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What does Web 3 and NFT bring to consumption practices and to marketing management: the case of Chateau Edmus

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Abstract: This case study provides a comprehensive understanding of the typology of consumption practices web 3 (NFT, DAO) can bring to customers and to wineries. Learners develop an appreciation of how NFTs' and DAO's adoption by wineries can create experience, play, integration and classification according to Holt's consumer typology of consumption practices. Holt's framework is applied to Chateau Edmus, a Bordeaux winery, led by Laurent David, a former tech manager from Apple. This case gives insight for the marketing management in order to understand which opportunity to prioritize in order to engage customers and foster customer brand relationship, affiliation, distinction or experience.

Keywords: consumption practices; consumer experience; integration; gaming; Web 3; NFT.

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Biographical notes: Catherine Lejealle is a Professor of Digital Marketing at Groupe ISC Paris. She graduated as a PhD from University of Paris V Descartes Sorbonne and as an Engineer from Télécom Bretagne. Her research interests evolve around consumer behaviour in a digital environment and adoption of new technologies from both company and consumer's perspective.

Laurent Flores is a Professor of Marketing at Université Paris Panthéon Assas. Multiple times entrepreneur, he counts over 25 years of experience in digital, marketing, innovation. He holds a PhD and HDR in Marketing and publishes articles and books in marketing and management.

1 Introduction

Web 3 is a disruptive, decentralised technology based on blockchain, offering a very different approach to Web 2, with its centralised platforms such as Facebook, eBay, Uber and Airbnb. The blockchain enables the creation of non-fongible token (NFT), which are unique, non-exchangeable tokens representing digital assets that grant rights in real or virtual life (Nadini et al., 2021; Nadini, 2023). A decentralised autonomous organisation (DAO) can also be created by brands, offering unprecedented governance rights, much more powerful than in Web 2. Since their creation, NFTs have boomed in art and gaming (Chen, 2018). As during COVID-19 crisis, as galleries were closed down, artists were forced to explore alternative business models to promote their masterpieces and found an outlet with NFTs (Sharma et al., 2022). On a financial standpoint, especially during the march 2020 market surge, NFTs acted as net absorbers of systemic risk: like gold and the USD index, NFTs were recognised as safe-haven assets (Aharon and Demir, 2021). NFT assets join the bandwagon of assets such as gold, equities, bonds and cryptocurrencies (Dowling, 2022). But since fall 2022, prices are down and too much speculation triggered a loss of value around NFTs in art (Pinto-Gutiérrez et al., 2022). In addition to that, many copyright infringements around luxury brands and security breaches made a lot of bad buzz around NFTs.

In spite of this blurred landscape, NFTs still represent an unforeseen opportunity for brands particularly in terms of building loyalty and enhancing the customer experience and relationship (Alkhudary et al., 2023; Chohan and Paschen, 2021; Colicev, 2023; Wilson et al., 2022). NFT is the new frontier for brands to conquer. For example, the airline Lufthansa moved his loyalty program to NFTs' enabled benefits and many luxury brands such as Gucci, Balmain and Prada offer free NFT drops to their top customers or/and sell virtual clothes attached to NFTs (Khelladi et al., 2021, 2023). Indeed, a focus on clothes luxury brands is often made about their NFTs but the wine industry seems to lag behind. It is not the case of Chateau Edmus, a Bordeaux winery that Laurent David, a former Apple tech-savvy top executive took over at the age of 48. Laurent has decided to sell each bottle of his luxury wine with a NFT, and for his top customers offer an opportunity to join the selective club of wine lovers, managed through a DAO. To start with, Laurent has managed to get ten customers involved in the Web 3 adventure, who are not necessarily technophiles, as he set up a hotline to help them get their NFTs. There is still a lot to be done to democratise NFTs and DAOs, particularly because of the technical complexity, especially at the time of purchase. To democratise NFTs, we first need to understand the meaning of these consumer practices, and what they represent for these customers. Laurent is also president of French wine tech, an ecosystem that brings together players in the wine industry around technological innovations.

Using Holt's (1995) consumer practices typology as a framework, this case study explores how consumers perceive their NFT practices at Chateau Edmus in the context of experience, play, integration, and classification. This analysis enables Chateau Edmus management to determine the most effective approach to prioritise when incorporating NFTs and DAOs, with the aim of enhancing customer experiences, strengthening brand relationships, fostering affiliations, and establishing distinctions. The analysis will also help many brands that still see web 3 as the frightening wild west.

2 Technological innovation and consumers' value

In 1985, Douglas B. Holt (1995) developed a typology that introduced four metaphors to characterise consumer practices. Holt's work built upon the paradigm proposed by Holbrook and Hirschman in 1982, which suggested that consumption serves purposes beyond mere utilitarian and functional needs. Holt's typology delves into the symbolic meanings attached to products/practices, their role in everyday life, and the emotions elicited through consumer practices.

This typology is grounded in two key dichotomies: the purpose of action and the structure of action. The purpose of action can be described as autotelic when consumption itself is the ultimate goal, or instrumental when consumption serves as a means to achieve another objective. The structure of action can revolve around the object when the consumer directly engages with the consumption object, or it can be interpersonal when the object is used as a resource in interactions with others. These two dichotomies together form a four-metaphor typology, where consumer practices can be perceived as an experience (autotelic and object-oriented), a form of play (autotelic and interpersonal), integration (instrumental and object-oriented), or classification (instrumental and interpersonal).

The concept of consumption as an experience aligns with Holbrook and Hirschman (xxxx) ideas by recognising the hedonic, aesthetic, experiential, and subjective dimensions inherent in consumer practices. It also resonates with Belk's (1988) notion of possessions as an extension of the self. The experience of consumption involves activities such as accounting (making sense of it), evaluating (forming judgements), and appreciating (responding emotionally).

Consumption as a play involves using the consumption object to share the experience with others. It can be done through communing (sharing the experience of the object, making the interaction a mutual experience) or socialising (adopting a more performative, reciprocal style in which the play serves to entertain each other).

Consumption as integration also incorporates Belk's extended-self. It takes into consideration a sacred dimension the object can be imbued with, the symbolic properties and the personalised rituals that consumers invents. Integration can be done through assimilation (becoming competent participants in the social world), production (acting to enhance consumers' perception of significant involvement in the practice), or personalisation (adding extra institutional elements to assert individuality in their relation to the practice).

Consumption as classification focuses on the meanings that consumers attribute to objects and their roles in positioning themselves within a classification, either for affiliation or distinction from others. The object serves as a mean of integration and inclusion within a group. Classification can be done through objects (using shared meanings associated with the consumption object to classify themselves or others) or through actions (objects used to classify oneself and others based on demonstrated associations).

Moreover, the typology is not exclusive, meaning that one single practice can trigger more than one metaphor. Holt himself applied his typology to understand baseball fans and found that the four metaphors were perceived within a single individual during a single baseball match. But each metaphor points in a specific direction that marketing management teams should take into account. For instance, experience is about emotions, consumers' habits, roles and style. Integration is about self-identity and symbolic

properties of the object. Classification is about affiliation, distinction, as a signal to relevant others. Play is about entertainment, socialisation through the game and objects as resources for interactions among consumers. A marketing management team must prioritise or dedicate one action (campaign...) to one specific type.

3 Company background

3.1 *How Laurent David became a vine maker*

Laurent David is the proprietor of Chateau Edmus, a winery located in the Bordeaux region. He reflects on how he came to own the winery relatively late in his life.

“I was born some 100 kilometres from Bordeaux, the home of exceptional wine by definition. My family were not wine-growers, but my grandparents had six rows of vines at the bottom of their garden. And every year, the whole family would get together at the end of the summer to harvest the grapes. I remember those exceptional moments with the cousins when we drank the freshly produced juice, which is very sweet, syrupy, almost sticky and not very good in fact. We had a huge meal afterwards, and it was a very happy occasion. We had a siesta in the sun. It was great fun. And I used to say that I wanted to be a winemaker when I grew up. I used to say that when I was 5, 15, 35... but in the end I went to business school and fell in love with Apple. Apple launched the iPhone and was looking to establish itself in Europe. I took charge of this great adventure. I loved it. I was the first person on the waiting list to buy the new model. And I used to say that I was going to be a winemaker when I grew up. My daughters have grown up. They took risks to do what they wanted to do. And they used to laugh and say to me: “But Daddy, you’re all grown up. So when are you going to be a wine owner?”

As he continued his story, Laurent suddenly woke up to what he really wanted.

“Then I lost my grandparents, then my parents, and one day when I was 45, I woke up and said “this is it”. I ended up finding a small estate in the Bordeaux region that makes a very good wine. The two winemakers had done a great job of producing high-quality wine in small quantities. I surrounded myself with wine professionals, like the cellar master, the oenologist... and I took over the reins. But I wanted to bring my own personal touch, which is technology and innovation through technology. You can’t just wipe out 13 years at Apple.”

Laurent was convinced that Web 3 is the next major disruptive technology and that it can benefit all stakeholders, from wine property owners to consumers.

3.2 *How Laurent infuse technology in his wine*

In his explanation, Laurent made the decision to incorporate Web 3 technologies such as NFTs and DAOs into his winery.

“Each bottle of wine is accompanied by a NFT in the form of a QR code and a hologram. We produce limited edition cuvées, such as the one with a label designed by a Belgian artist. We sold all 380 bottles in no time. It was a success on our scale. We sell the bottles for between 50 and 140 euros. The idea is to drink them and share them, but some people invest and speculate. A really good bottle will change hands 7 or 10 times before it’s drunk. The properties of NFTs are of interest to consumers. Traceability is guaranteed. You know exactly where the wine has been stored. If it’s been sitting on a car seat in 40

degree weather for an afternoon, you know it's been ruined. You can also be sure that the wine is not counterfeit, but genuine Chateau Edmus. In sum, the NFT guarantees their wine and we offer them free bottle storage for a year, in fact the NFT provides secured bottles storage "in the cloud", which is quite amusing for bottles. And the following year, we'll either send them an offer saying, 'Here, we have a certain number of bottles available, here's the price, do you want them or not?' If you don't want them, you're free to sell your membership card. Yeah, you can sell your card; it belongs to you. So, it's like a community that's forming, people talk to each other, and they feel privileged."

Chateau Edmus is a relative small Chateau reminds Laurent. He calls it a "garden" rather than a vineyard and he is constantly looking at finding efficiencies that bring quality and differentiation to his chateau.

"And what Provence does exceptionally well is rosé, which I absolutely love. It's light, pale, and delightful. We're talking about something more indulgent, something that pairs well with a dish, for example. So, it's a different experience when we're in Bordeaux; it's something else. You see, this bottle here, it's number 280 out of 382. Yes, we've made 382. Château Edmus is quite small, it's just a 1.6-hectare garden, yet we still produce three different cuvées."

His Apple experience taught him how 'user friendly technology' drives brand attachment while offering unique abilities to scale up efficiencies in the value chain. To this end, he was really intrigued by the 'allocations' that Californian wineries offer to their visitors. As people visit the vineyard they are offered an ability to join club members to pre-order the next cuvée the following year. This allows wineries to seize demand upfront while offering an ability to directly connect with the end users, a huge issue in the wine industry where many middle men own the relationship with the end customer. Laurent decided to leverage the 'allocation' idea imported from California wineries with the unique qualities that NFT brings in terms of product traceability but also with the ability to create a unique loyalty membership program. Club Edmus was born.

"So, we've established this club, which will consist of three levels of membership cards: ones for 6 bottles, 12 bottles, and 24 bottles. Actually, for the 24-bottle option, we'll likely have to reduce it to 18 bottles because we don't have enough bottles, but anyway. The idea behind this is that for each of these 3 levels we want to offer benefits for members' customers. Some wines are exclusive, only available to members or "allocataires" are exclusive wines accessed through ownership of their NFT, and there's a discount compared to the public price... We've kept it simple. The 2017 will be priced the same as the 2016; exclusively our club NFT members. The Edmus Club serves as a direct and exclusive channel for sales and communication between allocataires and the winemaker."

He summed up the advantages associated with becoming member of Château Edmus Club:

"As you may know, on October 12th 2023, we launched our 2017 vintage, exclusively through our allocataire club, the Edmus Club. To remind you, the Edmus Club is a community of wine enthusiasts. It is open to everyone, focused on fostering a sense of collectivity and offering a unique perspective on the world of winemaking. Each member will possess a membership card, and each card comes with a specific allocation and personalized benefits. Here are the three membership cards we've envisioned:

“Magnum”: 6 allocated bottles, 5% discount (€280.00 including the card), 1 year of storage included, 1 voting right Advantages: Access to past vintages*, allocation of an exceptional cuvée** per year, access to the allocataires’ WhatsApp group, priority access to the “Jéroboam” card and its associated benefits.

“Jéroboam”: 12 allocated bottles, 10% discount (€530.00 including the card), 1 year of storage included, 1 voting right Advantages: Access to past vintages*, allocation of two exceptional cuvées** per year, access to the allocataires’ WhatsApp group, participation in a private day with the Wine Angels at the estate, priority access to the “Balthazar” card and its associated benefits.

“Balthazar”: 24 allocated bottles, 15% discount (€1,000.00 including the card), 1 year of storage included, 1 voting right Advantages: Access to past vintages*, name engraved on a vine stock, allocation of three exceptional cuvées** per year, access to the allocataires’ WhatsApp group, participation in a private day with the Wine Angels at the estate, attendance at the Wine Angels’ private dinner in Paris, the option to rent the Wine Angels suite for 1 night/year priority consideration to become a Wine Angel.

Our goal? To reinvent the relationship between consumers and winemakers, promoting a deeper and more meaningful connection with wine.”

*Access to previous vintage wines. **Allocation of outstanding wine cuvées.

In fact, what Laurent does with Club Edmus follows the same principles that guided him when he bought back the domain. He used a group of individuals lovers of wine to help him buy back the Château, he calls this group the ‘Wine Angels’, all of them are part owners of the Chateau. This is how Laurent defined the ‘Wine Angels’ and how he describes their roles, again, all coming out of his personal experience.

“Becoming a Wine Angel means having the opportunity to become a co-owner and ambassador of a prestigious Bordeaux Château, a hidden gem in the world of wine, or a fine wine. Wine Angels are selected from around the world based on very stringent criteria. They play an essential role in promoting Edmus wines and the brand. If you aspire to become a Wine Angel, it’s important to note that registrations are currently on a waiting list. You’ll need to wait for a Wine Angel to leave the program for a spot to become available. Being a Wine Angel offers you the chance to become a co-owner and ambassador of a prestigious Bordeaux Château, a hidden gem in the world of wine, or a fine wine. Wine Angels are carefully selected globally based on strict criteria. They play a crucial role in promoting Edmus wines and the brand. The concept of Wine Angels stems from my personal experience. Being passionate about the world of wine since my childhood, I decided to become a partial owner of a vineyard in Pessac-Léognan. Unfortunately, I soon realized that this investment didn’t meet my expectations. While my investments yielded dividends, I couldn’t actively participate in the life of the Château. This disappointment led me to create the concept of Wine Angels, inspired by the model of Tech Business Angels. Becoming a Wine Angel means having the opportunity to actively engage in a vineyard. For example, each year, shareholders receive an allocation of bottles at an advantageous price, which they can offer to their network, enabling them to join the “Edmus Club.” This is just one of the many benefits provided by this status.”

Laurent believes in strong values of co-working, co-creating, co-working and collaborating. But as he saw that NFTs are becoming more common, in order to keep it a key differentiator, he needed to understand what metaphors for their consumption practices consumers use in order to tune his marketing management.

“A year ago, we were among the first in the world to do an NFT drop associated with our exceptional bottles. And now, a year later, we see a drop happening every week from a major winery. In the wine industry, It’s actually the opposite trend we’re seeing today in comparison to the NFT market. In the world of wine, you’re right to bring it up because there is a significant adoption happening and it fits our values, the identity of our brand and the needs of my customers.”

4 Summary of the situation

Innovative technologies are vital to companies to keep their competitive advantages and enhance customer experience and customer loyalty. Web 3 is a revolutionary decentralised technology built on blockchain principles that has the potential to add value to various consumer practices, including experience, play, integration, and classification. Each of these practices carries implications for marketing management as they address specific consumer needs.

Laurent David, a former tech enthusiast, introduced Web 3, NFTs, and DAOs to his Chateau Edmus winery. His goal was to gain insights into the consumer practices typology influenced by Web 3, enabling him to align his marketing management efforts in the right direction. Among the opportunities presented by Web 3, each practice points towards specific marketing challenges and priorities. This case study aims to identify and rank these Web 3 opportunities or, at the very least, gain an understanding of the direction each metaphor guides us towards.

5 Summary of the issues

The central question explored in this case study is: What kind of consumer practices does Web 3 facilitate among experience, play, integration, and classification, and where do these practices lead the marketing management team? Web 3 presents significant opportunities for brands, including enhancements in brand relationship quality, brand loyalty, affiliation, distinction, and consumer experience.

Laurent Edmus, a former Apple manager, acquired Chateau Edmus, a winery in Bordeaux, and integrated NFTs with the option to participate in a DAO for governance rights. By analysing the typology of consumer practices, Laurent aims to gain insights into which opportunities should take precedence and the resulting implications for marketing management strategies.

6 Discussion questions

Web 3 has the potential to bring various advantages to wineries’ consumption practices, including increased customer engagement, loyalty, and brand differentiation. The priority among these four opportunities (experience, integration, play, classification) will depend on consumer preferences, the specific goals of the winery, and the characteristics of the target audience. Conducting consumer research and analysing market trends can help wineries determine which Web 3 practices align best with their brand identity and consumer base, guiding them in prioritising and implementing these opportunities

effectively. You may discuss the following questions to gain insights into how Web 3 technologies, specifically NFTs and DAOs, can add value to brands through consumers' practices:

- Does the use of Web 3 (NFTs and DAOs) in consumption create an experiential aspect, and if so, what are the strategic implications for marketing management?
- Does the use of Web 3 (NFTs and DAOs) in consumption create an integration aspect, and if so, what are the strategic consequences for marketing management?
- Does the use of Web 3 (NFTs and DAOs) in consumption create an playful aspect, and if so, what are the strategic implications for marketing management?
- Does the use of Web 3 (NFTs and DAOs) in consumption create an classification aspect, and if so, what are the strategic consequences for marketing management?
- As a whole, what web 3 can bring to vineries' consumption practices and what are the most important opportunities?

Author's note

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Learning outcomes

The following five learning outcomes are related to the five questions that conclude the case and form the basis for the analysis:

- 1 to examine whether consumption using Web 3 (NFT, DAO) is perceived as an experience and its consequences for marketing management
- 2 to examine whether consumption using Web 3 is perceived as integration and its consequences for marketing management
- 3 to examine whether consumption using Web 3 is perceived as a play and its consequences for marketing management
- 4 to examine whether consumption using Web 3 is perceived as a classification and its consequences for marketing management
- 5 to identify the priority among the four opportunities Web 3 can bring to wineries.

Teaching note

Synopsis of the case

At the age of 48, Laurent David, a former tech manager at Apple, made a significant acquisition by purchasing Chateau Edmus, a winery in Bordeaux. In an effort to gain a competitive edge among consumers, he introduced Web 3 technologies, specifically

NFTs and DAOs, to each wine bottle. His objective was to understand how this transformation affected consumer consumption practices. Drawing from Holt's typology of consumption practices, he sought to determine whether these innovations were perceived as providing an experiential, playful, integrative, or classificatory aspect, and subsequently, how his marketing management should adapt to these perceptions. This case explores how the adoption of NFTs and DAOs by wineries can create opportunities related to experience, play, integration, and classification, guiding the decision on which avenue to prioritise in order to engage customers and enhance brand relationships, affiliations, distinctions, and overall customer experiences.

Target audience and teaching approach

The primary focus of this case study is to comprehend the significance of Web 3 practices for consumers using Holt's typology, which categorises these practices as experiences, play, integration, or classification. This case is designed for classroom discussions centred on consumers' practices related to Web 3 technologies (NFTs and DAOs) and their impact on consumers. It aims to assist both brands and students in grasping the numerous opportunities presented by Web 3 compared to Web 2, and determining which metaphor takes precedence.

This case is suitable for undergraduate and graduate/MBA students studying topics related to the adoption of new technologies (e.g., innovation, drivers and barriers to consumer adoption, potential challenges) and digital marketing (consumer behaviour, brand relationships, experiences, affiliations, distinctions). The five learning objectives outlined above correspond to the five questions posed at the conclusion of the case. It can be used for class discussions or as an assignment/exam.

In a classroom discussion setting, it is advisable for the instructor to divide students into small groups (approximately four individuals per group) and prompt them to address the five questions using the case materials and related readings on Holt's typology of consumer practices. Subsequently, the groups can share their findings, leading to a broader group discussion. Collaboration among students within their groups is essential as they discuss and evaluate their perspectives and analyses. Encouraging students to summarise their key takeaways can also assist the instructor in assessing the case's impact and overall utility.

Versions of this case have been piloted multiple times between May and October 2023, with generally positive feedback and high levels of student engagement. Students expressed a strong interest in learning about Web 3, NFTs, and DAOs, particularly as these concepts are frequently discussed but not always fully understood. Many had experience with NFTs in gaming contexts but limited exposure otherwise. They were well-acquainted with Web 2, making the exploration of Web 3's reality valuable and timely. Additionally, students appreciated discovering Holt's typology of consumer practices, as some intended to incorporate it into their individual research projects. Lastly, students found inspiration in Laurent's transformative journey and risk-taking, which underscored the potential for personal growth by leveraging one's strengths to compensate for weaknesses (e.g., Laurent's lack of expertise in winemaking compensated by his tech expertise).

Analysis and conclusions

- Does the use of Web 3 (NFTs and DAOs) in consumption create an experiential aspect, and if so, what are the strategic implications for marketing management?

The description of the wine club, the special allocations, and the unique experiences offered (such as access to older vintages and private events) cater to the emotional and subjective experiences of consumers. These aspects emphasise the experiential and emotional connection with the wine and its NFT representation. Three parts of Laurent's verbatim assert that. First, Laurent's background and journey as a vigneron, reflecting personal experiences with wine.

"I ended up finding a small estate in the Bordeaux region that makes a very good wine. The two winemakers had done a great job of producing a high-quality wine in small quantities. I surrounded myself with wine professionals, like the cellar master, the oenologist... and I took over the reins. But I wanted to bring my own personal touch, which is technology and innovation through technology. You can't just wipe out 13 years at Apple."

Second, his childhood memories of grape harvesting, emphasise emotional connection.

"That's what left a strong impression on me because these are magical moments, you know. It's the back-to-school time, but still a bit like being on vacation, and there you go. So, as a kid, I used to eat those grapes that were warm and, well, fragrant, it was just delicious. I have photos of myself in a swimsuit, crushing those grapes."

Thirdly, his discussion about the unique qualities of a specific wine.

"And what Provence does exceptionally well is rosé, which I absolutely love. It's light, pale, and delightful. We're talking about something more indulgent, something that pairs well with a dish, for example. So, it's a different experience when we're in Bordeaux; it's something else. You see, this bottle here, it's number 280 out of 382. Yes, we've made 382. Château Edmus is quite small, it's just a 1.6-hectare garden, yet we still produce three different."

If Laurent and his marketing management team intend to prioritise the experiential aspect as a consumer practice, this implies that the purpose of action is autotelic, and the structure of action is oriented toward the object. In this context, consumption is geared towards eliciting emotional responses, and NFTs/DAOs should serve as catalysts for establishing habits, rituals, roles, and activities. NFTs/DAOs should be strategically designed to evoke these emotional states in consumers, which can be leveraged to enhance loyalty, raise brand awareness, or attract new audiences.

Within the realm of the experiential, brands like Chateau Edmus should harness the potential of NFTs/DAOs to tap into the social aspects, conventions, and styles associated with these technologies. By doing so, they can create a sense of belonging and participation within a broader social community, thereby enriching the overall consumer experience and strengthening brand-customer relationships.

- Does the use of Web 3 (NFTs and DAOs) in consumption create an integration aspect, and if so, what are the strategic consequences for marketing management?

Integration is about personalised benefits and identity alignment. Integration is asserted when Laurent mentions personalised advantages for club members, like specific allocations, voting rights, and naming wine, integrating the NFT into the consumer's

identity. This reflects how owning these NFTs becomes part of the consumers' self-concept, symbolising their passion for wine and their belonging to an exclusive community. Three parts of verbatim assert the integration. First, about the creation of NFTs for wine bottles, integrating digital innovation with wine culture.

“Well, I believe that after luxury and art, the sector that will be most affected by NFTs is wine and it will provide an ability to magnify the experience further.”

Secondly, discussion on how NFTs align with the brand's identity and customer engagement.

“A year ago, we were among the first in the world to do an NFT drop associated with our exceptional bottles. And now, a year later, we see a drop happening every week from a major winery. In the wine industry, It's actually the opposite trend we're seeing today in comparison to the NFT market. In the world of wine, you're right to bring it up because there is a significant adoption happening and it fits our values, the identity of our brand and the needs of my customers.”

Thirdly, about the creation of Club Edmus, integrating customers into a community.

“So, we've established this club, which will consist of three levels of membership cards: ones for 6 bottles, 12 bottles, and 24 bottles. Actually, for the 24-bottle option, we'll likely have to reduce it to 18 bottles because we don't have enough bottles, but anyway. The idea behind this is that for each of these 3 levels we want to offer benefits for members' customers.”

If Laurent and his marketing management team would like to emphasise integration as a consumer practice, this means purpose is instrumental and structure of actions is object. Consequently, Laurent should understand which element buyers integrate in their self-identity: the token, the utilitarian value of NFT, the social value, the cause NFT can serve such as sustainability or symbolic value. Another important focus is to understand if consumers align their identity to match NFT's structure or how. Lastly, Laurent should focus on monitoring consumers' participation in the creation of NFT's and how Chateau Edmus can benefit from NFT's institutional structures to do so.

- Does the use of Web 3 (NFTs and DAOs) in consumption create a playful aspect, and if so, what are the strategic implications for marketing management?

Play is about playful engagement and social interactions. The involvement in a community through the WhatsApp group and participation in private events with other wine enthusiasts indicates a playful aspect of NFT consumption. While less directly related to the 'play' aspect compared to gaming or collectibles, these activities still involve socialising and enjoying the lighter, more entertaining aspects of being part of a wine community. There are no specific verbatims in this transcript that directly align with the consuming as play category. This category typically includes playful engagement and entertainment, which is not prominently featured in the transcript's content. But the Club Edmus members, through their participation in the premise of the future Edmus DAO, as shown by the level of interactions within the just born WhatsApp group of members shows promising benefits. The involvement in a community through the WhatsApp group and participation in private events with other wine enthusiasts indicates a playful aspect of NFT consumption. While less directly related to the 'play' aspect compared to gaming

or collectibles, these activities still involve socialising and enjoying the lighter, more entertaining aspects of being part of a wine community.

If Laurent and his marketing management team would like to emphasise play as a consumer practice, this means the purpose of action is autotelic and structure of action is interpersonal. First, Laurent must understand precisely, how consumers utilise NFT/DAO as resources to interact among the community and how they engage in the consumption of objects. How do they trigger entertainment and shared experiences? What impact does that have for the brands in terms of loyalty, satisfaction and attractiveness to new consumers? Does that modify the community and its means of socialisation?

- Does the use of Web 3 (NFTs and DAOs) in consumption create an classification aspect, and if so, what are the strategic consequences for marketing management?

Classification is about social positioning and exclusivity. The structure of the club with different membership tiers (Magnus, Jeroboam, Balthazar) and their associated benefits serves as a means for consumers to classify themselves in relation to others. Higher-tier memberships offer more exclusive benefits, thereby creating a hierarchy within the club. This classification through NFTs allows consumers to distinguish themselves within the community of wine enthusiasts. Classification is asserted by two parts of verbatim. First, the different levels of membership in the club, indicating social classification.

“The NFT guarantees their wine and we offer them free bottle storage for a year, in fact the NFT provides secured bottles storage “in the cloud”, which is quite amusing for bottles. And the following year, we’ll either send them an offer saying, ‘Here, we have a certain number of bottles available, here’s the price, do you want them or not?’ If you don’t want them, you’re free to sell your membership card. Yeah, you can sell your card; it belongs to you. So, it’s like a community that’s forming, people talk to each other, and they feel privileged.”

Secondly, access to exclusive wines are only for club members.

“Only available to members or “allocataires” are exclusive wine access through ownership of their NFT, and there’s a discount compared to the public price... We’ve kept it simple. The 2017 will be priced the same as the 2016; exclusively our club NFT members.”

“The Edmus Club serves as a direct and exclusive channel for sales and communication between allocataires and the winemaker.”

If Laurent and his marketing management team would like to emphasise classification as a consumer practice, this means the purpose of action is instrumental and structure of action is interpersonal. First, Laurent must understand how consumers classify themselves to relevant others and how himself, as a creator, classifies his consumers. What actions do consumers do to communicate about it? Laurent must focus on how consumers use NFT/DAO to build affiliation and increase distinction. That done, Chateau Edmus should use NFT/DAO to increase consumers’ skills to communicate and advocate their affiliation and distinction. Can this attract new consumers looking for affiliation and distinction?

- As a whole, what web 3 can bring to vineries’ consumption practices and what are the most important opportunities?

These categorisations demonstrate the various ways in which NFTs are currently utilised within the context of this winery, underscoring the multifaceted nature of consumer interaction with NFTs in a specialised market like fine wines. NFTs and DAOs can elicit consumer practices encompassing experiences, play, integration, and classification. However, experiences and playful interactions are relatively easier to foster through the products themselves, independently of NFTs and DAOs, while integration and classification tend to be more complex or scarce to induce among consumers.

If Web 3 usage provides consumers with a unique and immersive experience, it necessitates a marketing strategy that enhances and promotes this distinctive encounter. Approaches may include developing exclusive NFT collections, offering virtual winery tours through DAO-driven decisions, and leveraging the emotional and sensory aspects of wine consumption to engage consumers effectively. If consumers perceive Web 3 consumption as a means of categorisation or self-expression, marketing strategies can emphasise the uniqueness and exclusivity of NFT wine collections and participation in DAO governance. Brands can also highlight the social and status-related aspects of owning and trading wine-related NFTs.

If Web 3 introduces an element of play into consumption, marketing efforts should tap into consumers' desire for gamification and entertainment. Brands can create interactive and playful NFT experiences, gamify DAO governance processes, and provide rewards or incentives for active participation in Web 3 activities. If Web 3 fosters integration into consumers' lives, marketing strategies should emphasise the seamless incorporation of NFTs and DAOs. This may entail integrating NFTs into loyalty programs, enabling consumers to actively participate in decision-making through DAOs, and ensuring that the technology complements traditional consumption practices seamlessly.

For luxury brands like Chateau Edmus, the challenges of achieving integration and classification take on paramount importance, as compared to the more commonplace experiences and playful interactions. Integration and classification represent instrumental actions, in contrast to autotelic ones. The act of savoring wine and deriving pleasure from consuming the product with friends naturally provides opportunities for experiential and playful moments. Therefore, NFTs and DAOs should primarily serve the purpose of facilitating integration and classification within the luxury brand's ecosystem.

This conclusion would vary for non-luxury brands, such as those selling candies or other consumer goods. In general, NFTs and DAOs can be harnessed to create a sense of affiliation, a selective community, and a feeling of belonging among a small, exclusive group of consumers who have access to scarce personalised items.