey and my observations focused more about the factors of influence of experiential marketing and hence why it impacted brand's desirability.

In the literature review the concept of desirability and the reasons for which it is a main challenge for spirit brands today have already been explained, as well as the reasons behind the emergence of experiential marketing. Hence, I decided not to include them on the survey and on my observations.

Therefore, the question related to the factors of influence of experiential marketing and its link with spirit brand desirability will be approached in this part because I focused the survey and my observations on these two questions. Indeed, I thought it was important to get a consumer's point of view about the experiential factors that impact them the most (based on the factors explained through theories). Also, as I already explained, the question about experiential marketing and its relation to spirit brands' desirability clearly constitutes a gap in the literature review. Therefore, it will be answered on this part.

1.1. What factors influence experiential marketing ?

Consumers today are rather well aware that they are touched by experiential marketing strategies. Indeed, most of them have already lived once in their lives an experience through a brand. This type of experience can happen in two ways, as Bathelot (2017) explained. When consumers buy products or services in-stores, they are usually aware of living an experience through tasting or through the implementation of a thematized display in order to directly reached them. This type of experiential marketing is the most common way to make consumers live an experience.

The second way is when consumers are put in an experiential situation in a more advertising context (Bathelot, 2017). This kind of experiential situation happens the most during important events in which spirit brands are present, like festivals, exhibitions and fairs among others. Spirit brands can also bring consumers in an experiential situation through events they are themselves organizing. These experiential situations require more production than the first type of experiential marketing elements. Indeed, they must be perfectly implemented in order for the consumers to truly immerge in the experience. Also, they are less common for consumers, because they are usually less frequent than the other types. Also, in order to know that such events exist, consumers must know them beforehand and therefore they have to be already a little connected to the brand to get the desire to go.

There are several factors pushing consumers to go through a consuming experience. By combining the answers from the survey and the factors already exposed by theorists, a classification was made between them.

The first factor influencing the consumers to participate in an experience offered by a spirit brand is the general atmosphere of it. This factor can be implemented by sensory marketing strategy, and it enables consumers to get sensations and emotional reactions as Daucé and Rieunier said (2012). The atmosphere is made possible through the use of one or all the senses the consumers will require in an experience. The sense of taste is one of the main important sense for spirit brands because it prevails over the sense of view as the third case of the survey showed us. Also, it usually results and interacts the most with the other senses (Hulten, 2009). Indeed, the tasting of a product is possible because consumers were first attracted by the experience through other senses : smell, hearing, touch or view. Therefore, these other senses are important as well for consumers. Indeed, the fact of seeing a spirit stand in-stores or in an event that seems to be likely to answer their expectations, will truly impact their decision to go and check out the experience. The same can be said about the sense of smell, the sense of hearing and the sense of view that bring emotions and feelings, as well as favorizing the memorization of the experience (Hulten, 2009). A nice atmosphere through the implementation of a pleasant music will make the consumers want to stay more in the stand of a spirit brand in a festival for example. On the contrary, an in-store stand with an animator promoting all the products of a brand, but colored with an insipid blue for example, will be less appealing than a stand colored with a catchy red (Bellizi, Crowley and Hasty, 2002).

Another reason to explain why the atmosphere is crucial from a consumer's point of view is that the senses foster the understanding of the brand identity. Indeed, sense lead to a reaction of induction for the consumers, who will link the offer with the brand offering it, thanks to the specific atmosphere in adequation with the brand personality (Daucé and Rieuner, 2002). To activate this link, spirit brands use the concept of thematization (Pine and Gilmore, 1998). The atmosphere will be implemented while respecting a theme that is specific for this brand in particular. Also, an experience offered by a brand which evolves the five human senses is more consistent with a spirit brand strategy since it enables it to easily express its brand identity and its values (Daucé and Rieunier, 2002). William Lawson's clearly understood this part when the brand decided to have a stand in the Garorock festival.

Therefore, the atmosphere implemented in the experience is clearly the main factor influencing consumers' decision to be a part of it and it can also influence their purchase decisions (Hulten, 2009).

The second factor that influence the consumers' decisions to participate in an experience, is the curiosity and the desire to make new discoveries. The consumers want to be a part of the experience, they are curious of what the experience is and how they will interact with it. (Beavent and Evrard, 2002). As Ladwein (2002) said, the experience is appropriated by consumers when they feel like the actor of it, when they make new discoveries by themselves. Therefore, the concept of active participation of consumers is important for spirit brands in order to arouse their curiosity.

The fact that curiosity and desire to make new discoveries have such a major place in the consumers' minds is also due to the preference of some consumers for an improved reality today, because they are not completely satisfied with authentic reality (Caru and Cova, 2006). Hence, these consumers expecting a "hyper reality" dimension in the experience (Baudrillards, 1992), principally search for new and improved discoveries, through the creation of a universe where reality is improved.

This dimension related to the non-satisfaction of the authentic reality for consumers also leads to another wish. Consumers today want to get a "reenchantment" of their daily lives (Filser, 2002). Indeed, they want to get away from the daily routine, and to get pleasures and emotional excitement states (Caru and Cova, 2006). The experience enables them to get away from their daily routine by discovering newness.

Finally, the brand reputation is the third most important factor pushing a consumer to experience. This brand reputation is reflected by its brand image and hence by the perception of the brand by the consumers, based on brand notoriety (Berrahail and Boukalkoul, 2016) and brand identity (Caru and Cova, 2006). If consumers perception of a brand is positive, they will be more likely to participate and to try an experience with the brand.

1.2. Why experiential marketing impacts positively spirit brand's desirability today ?

What results from the survey, but also from the observations of my work environment is that experiential marketing strategy today is necessary for spirit brands in their global strategy in order to answer their challenge of desirability.

Indeed, when comparing the impact of marketing on consumers and on their decisions in relation to spirit brands, it is rather clear that experiential marketing tools will have an important effect compared to classic tools. Indeed, most of the consumers that answered the survey explained that while products characteristics remain important for them, the brand's notoriety and its visibility, through the experiences it implemented, are also two important dimensions for them. Hence, classic tools that focused on product's characteristics only (Schmitt, 1999) are today not enough for consumers who search for more : emotions and sensitive experiences (Maffesoli,1990). Indeed, as Caru and Cova said the utilitarian characteristics of a product or a service are usually elements that have already been acquired by consumers, and it is the reason behind their desire for emotion through the meanings of the brand's products. A consumer with a choice between a tasting in a store or a poster only showing utilitarian characteristics of a product, will almost automatically be more influenced by the tasting. Same for a consumer in a festival that will have a choice to try a spirit brand on a basic bar because there is a poster on it, or because someone gave him/her a flyer promoting it, or to try one in a stand belonging to the spirit brand, with a real experience proposed through animations and games among other things. The consumer will be more likely to go to the second bar because of the entire dimension of experience behind it.

It is clearly what Schmitt (1999) explained when he said that traditional marketing forgot to integrate the emotional dimension as a major part of the consumers' behaviors and their experiences. When people were asked if they were sensible to the possibility to try a new experience on an original place and sensible to the ambiance of a place, more than three half of them were very sensible. Indeed, traditional marketing only considers human being as rational instead of considering it first as an emotional human being.

Also, from a brand point of view, it is very complicated for a spirit brand to communicate through classic tools, while communicating on something else than utilitarian characteristics of their products. Indeed, because of the Evin law in France that strictly controlled brand communication and advertising for spirit brands, these brands can't reach consumers' emotions through classic tools. Experiential marketing enables spirit brands to reach consumers' emotions while respecting the Evin law.

The other reason is that experiential marketing enables a spirit brand to work on the three founding dimensions of desirability.

Indeed, as explained in the literature review, desirability is a concept based on three dimensions. The first one is linked to brand attachment, the second to the brand perception from a consumer's eyes, and the last one linked to the ability for a brand to answer its consumers' expectations while respecting his/her values (Gendry-Morawski, 2018)

According to the consumers who answered the survey, the first dimension that experiential marketing positively influences the most is the brand's ability to answer its consumer's expectations. Indeed, as I already explained, the new and young consumers are not just rational human being anymore, but they are emotional too (Schmitt, 1999). Also, because society is now in an experience economy (Pine and Gilmore, 1998), consumers want to live amazing experiences. Therefore, consumers expectations before an experience are mostly about searching for positive emotions and living amazing experiences. An experience that answers their expectations is based on the three characteristics: first it must immerse the consumers into universes they will feel close to, then it must bring them positive emotions and finally it must make them discover new things. The other important dimension here is the fact that an experience must respect the consumers value in order to truly answer to their expectations. From my observations, when a spirit brand experience is a success then the consumers will try to get a recognition from their social environment (Filser, 2002) by posting pictures or texts about this experience on their social networks and by mentioning the brand that made them live it. Hence, a spirit brand experience, when well implemented, is a real opportunity for brands to get a social recognition from their consumers' social environment. For most of the consumers who already lived once an experience offered by a spirit brand, the experience was up to their expectations.

Then, experiential marketing enables spirit brands to work on their brand attachment from their consumers' eyes. First, brand attachment is based on the notion of familiarity. Indeed, familiarity is the base of a bonding between people and brands (Hazan and Shaver, 1994). And consumers attending a spirit brands' experience will improve their familiarity with the brand. William Lawson's which was present with a stand during two years at the festival Garorock, clearly increased its familiarity in the eyes of its consumers since we saw that the number of attendees highly increased during the second year of the festival. The same phenomena happened for the Boiler Room. The number of attendees between the Boiler Room in Lille and the one in Paris almost doubled due to the familiarity of the consumers with the experience. Also, brand attachment results from its consumers satisfaction (Carroll & al, 2006). Consumers satisfied with their experiences, will develop an attachment to the brand. It can be measured

through positive word of mouth, pictures or tweets shared on social networks, more mentions on internet, among others. It was the case for Eristoff after becoming the official supplier for the three French Boiler Room. Finally, consumers feel more attached to a brand when this one enhances their feeling of autonomy (Taghipourian and Bakhsh, 2015). It simply means that a consumer will be more attached when he/she is not passive. Hence, as Ladwein (2002) said, a consumer is satisfied when he/she is an active actor of the consuming experience, which is one of the last founding of experiential marketing.

Finally, the third dimension that experiential marketing influence is directly linked to the brand identity and mostly to the perception of the brand by the consumers. According to the survey, most of the consumers declared that the experience they lived impacted the image they had of the brand. When the experience is considered “cool” then it facilitates the positive perception of the brand. Also, the experience enables the brand to get a better brand image from the consumers’ eyes through the uniqueness of the experience. The consumers will be satisfied and then they will be more likely to have a positive brand image because they know that what they are living is unique because it results from the capitalization of their emotions linked to their own appropriation of this experience (Ladwein, 2002). The brand image for William Lawson’s was improved because of the uniqueness of the experience: in a castle, with animations specifically created for the festival. Also, for Ataman and Ulengin (2003), brand image is a key factor to compare to competitors when consumers are trying to gather information. Hence, a brand that succeed in differentiating through an experience “unique” has a mean to gain desirability compared to the other spirit brands. Finally, consumers in the survey also answered that they had a positive change of mind after an experience because it enables them to better understand the values and the key elements of the brand. It means that when the values and key elements that the brand wants to spread equal the values and key elements that the consumers perceive, then they felt more connected and have a better image of the brand. Hence, an experience, which is an easy way to communicate upon a brand’s values and key elements, (compared to classic tools in which brands can only communicate on utilitarian characteristics) positively impacts brand attachment when this perception of the brand is at an equal positioning as the brand identity (Riezebos, 2003).

2. Limitations

This thesis faces some limits during the process of collection data.

First, I based the observations of my work environment on my feelings by working there. Although these information are accurate, some feelings may be a bit subjective, hence other marketers could say differently. Also, I chose to focus on these two brands, but each brand is unique, and therefore, I assumed it would be the case for others. Also, both brands implemented experiential events: one as official supplier, the other as stand in a festival. I didn't get any example of a brand which implemented in-store experiences (tastings or thematized displays).

Another limit to my work concerns the survey and how people filled it. For most of the question, it required for consumers to remember an experience they lived through a spirit brand. It is rather a specific experience to remember and probably some of the individuals answered more how they hope they would have lived the situation, instead of how they actually lived it.

The last limit is about the concept of desirability itself. Indeed, this topic is a very wild and complex subject, because it principally rests upon qualitative characteristics and is measured through mostly qualitative dimensions. Hence, some theorists or marketers could give another definition, or other dimensions and characteristics of desirability. I chose to focus on this definition and to base it on the three dimension I explained earlier because, in my work, these are the dimensions we are measuring in order to work our brands' desirability. Because of this difficulty, it was complex to ask indirect questions to consumers without trying to bias them.

3. Further Research

One further research that can be pursued is to go more deeply on the analysis of the "how" spirit brands can implement experiential marketing strategy in order to work their desirability. Indeed, I didn't get the time to expose all the possible forms of experiential marketing and all the ways to implement it. But it would have been nice to attempt to analyze the ways to implement experiential marketing in order to truly improve spirit brands' desirability. And most importantly I think it would have been interesting to try to analyze which of the experience type is the most successful for spirit brands to work on desirability.

Also, one way to go further into the research would have been to analyze why and how experiential marketing impacts consumers loyalty, through brand preference and brand desirability. Indeed, consumer loyalty is in fine the main challenge for spirit brands today. So, it would be an interesting further research to see how experiential marketing, by working on brand's desirability and brand's preference, enables in fine a brand to reinforce their consumer relationship and to work on their loyalty.

VI. SUMMARY

As my brand manager said once “if you are not desired by our consumers, how can you expect them to buy us instead of turning to our competitors ?”. This sentence clearly presents that desirability is one of the biggest challenges that spirit brands face, in order to be, in fine, the preferred brand for consumers, and to turn them into loyal consumers.

Through the thesis, and most specifically thanks to the existing literature on the topic, I have been able to support the claim that my brand manager once said about the importance of the desirability issue for spirit brands today. Indeed, because spirit market is highly competitive, with many different types of spirits and a huge number of different competitors, desirability for spirit brands is a real challenge today. Without mentioning the evolution of the core-consumers for spirit brands into these new, younger consumers who are more volatile and don't appreciate advertising as consumers used to, that reinforces the desirability issue. Hence, spirit brands truly need to work on their brand image, brand attachment and consumers' satisfaction, meaning the consumers' satisfaction when brands clearly answer their expectations while respecting their beliefs, which are the three main dimensions of desirability for a brand.

This challenge is strengthened by the fact that today, traditional marketing is not enough anymore to favorize the spirit brands desirability of their consumers. Indeed, with the emergence of the new consumer searching for emotions and experiences, as well as the Evin law strictly framing spirit brand communication on traditional marketing tools, reaching consumers in order to reconnect with them is very difficult through a classic marketing strategy which mainly rests upon a utilitarian view of the brand and considers consumers as only rational human being. Therefore, many spirit brands decide to add an experiential part in their global strategies. This addition is possible through the implementation of experiential marketing strategies, which find their bases on the desire to re-enchant consumer's daily life, to make them

live experiences and bring them emotions. These are made possible through senses, atmosphere, story-telling, brand identity and brand image, and through the active participation of consumers and their willingness to be a part of the experience.

It certainly brings advantages for spirit brands, however the literature doesn't explain why it clearly impacts brands' desirability and enables a spirit brand to improve their desirability from their consumers. Thanks to a survey and the observations I made from my work environment in a spirit group, I have been able to combine my findings with what I could find in the literature about brand desirability and experiential marketing, and hence find two main reasons why we can say that experiential marketing enables spirit brands to positively work on their issue of desirability.

The first reason is that it is easier for spirit brands to communicate with an emotional approach thanks to experiential marketing in order to reach their emotional consumers. With the Evin law strictly framing their communication and forcing them to communicate only with a functional approach, spirit brands couldn't keep on using only classic tools otherwise they would not be able to improve their desirability or even they would have risked to completely lose it.

The other reason is mainly developed through my observations and the consumer-oriented survey. It is the fact that experiential marketing enables spirit brands to work on the three dimensions of desirability. Indeed, experiential marketing influences brand's ability to answer its consumer's expectations and desire for emotions and experiences. It also enables spirit brands to work on their brand attachment through familiarity and satisfaction. And finally, it impacts the consumers' perception of a brand.

Today many gaps remain in the research literature like the "how" of this topic, meanings the ways spirit brands must implement experiential marketing strategy in order to work on their desirability, or how these later can be linked to brand preference and in fine to consumers' loyalty. However, thanks to the work here, I can certainly say that experiential marketing enables a spirit brand to work on its desirability issue today, and bring the reasons behind this affirmation.

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APPENDICES

Survey

Marketing experientiel et désirabilité d'une marque de spiritueux

Ce questionnaire a pour but de comprendre le marketing expérientiel et son impact sur la désirabilité d'une marque de spiritueux (type d'alcool fort, ne prenant pas en compte le vin et la bière).

C'est confidentiel et cela vous prend 5 min (testé et approuvé!)

SUIVANT

Page 1 sur 5

*Obligatoire

Données personnelles

Quel âge avez-vous ? *

- Entre 18 et 30 ans
- Entre 31 et 50 ans
- Plus de 50 ans

Etes-vous un homme ou une femme ?

- Un homme
- Une femme

Vous êtes ? *

- Etudiant
- Salarié
- Cadre
- Sans profession
- Autre profession : artisan, Freelance, agricole ...

Etes-vous consommateur de spiritueux ?

- Oui
- Non

Quelle est votre fréquence de consommation sur les 12 derniers mois ?

- Au moins 1 fois par semaine
- Entre 1 fois par semaine et 1 fois par mois
- Entre 1 fois par mois et 1 fois par trimestre
- Tous les 6 mois
- Moins de tous les 6 mois

RETOUR

SUIVANT

Page 2 sur 5

LE MARKETING EXPERIENTIEL

Le marketing expérimentiel regroupe toutes les expériences de consommation qu'une marque va mettre en place :

- Exposition de la marque en magasins (animations type dégustations ou mise en place d'un stand pour présenter les produits)
- Exposition en festivals (stands et animations)
- Exposition lors d'événements organisés ou co-organisés par la marque

Avez-vous déjà vécu une expérience de consommation mis en place par une marque de spiritueux ? *

- Oui
- Non

Si oui, de quel type ?



Stand de dégustation de spiritueux



Stand de présentation de produits spiritueux en magasin



Evènements organisés ou co-organisés par une marque de spiritueux : pop up store / soirées de la marque / animations de rue



Stand lors de festivals / salons / exposition / gala / réception

Qu'est ce qui vous a poussé à vivre cette (ces) expérience(s) ?

- Timing : j'avais du temps libre à combler
- L'atmosphère mise en place autour de l'expérience : présentation visuelle, son etc
- Les autres personnes qui y participait : l'engouement de la foule
- La réputation de la marque
- La curiosité
- L'envie de faire de nouvelles découvertes (marque, produit, service)
- En connaître plus sur le produit
- Le discours associé

RETOUR

SUIVANT

Page 3 sur 5

Marketing expérientiel ou marketing classique ?

Prenons des cas concrets pour illustrer cette question

Cas 1 :

Vous vous rendez en magasin pour un achat de spiritueux. A votre droite vous avez un stand de dégustation de la marque X et un animateur délivrant des informations sur le produit. A votre gauche vous avez une affiche promouvant la marque Y, concurrente de la marque X.

Vers quelle marque vous dirigeriez-vous ? *

- Option 1 : marque X (Stand de dégustation)
- Option 2 : marque Y (Affiche)

Êtes-vous sensibles à :

L'échange entre le commerçant et vous ?

| | 1 | 2 | 3 | 4 | 5 | |
|-----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| Non pas du tout | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Oui beaucoup |

La possibilité de déguster le produit ?

| | 1 | 2 | 3 | 4 | 5 | |
|-----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| Non pas du tout | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Oui beaucoup |

La possibilité d'avoir plus d'informations sur une marque ?

| | 1 | 2 | 3 | 4 | 5 | |
|-----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| Non pas du tout | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Oui beaucoup |

Cas 2 :

Vous vous rendez à un festival.

A l'entrée on vous distribue des flyers vous invitant à découvrir une marque de spiritueux G dans un stand-bar du festival.

Sur le lieu du festival vous découvrez un stand de la marque de spiritueux H (concurrente de la marque G) composé d'un bar et d'animations types jeux.

Après 2h de concert déchainé, vous avez envie de changer d'air.

Où allez-vous ? *

- Dans le bar (stand) du festival
- Sur le stand de la marque H composé du bar et des animations

Etes-vous sensibles à :

Tester une nouvelle expérience dans un endroit original ?

| | 1 | 2 | 3 | 4 | 5 | |
|-----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| Non pas du tout | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Oui beaucoup |

L'ambiance général du lieu ?

| | 1 | 2 | 3 | 4 | 5 | |
|-----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| Non pas du tout | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Oui beaucoup |

Cas 3 :

Vous prenez un verre avec deux amis, mais vous ne savez pas quel cocktail choisir. Paul vous incite à prendre ce cocktail à base de la marque de spiritueux K, dont il a vu la publicité et la recette un peu plus tôt dans un magasin. Magali vous suggère au contraire de prendre un cocktail composé à partir de la marque de spiritueux L (concurrente de la marque K) qu'elle a goûté lors d'un événement organisé par cette même marque.

Vous choisissez ? *

- Le cocktail suggéré par Paul
- Le cocktail suggéré par Magali

Êtes-vous sensible à l'expérience de consommation d'un proche ?

| | 1 | 2 | 3 | 4 | 5 | |
|-----------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| Non pas du tout | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Oui beaucoup |

RETOUR

SUIVANT

Page 4 sur 5

Désirabilité et expérience de consommation

La désirabilité d'une marque se définit selon 3 critères :

- l'attachement à la marque
- la perception positive de l'image de la marque
- la réponse positive de la marque aux attentes du consommateur.

Ici on se focalise sur l'impact positif de l'expérience de consommation sur la désirabilité d'une marque.

Par quoi vous sentez-vous attiré par une marque de spiritueux ?

*

- Les caractéristiques de ses produits : prix, packaging, qualité
- Son image : valeurs et notoriété
- Sa visibilité via les expériences proposées

Si vous avez déjà vécue une expérience de consommation proposée par une marque de spiritueux (dégustations, animations, événements etc), est-ce que celle-ci a répondu à vos attentes ?

- Oui
- Non

De quelle façon cette expérience a répondu à vos attentes ?

- En diffusant des émotions positives
- En découvrant de nouvelles choses
- En faisant vivre une expérience dans un univers dans lequel vous vous sentez proches

Avez-vous partagé des photos ou tweeter sur vos réseaux sociaux après l'expérience ?

- Oui
- Non

Est-ce que celle-ci a modifié l'image que vous aviez de la marque ?

- Oui
- Non

Votre perception de la marque a-t-elle été modifiée positivement ?

- Oui
- Non

Pourquoi ?

- Elle m'a permis de comprendre les éléments clés et les valeurs de la marque
- L'expérience en elle-même, avec les animations, était cool
- C'était unique et donc elle se différenciait des autres marques de spiritueux

Et enfin, est-ce que celle-ci a créé ou renforcé un attachement à la marque ?

- Oui
- Non