

Louis Latour House JOURNAL

NUMBER 04 - 2019

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120 years of Romanée

Celebrating the purchase of this historic plot

Sustainable Development

Global, local, equitable, responsible, social approach...

2017 Vintage

Looking back on the 2017 season with Christophe Déola

Vitis Numérica

New technologies are changing the world of wine!

House JOURNAL - NUMBER 04

Welcome to the fourth issue of the new House Journal. It offers an overview of the projects as well as commercial and marketing reflections of the Maison Louis Latour in Burgundy and around the world...

"With you, nothing changes!" I often hear this remark when I talk about the Burgundy wine-growing business. In a world that is frantically accelerating, it is true that Burgundy can appear like a peaceful oasis, but the reality is much more mixed than it seems. The same goes for Maison Louis Latour, an institution that today is more than 200 years old, and we are often regarded as having a conservative image, not to say entrenched in our ways. However, each vintage is a new beginning, innovation is part of the Maison's DNA, and each year brings new developments and changes. These last years have been marked by a significant acceleration in this respect, and this development will not change in the years ahead of us.

Leading change while not denying our traditional image is the challenge in the months and years to come! After several years of modernising and digitising our marketing resources, today we are at a watershed. The field of possibilities has been drastically turned on its head, and some developments that seemed unachievable two years ago are now within our reach. It is now important to make the right choices, set priorities and act to avoid missing the digital curve, and to create long-term value for the brand's "users".

This publication is a great opportunity to take stock every year of the progress of some of our thoughts on marketing themes. It is also a platform to present some novelties to you, and to revisit those events that marked the past season. Now that the marketing of the 2017 vintage is in full swing, and the 2019 season is well and truly underway in the vineyard, we are convinced that it is always an interesting moment to step back a little! Enjoy reading...



FLORIAN MIGEON
MAISON LOUIS LATOUR

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For the coming year. . .

The coming year should be revealing in many ways. The marketing of the 2017 vintage, with volumes back to normal, will be a real test of resilience of the demand for Burgundy wines in the world. The Burgundian economic landscape has been disrupted by 5 years of low yields. This resulted in low available volumes with high prices and therefore a strong, but difficult to analyse dynamic. The 2017 vintage will allow the wines of Burgundy to really return to certain markets, with volumes closer to the 10-year average, as confirmed by a generous 2018 vintage with 1.8 million hectolitres of the finest quality!

The coming vintage should see an addition to the Maison Louis Latour range, a "new appellation" in Burgundy: Bourgogne Côte-d'Or. Indeed, in 2017 the producers of the "Bourgogne" regional appellation located on the Coast have obtained the additional denomination "Bourgogne Côte d'Or", thus becoming a "Bourgogne Identifié" (Burgundy with additional Geographical Denomination), corresponding to specific geographic areas. The Côte-d'Or being the cradle of the Maison, we will obviously offer a Burgundy resulting from this geographical area. This makes all the more sense in our range, because this new appellation gives a legal framework to our "Bourgogne Cuvée Latour."

Commercially, we must reaffirm our positioning this year and boost our sales with fast rotations. We will be promoting the Domaine de Valmoissine and Chardonnay d'Ardèche in particular. We are also considering a makeover for our Grand Ardèche label, for the first time since 1986! The Domaine in Auxois of the Maison Simonnet-Febvre should also be experiencing its share of change, as the wine project enters its maturity phase. Our Pierres Dorées Pinot Noir obviously remains a project which we will be focusing our efforts on in the coming year, as it is part of the Maison's long-term strategy in the south of Greater Burgundy.

Finally, on the investment front, and especially in production, the coming year will be a milestone. We will in effect be replacing the whole of our bottling unit. This essential element of production has a direct impact on the quality of wine preservation and the entire value chain at Clos Chameroy. This large-scale project is part of a process of continuous improvement and innovation, and will further improve the operating comfort for our teams. This is one more step in our search for the finest quality.

Celebrating 120 years of an exceptional plot:

"Les Quatre Journaux"



1898, a prosperous period for the seventh generation of Latour at the head of the house. "I bought it eight years ago to join with my old vineyard, the domain known as Château Corton Grancey, which was the largest of the territory of Aloxe-Corton (...). Looking to add to these products those of other renowned Grands Crus, I bought two vineyards this year: one in the Romanée, the other in Chambertin, whose situation and size will allow me to harvest in each of them an alternative vintage once they have been reconstituted," wrote Louis Latour, in a letter dated 1900 and addressed to his clients.

Thus, the house became one of the few neighbours of Romanée-Conti. There are in effect only 10 owners on this exceptional terroir of 9.5 hectares in total. This Romanée, bought by Louis Latour, is even rarer: situated in the Romanée-Saint-Vivant, to its South-West, wedged between the Romanée-Conti and the first dwellings of Vosne-Romanée, the plot is called "Les Quatre Journaux". Its name refers to the "journal", a former unit of measurement equivalent to 0.4 hectare, which is the ploughing capacity of a farm worker in one day. This Grand Cru "Climat" (Burgundy vineyard site) of only 2 hectares is a link between the time of the Gallo-Roman start of the Burgundy vineyard and that of its great monastic period: on one side Romanée, on the other Saint-Vivant, an abbey founded in the late 9th century. In 1095, the abbey of Saint-Vivant fell under the authority of Cluny, the great congregation of the time. A record from 1512 shows precisely that the monks of the priory Saint Vivant cultivated the "Cloux des 5 Journaux" - later Romanée-Conti and the "Cloux des Quatre Journaux" - on both sides of the same path. Our plot has only had four owners in a thousand years: the monks of the priory of Saint-Vivant, the Prince of Conti, the Marey-Monge

family and, since 1898, the Latour family, who acquired it at an auction (see lithograph opposite).

The terroir has a relatively slight slope, and rich but shallow soil. It produces silky wines with plenty of colour, at once powerful, unctuous and of great length. "It is voluptuous, unlike our famous more austere Cortons", compares Christophe Deola, Vineyard Manager. A wine made in the pure Burgundy tradition, in open vats, and with the least possible intervention. It is raised to 100% in new oak barrels, without the wood ever lessening its subtlety and delicacy, "the perfection of goodness" as Louis Latour said.

To celebrate the anniversary of this purchase, Maison Latour honoured four outstanding vintages of this exceptional terroir with a vertical tasting at the Lutetia Hotel, shortly after its reopening on the right bank of Paris. The wines were matched in the kitchen of chef Benjamin Brial, for rather classic pairings, to allow the complexity of these wines to be expressed fully with its "racy" but never austere characteristics. A special moment that delighted the guests, who could read the comments in the publications which accompanied such tastings:

The vertical tasting of a great wine is a ride through time. A climb by the direct route.

With the 2015 vintage, it is already sheer delight. Notes of bush, those buds we sucked on as we walked along in the spring, graphites, those pencil leads with which we trace the sketches that are the creative intuition, the beginning of works of art. An immediate pleasure, without foreplay, a feast in the mouth, which lasts. Mineral and sumptuous.

The 2005 vintage is as fresh as the 2015, inseparable from its younger brother. What gravity! It's hard to imagine that 10 years separate these two wines.

Etudes de M^e **Henri MISSEY**, notaire à Nuits-Saint-Georges, et de M^e **Auguste MISSEY**, notaire à Beaune

GRAND CRU DE VIGNE

LA

Romanée Saint-Vivant

*Superficie 1 hect. 48 ares 34, section A, n° 1136 du Plan
cadastral de la commune de VOSNE-ROMANÉE, près Nuits-
Saint-Georges (Côte-d'Or)*

A VENDRE AUX ENCHÈRES

Par le ministère de M^e **H. MISSEY**, notaire à Nuits-Saint-Georges

Le Jeudi 29 Décembre 1898, à 2 heures du soir, à Vosne-Romanée, en la Maison commune

DÉSIGNATION

Cette pièce de vigne (un des crus les plus renommés de la Bourgogne), a pour confins au nord le chemin de la Romanée et au-delà M. Ernest Marey-Monge, au midi le chemin des Grandes-Rues et MM. Thomas et Moillard, au levant les mêmes et MM. les héritiers Duvault, au couchant un chemin qui la sépare de la Romanée-Conti.

JOUISSANCE DE SUITE. — GRANDES FACILITÉS POUR LES PAIEMENTS

On pourra traiter à l'Amiable avant le Jour de l'Adjudication

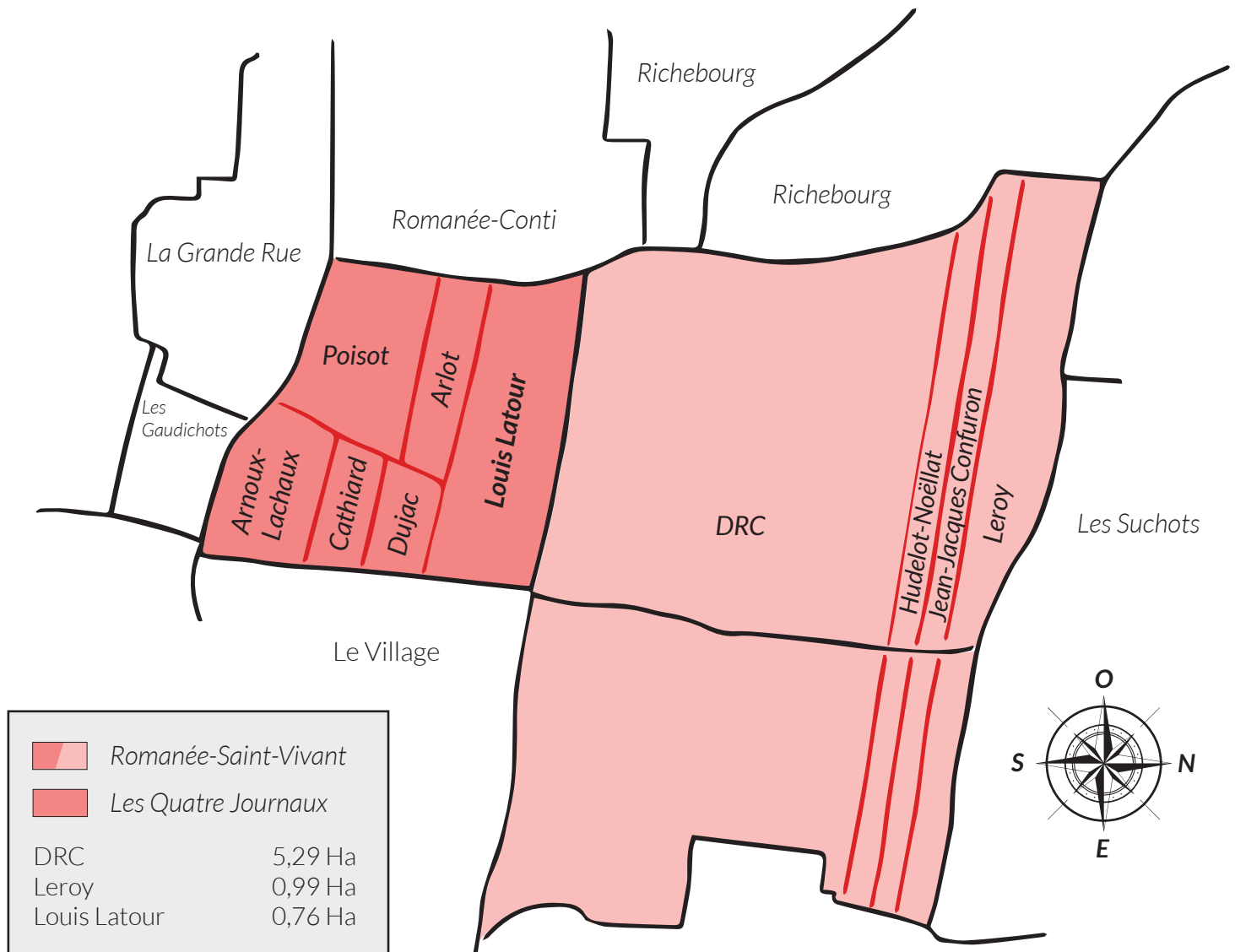
S'adresser, pour tous renseignements :

A M^{es} **Henri et Auguste MISSEY**, notaires à Nuits-Saint-Georges et Beaune, chargés de la vente.

Le Mandataire du vendeur se rendra à tous rendez-vous qui seront demandés par les amateurs, pour traiter de tout ou partie de la propriété.

Chalon-sur-Saône, imprimerie Générale et Administrative, rue du Temple et rue de Lyon

Above: Lithograph of the original poster announcing the public auction of 1.48 hectares of "Grand Cru de Vigne Romanée Saint-Vivant".



The years don't show it. However, there are slightly smokier aromas. Broad, elegant, deep, intense, symphonic.

With the 1990 vintage we achieved the "Grandissime": it's robed in crimson velvet like an old theatre curtain. Its nose is faded pink, of incense and cigar box. With a grain so distinctive in the mouth. These wines range from violet, when they are young, to cedar wood, blond tobacco, to the grain of incense, then finally to give this inimitable scent of faded flower as when one enters a room where sits an old bouquet. . A fusion of inexplicable taste and smell. An odour of time passing in the sleepy living room of an elderly spinster. Delicacy and depth. Spices too and then blackcurrant, black cherries, blackberries. . . This is one of the finest wines in the world.

The 1964 vintage finally appears on the scene. Intense nose of game, powerful, long in the mouth, liquorice, scents of roasted coffee, truffle, toasted, tobacco and cocoa, etc. It is a wine aged under the veil of venerable mildew that covers the walls of the Louis Latour winery, where thousands of bottles of great wines rest. Age of reason and nobility. Drinking a great wine does not require discipline, but extravagance. Let yourself be carried away. Here, nose on the saddle of old leather, let's go, dear Baudelaire, "Let's go astride the wine - For a fairy heaven and divine".

Denis Hervier in Vigneron Magazine

Digital time communication:

Quiet please, we're shooting!



TOP:
Burgundy Honey - 125 grammes
"Selected by Louis Latour"

LINK:
youtube.com/LouisLatour1797

The visual makes up 90% of the information transmitted to the brain. Compared to the same information in text, the processing speed of an image is 60,000 times faster, so it's no wonder that this media gets the best results in memorising messages, with a 64% retention rate, compared to an average of 20% for text (Nielsen, 2012).

If we add to this the fact that video increases both the duration of the sessions and the conversion rate of the web pages on which they appear, we quickly understand the unbelievable growth of the current figures. Today, in 2018, video traffic on the Internet already accounts for 75% of the data circulating there. According to a June 2016 Cisco study, video traffic will account for 84% of all Internet traffic in 2020, 95 times more than in 2005.

The modern surfer is hyper-connected, mobile and susceptible to video content, because it is an effective and fun method of consuming content, especially in an overexposed environment. Businesses that do not focus their marketing efforts on video risk their message becoming much less readable, or rather less visible in the years to come.

A video can of course respond to a whole set of operational objectives, but first of all it is for raising awareness of our label and our products. The company wants to present itself, show off its values. It wants to highlight its differentiating

The development of the internet, mobile terminals and digital convergence have favoured the democratisation of video in communication. The modern dissemination material and tools have also reduced production and dissemination costs. Under these combined effects, the corporate film has metamorphosed over the last 10 years. It has abandoned its sometimes stiff and formatted posture to become more casual, more aesthetic, more impacting, more spontaneous, too.

factors, that is to say, what sets it apart from its competitors. In this case, a video can tell the story of the company, its crafts, show the stages of production, or highlight the Maison's culture of innovation.

For two years now, we have invested in video production. This approach has two distinct objectives, the first is to provide a set of presentation modules of the Maison for training our prescribers around the world. These various modules are now available on a YouTube channel, easily accessible in French and English. The next step will be the adding of subtitles (Japanese, Chinese, Russian, German, etc.) and the creation of a summary module for learning about the house as a whole in about fifteen minutes. Ultimately, the Maison's extranet will be fully migrated to a learning centre that will enhance its video content and add self-service graphic and documentary resources.

The second objective is for the medium term. During the production of the aforementioned modules, we have accumulated a lot of rush images in an image bank that can now be easily activated according to our needs for video content creation. Whether it is to support a commercial action or present the history of a wine in a qualitative way, these new resources offer many opportunities...

New Resources

pro. louislatour. com

Renewal of our Extranet

In the last few years, Maison Louis Latour's extranet has been available via a button on our website. It is actually a kind of cloud on which the visitor can explore files. Certain functions have already been gradually migrated to be directly accessible from the website (press review, where to find our wines, photo library), and in particular our wine sheets: download data sheets, packshots, labels, consultation of maps and press notes, etc.

An analysis of the growth in the number of visits and the type of request we receive from our clients has led us to look profoundly into how to make our resources available.

The extranet will be completely revised in 2019, but you can already access the "Graphic Chart" by typing pro.louislatour.net in your browser. You will find a simple and responsive page bringing together all the graphic elements necessary to create a quality visual respecting our codes: logo, colour, font, photo, portrait, texture, etc. Good consultation!

White logo :



Primary Colours :

Pantone 343C	Pantone 3435C	Pantone 202C
C 89 R 17 M 19 G 87 Y 72 B 64 K 60	C 93 R 21 M 24 G 71 Y 85 B 52 K 68	C 9 R 134 M 100 G 38 Y 64 B 51 K 48
Classic Green	Dark Green	Red Classic



Ambiance photo

Tell a story in pictures

The ambient photo allows you to stage and tell a story. The photo sets the tone, it reveals through a backdrop a philosophy, a positioning, a concept. Your clients are sensitive to visual quality and beautiful photography. Promoting our wines with images is essential today, as it is necessary to create emotion.

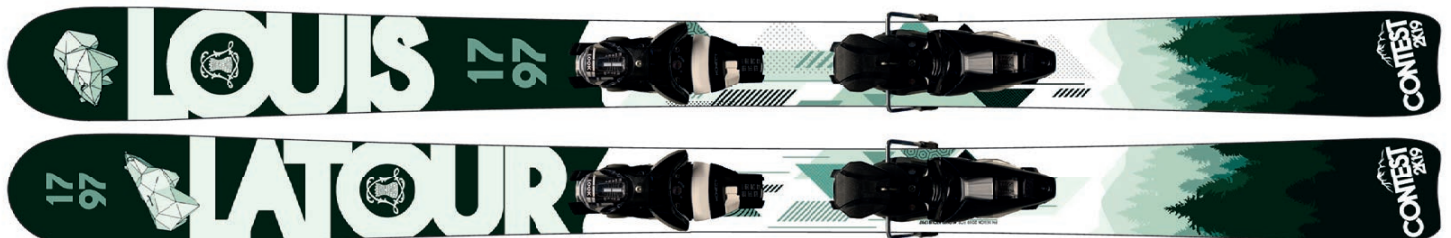
That's why we invest every year in photos which we make available to our clients, visitors, prescribers, etc.

Please do not hesitate to consult our image bank and to use it for your commercial and communication activities!

Skis are back!

An original object to promote the brand in a natural catchment area of premium consumption

For the second year, we have renewed our actions in French ski resorts, in the form of a contest on our social networks: "Contest 2k19". In order to capitalise on the success of last year, we have repeated the operation, which consists in the creation of a model of unique skis, Made in France, customised for Louis Latour. This helps to liven up our networks during the dormant season in the vineyard, while modernising the image of the Maison.





The Delicate Art of Typography

Or how to recreate a missing font

Typography generally refers to the art and manner of using different types of characters for a purpose that is practical, aesthetic and ergonomic. It was originally a pure element of printing, but it soon became an integral part of the printed communication, then in information technologies to the point of representing today a means in itself to transmit a message, time, value, style, or identity.

Typography is therefore an important element of the graphic universe of a brand. This is even more true when the products have a common umbrella, such as the appellation of origin. Indeed, the styles of label in the world of wine are often recognisable according to the regions of origin, the fonts playing a preponderant role in this effect of "kinship".

We have entered a digital world where many services are dematerialised and web platforms are multiplying, even becoming sources of income for some. The growing challenge of digital media has led developers to give more importance to design and user experience. Typography now occupies a place just as big as iconography or even the symbolism of colours. It seems legitimate to wonder why simple fonts are such an important factor. In fact, typography occupies a much more important role than that which popular culture seems to grant it. Just imagine for a minute the consequences of a change in the font of the Coca-Cola logo. An intelligently chosen and appropriately used font set greatly helps a brand or company in building brand awareness and credibility.

Several sets of fonts come into play in a graphic chart. Since 2011, we at Maison Louis Latour have used two main

sets for our communication media: Futura for the sans-serif, and Arno Pro when we wanted a serif font. A major problem remains: our "true" main font, namely that of our logo and all our labels, does not exist, or rather no longer exists. It is a physical "font", drawn at the end of the 19th century, in other words, fixed character sets, word by word. This singular lettering, selected by the 5th Louis Latour, was apparently "created" by the Roualet printing press in Beaune, which no longer exists. Since this font has never been digitised, we no longer have the possibility of using these characters in our print shop to generate new visuals. Thus we can see some derivations in the recent past for our labels, like Montagny "La Grande Roche", whose font does not correspond to the previously known usage.

As part of the modernisation of our Marketing approach, reflections on the consistency of the brand platform led us to decide to create a digital version of this distinctive font which is unique to the Maison Louis Latour.

So we worked with a typographer, based on our label archive, to recreate a font almost identical to the original, correcting some inconsistencies while maintaining its authenticity.

The result is an OTF (open type font), named Maison Louis Latour, which is usable on most word processing and CAD systems!

Download here: pro.louislatour.com

Domaine Louis Latour

Vegetative Cycle 2017



The year 2017 marked an early vintage, of good quality and returning to more usual volumes. The wines are balanced and expressive, freshness and fruity aromas predominate. A great Burgundy vintage in the making!

Phenological cycle 2017:

Budding: 29 March (13 days ahead of time *)

Flowering: 26 May (8 days ahead of time *)

Veraison: 26 July (7 days ahead of time *)

Harvest: 4 September (10 days ahead of time *)

* Comparison with the 1981-2010 average

Climate analysis France - 2017

We note the winter of 2016-2017, with a marked cold spell between December and January.

Radical change for February and March, when average temperatures were exceeded by 2°C! Normal temperatures continued in April and May before a significant heat spike in June (+2.3°C / average) and high temperatures continued until the end of August.

In the end, a slightly above normal average temperature over the period April-September.

The year 2017 was characterised by a warm climate, low rainfall and sunshine. This ideal season allowed the vine to grow harmoniously while minimising the attack of mildew and the growth of weeds.

Despite this "easy" year, some important climatic events affected the development of the vine. Following a historically early budburst (4 April, as in 1943 and 1989) due to a very mild March, we skirted disaster between 25 and 29 April after a drastic drop in temperatures. To avoid further crop losses, we furrowed the vineyard for several nights, especially on 26 April, when we decided to light candles in the Corton-Charlemagne.

At the beginning of May, the temperatures shot up and the vine grew very quickly, resulting in a very steady pace of work. Flowering took place on 30 May, as in the legendary year of 1947.

Then, although the rainfalls were scarce, these were perfectly timed to allow the very favourable growth of the vine (70 mm between bunch closure and veraison).

In August, despite the abortion that hit the whites, the harvest was expected to be larger than in previous years. At the end of the month, the vines suffered from drought, preventing them from reaching phenolic ripeness. Fortunately, 15 mm of life-saving rainfall on 31 August helped

to salvage the situation. The harvest began on 4 September.

The ripening of the grapes was very heterogeneous according to the plots. In fact, the vines reacted differently to hydric stress, depending on the types of soils. That year in particular, it was necessary to control the progress of the phenolic ripeness plot by plot to organise cutting (analyses and tastings of berries).

The harvesting of the plots of Charlemagne thus extended from 4 to 16 September. The grapes were outstanding. The sanitary state was ideal, with high sugar levels and sustained acidities (mainly tartaric). The situation was similar with red. Harvesting took place over 14 days, from 4 to 17 September. The quality of the grapes was exceptional.

Vinification took place serenely, and the wines achieved full ripeness.

The Chardonnay offers very balanced wines, fruity, powerful and with a nice tension.

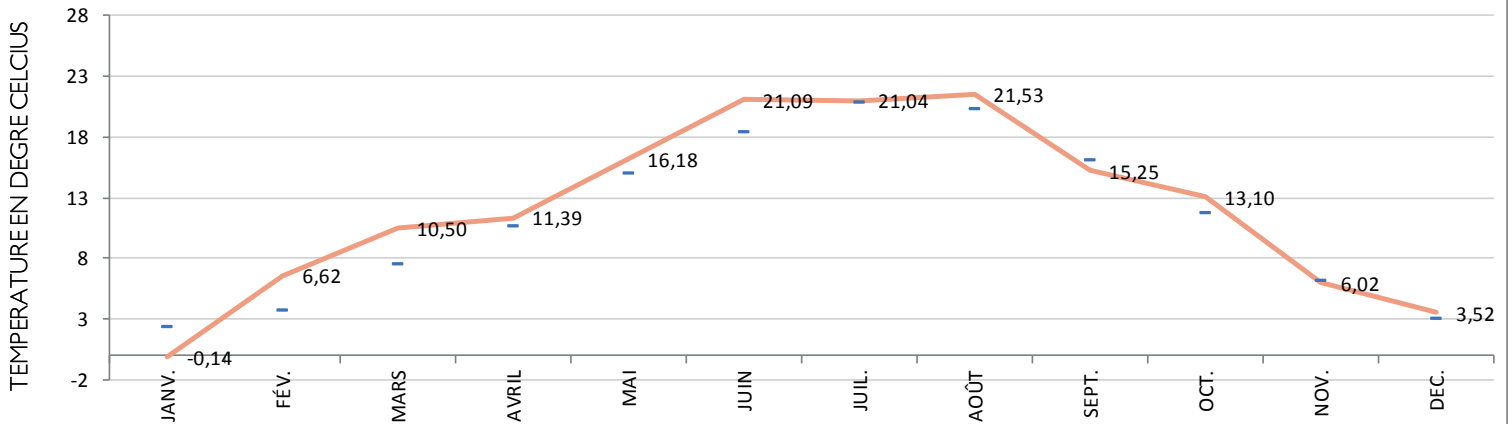
Pinot Noir wines have bright, frank colours with intense aromas of red and black fruit and silky tannins.

The wines are well balanced and express themselves with delicacy and elegance.

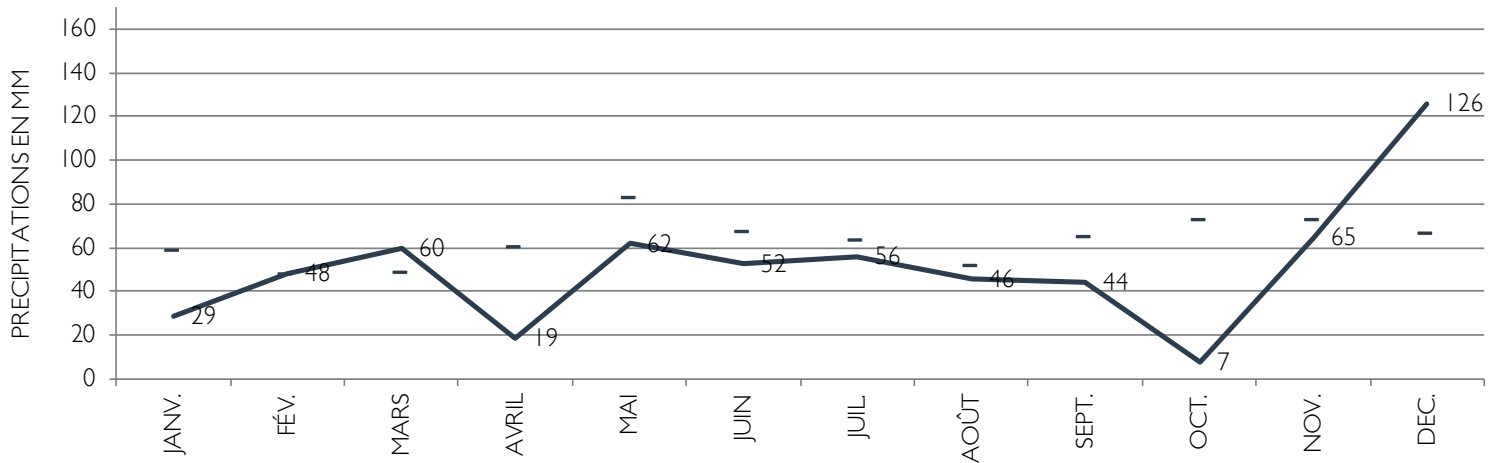
Christophe Déola,
Vineyard Manager Louis Latour

2017 Average (1981-2010)

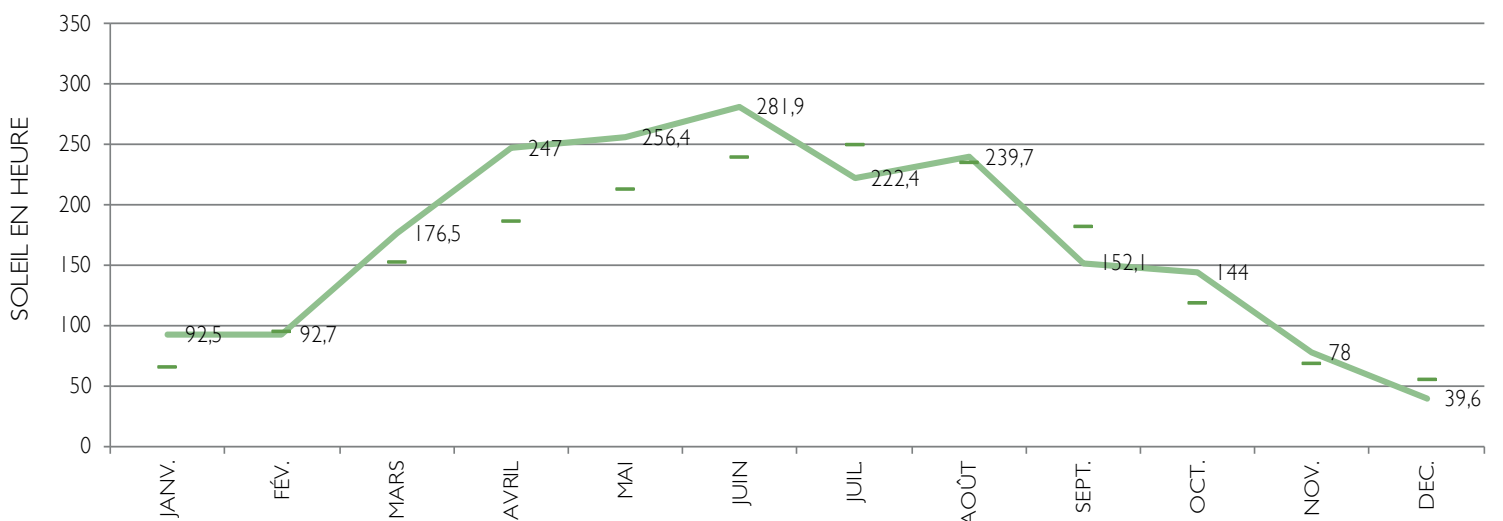
TEMPERATURE MOYENNE 2017

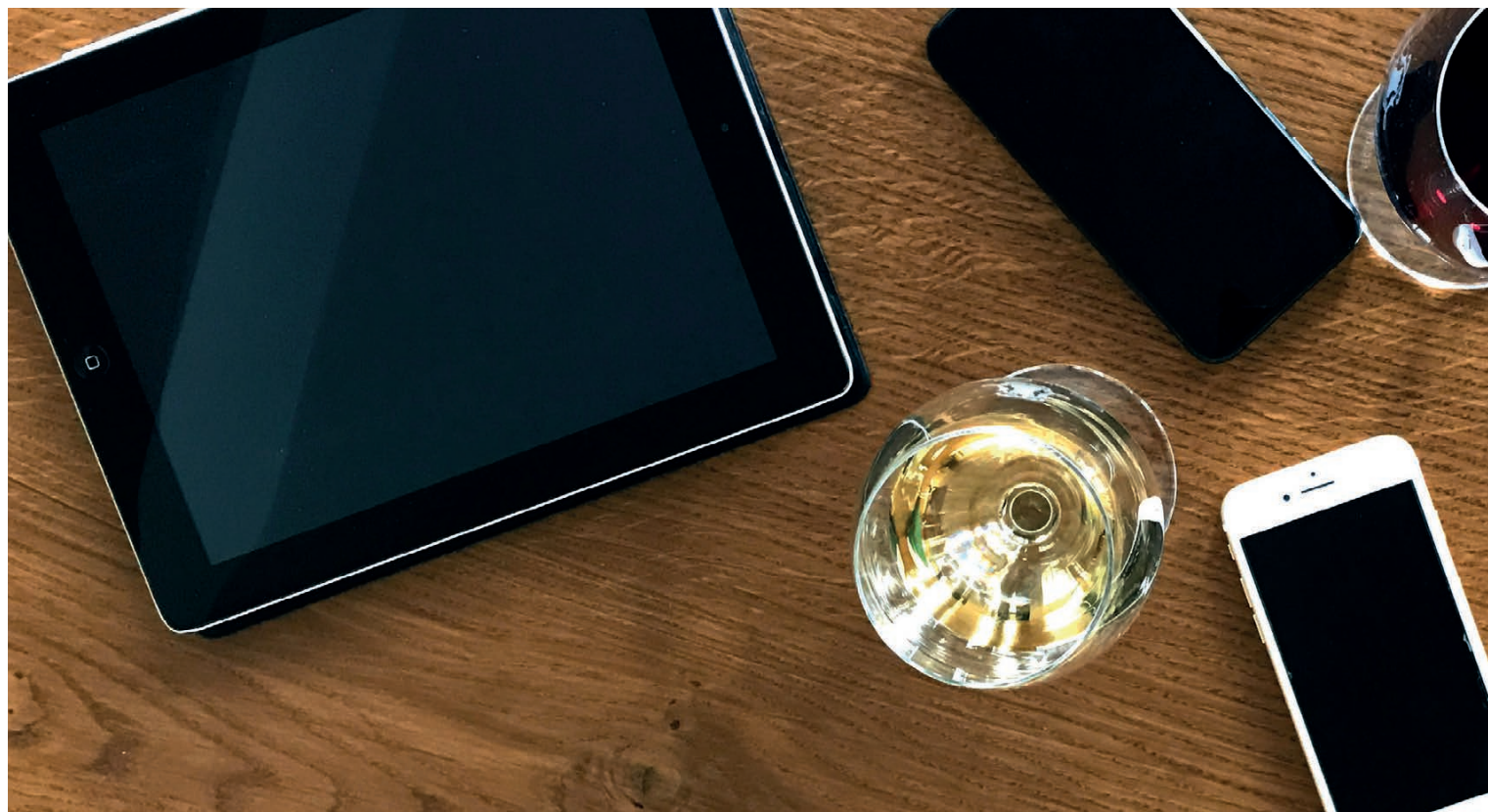


PLUVIOMETRIE 2017



ENSOLEILLEMENT 2017





Vitis Numerica

New technologies are revolutionising the world of wine

The digital transformation, true engine of revolution affecting all sectors of activity for the past decade or more, seems to have long been ignored, or disdained by the wine world. However, a quick reviewing of the past teaches us that industries that have adopted a similar position quite early (photography, hotels, transportation) have all been swept away, if not seriously impacted by the wave of digitisation. In 2018, large groups threw themselves into big-budget "data" projects, with the help of internal teams or through networks of consulting agencies, in both cases composed of very young specialists with quixotic dispositions. The discipline matured, the blades got sharpened, and some actors began to impose a new leadership thanks to well thought out technologies, whereas the very premise of certain actors must be questioned. Some actors are tempted by "geek washing". That is to say an integration - without vision - of profiles and version 3.0 in the strategic communication of the company: algorithm, machine learning, AI, platform, data mining, etc. A good way to reassure without imposing the challenge and change of culture that this presupposes. It should be noted that the wine world has remained relatively observant of these major changes, and even if some circles of reflection were created here and there, companies operating in this sector are still exogenous. Is the wine industry approaching the edge of the chasm, with a blindfold?

Managers in charge of the digital transition are often young active, "millennials", but who struggle to spread the word in companies that remain very traditional. This naturally leads to strong resistance to change, a quasi-aversion in the particular case of fine wines. It is therefore up to this first generation of "digital executives", who have never known the business world before broadband Internet, to carry out these changes. Any delay in the acceleration phase that we are experiencing today will have certain consequences, in the medium term, of lagging behind. The historical actors do not just die from doing things wrong, they can also be put in great difficulty by a rigidly sustained inertia.

The digital transition process has already forced a violent, radical change in a number of sectors, totally renewing their environment: the media, the music industry, audiovisual industry, and publishing, have all experienced a revolution, often to the disadvantage of well established traditional actors, who still own the assets, experience, brands, networks, etc.

We must dissociate digitalisation from digital transformation, the first is based its competitive advantage on the near-perfect economy of bit exchange. Indeed, the so-called "digital" technologies allow instant, perfect and often free transmission of goods and services. This previously required non-reproducible material assets making the "cost to serve" very high: logistics, storage, transport, point of sale, HR.



Digital transformation is distinguished semantically from digitalisation by its etymology, more worn on the use. δείκνυμι, in Latin digitus, "which serves to show": the finger. Indeed if it is a digital technology that is "behind" the service we consume, the means of access is digital. Whether it's a click of the mouse or a push on the touch screen, it is the means of interaction that will retain the consumer. What does the algorithm matter, as long as we provide the service! It is this fundamental reason that redirects the value further and further downstream, towards actors who are closer and closer to the end consumer, right down to the palm of their hand.

It is difficult today for a director to say that his market will not be impacted by the digital revolution. However, it seems that within the wine industry in France (and in many other historically producing countries), the governance, which is often conservative, has rarely taken full measure. Indeed, the structural handicaps of the sector (atomisation, regulation, production-demand disconnection) combined with the fact that it is a consumer product, make it a good candidate for uberisation. This could put some of the players at a disadvantage, even eliminating some of them, especially intermediaries, by transferring value downstream.

The difficulty of offering legible wines, comprehensible to the consumer, is reinforced by a supply market based essentially on perceived quality and geographical origin. Ultimately the consumers are not sufficiently taken into account, the analysis of their needs and their tastes becoming secondary, because of the absence of a lever of action on the supply side. Direct consequence: according to most studies available on the subject, the act of buying wine remains one of

the most complex.

It is precisely by offering a response to consumer dissatisfaction that new digital actors enter the industry. At the time of the customer experience, the lack of consideration towards the end consumer is a worrying symptom. We should also point out that the digital revolution is not a subject of France AgriMer's strategic wine plan 2025, and worse, the terms "numeric" and "digital" are absent.

The disruption, or even the takeover of the sectors by the new digital actors often takes place according to a strategy that has shown to be effective: the mechanics generally consist, as mentioned above, of positioning oneself closer to the consumer.

First step: the all-out burst onto the stage of new digital actors, the entry phase of innovators. Start-ups are thriving by targeting innovative niches and inventing new ways to consume and/or sell wine. More simply, they can also bring new answers to unmet needs by using the possibilities offered by new technologies.

Step 2: Some start-ups have managed to stand out and build value for their users - who may be clients but also suppliers - allowing them to convince investors and raise funds. At this stage, the business of traditional actors is not disrupted, except for some tensions on prices, availability, and for some a loss of clients. The relevance of certain links in the sector has already been raised.

Stage 3 is a period of reconciliation, concentration and alliance between new entrants and some historical actors. The recent history of the digital economy shows us that this phase often sees a small number of dominant players emerge, capturing most of the market and value. This often leads to a general decline in prices, with the consumer having more power in this new, more "direct" ecosystem.

Some will judge this alarmist vision and rightly defend the very "human" characteristics of the sale of wine. This still protects many sectors from a major reversal. Suffice is to mention briefly the potential medium-term consequences of a purchase of Vivino by Amazon to reverse this conviction.

The current state of the wine industry's awareness of digital issues points to a turbulent future. Companies that have thought about and invested in developing their own client base could be among the winners. The digital revolution offers them an exceptional opportunity to develop new "road to market" strategies, provided that they know how to appropriate digital technologies to strengthen the relationship with their end customers, to make them live a memorable experience while at the same time not neglecting the business of their clients, resellers, and existing prescribers.

On the route to market, content is King.

The Brand becomes a Media



Once the observation of a relative "digital delay" has been made with regards to the wine industry, the real challenge for the company that wants to project itself into its digital future is to effectively implement a digital transformation that is both tangible and useful.

Indeed, moving from idea to action involves difficult choices and the acceptance of a certain amount of uncertainty and complexity. Digital transformation is altering business models, challenging operations, and employees' relationship to their work. It is difficult to draw up a relevant roadmap for all the structures, but certain fundamentals seem indispensable to the "digitised" wine company.

The abolition of spatial and temporal barriers is the first of these fundamentals. The digital transformation goes hand in hand with the concept of real time, and while it erases the distances between people, it also leads to a change in the demand for access to information and services. Accuracy, ease of use, and instantaneity must therefore be the watchwords of the development of new tools for managing the commercial relationship. This already has a very important impact on development methods. Previously, we took several months to complete comprehensive specifications before entrusting these to developers, which was the principle of the cascade development model. The problem with this method is that the tool tends to be - in the current technological context - already partially obsolete by the time of its delivery. Also, while the user experience is at the centre of the digital world, this form of creation tends to keep the "business" user and the "target" client out of the project for very long periods,

causing disappointment and difficulty in taking ownership when implementing the tools. Today it is clearly the agile methodology that prevails. The agile methodologies are more pragmatic, and involve the companies as much as possible and allow a great reactivity to their requests. They are based on an iterative, incremental and adaptive development cycle. This has the benefit of offering a solution to the two problems mentioned above: the lack of responsiveness and participation in driving change.

Then comes the operational adaptation of the various departments of the company. Indeed, change management is a highly transversal discipline, requiring everyone to accept and implement change so that the whole organisation becomes more efficient. Nevertheless, it is necessary to avoid the forced march, and to take into account the experience of each and every one. Functionally, offering the possibility of staying connected when mobile has the consequence of "opening up" part of the company's systems. It must then ensure that data security remains a priority without constituting a barrier to progress. Compliance with laws and regulations is also a fundamental principle and an obligation of the company, whether digital or not. The GDPR imposes, for example, a fairly precise introspection, which, even in a less digital context, should not be overlooked. Also, the sector itself being highly politicised and regulated, it is often relevant to resort to legal advice, moreover in an international context where the laws can vary drastically from one country to another. Typically, remarketing, which is a proven technique to recapture the attention

of a prospect or client who has visited one of your "digital spaces" (website, social networks, application) is totally prohibited in France for products that can create an addiction: gambling, tobacco, and alcohol. This is just one example, but in the case of non-compliance, the penalties can be heavy and could result in substantial damage to the corporate image.

The understanding and adaptation of the tools of the company to the "Internet culture" are imperative, however, the problem being that the adoption of a culture should not be imposed by decree! The adoption of codes and web culture: its language, its rites, its norms, its state of mind, its common values, its "visuality" with universalist virtues, is often correlated to the age pyramid of the company. The more the structure promotes and values the integration and the specific experience of "millennials" and "digital natives", the more the meeting of the physical and the digital worlds becomes obvious for the whole structure. The important thing is, again, not to accumulate technological debts compared to its competitors.

And finally the universality of the Internet. This concept, developed by UNESCO, highlights four distinct but interrelated areas: access to information and knowledge, freedom of expression, privacy, and online ethics. It definitively establishes the Internet as a right; it is everywhere, all the time.

Everything is connected and must be able to interact. In such a context, the brand becomes a medium.

We must accept a new status where the brand is no longer just transactional but has become relational. In other words, it is no longer a question of unilaterally producing tools to promote the brand and its products. Today, it is necessary to tell a story that is likely to arouse the interest of an audience, and to include in this way its offer within the lifestyle of its target consumers in this audience.

At the same time, the authority of information has experienced a revolution, and facts are no longer proclaimed by the media or by companies without being questioned. Information spokespersons find themselves in a much more delicate position. One-way communication has even become counterproductive. Digitalisation gives everyone a right to reply and enables knowledge and opinions to be spread in a media space where information must be increasingly provided bilaterally (social networks, new media). This is the extension of the "relational" side of today's brand: marketing has become conversational.

We must therefore focus on creating the brand preference in this new volatile and uncertain environment, and in order to be heard, nothing beats the spoken word! Assuming the transformation of one's brand into media enables its communication, its image, and its

messages to be controlled, while integrating its audience into a process of conversation, conversion and more structured sales. Consumers expect to be informed throughout the purchasing decision process. By becoming media, the brand can capitalise on its positioning through the creation of a brand universe, specially created around the specificity of its value proposition. It turns out that the sector of great wines is among the most promising in terms of culture, history, gastronomy, etc. Why should we miss out!?



Sustainable Development:

global, local, equitable, responsible, social approach. . .

Sustainable development is the idea that human societies must live and meet their needs without compromising the ability of future generations to meet their own needs. In a family business, passing on to the future generations is often one of the *raison d'être*. This is the case of Maison Louis Latour, which has seen 11 generations succeed one after another, who have developed the wine heritage and the trading company while preserving these for generations to come.

Specifically, sustainable development consists of organising society in such a way as to enable it to exist in the long term. This implies taking into account both current imperatives and those of the future, such as the preservation of the environment and natural resources, or social and economic equity. It is therefore a pro-active approach, the global nature of which is imperative if we want to achieve tangible results.

Within the context of the Maison's communication policy, we held a discussion with an aim to implement this approach for all of our actions. This concerns in particular publications and promotional items. Our new specifications take into account the ecological as well as economic and social character.

The totebag below is a good example. Our promotional bags were produced in India, thus involving a long transport, and were made from cotton, a water consuming material, and screenprinted with a material coming from the oil industry.

Our new totebag is more expensive, but respects the aforementioned approach: it is made in Charlieux, France (label "French Origin Guaranteed") from recycled materials (Global Recycle Standard certification), without the use of solvents and personalised by weaving. The resulting product emits 9 times less CO₂ during its production, it is 5 times more water efficient, and helps run the solidarity economy through a network of adapted work enterprises.



In the press. . .

Transcription from Figaro
13 October 2018

EVENT CORTON WANTS TO SAVE ITS HILL

HERITAGE *In order to preserve this exceptional Burgundy wine-growing site, which is both coveted and threatened, winemakers are coming together and promoting the concept of territory.*

A new weapon to defend their vision of the world.

Stéphane Reynaud - The Figaro

Seen from the sky, the small wood at the top of its hill evokes the form of a monastic tonsure. Nothing surprising in these Cistercian lands that overlook the three villages of Aloxe-Corton, Ladoix-Serrigny and Pernand-Vergelesses, in Côte-d'Or. The 66 hectares of ash, beech, oak and chestnut trees are 388 metres high and cover one of the most famous vineyard hills in the world, whose flanks are home to 167 hectares of vines classified as Grands Crus, from which pinot noir and chardonnay of the appellations Corton and Corton-Charlemagne originate.

Among the many owners, Maison Louis Latour alone has about twenty hectares, a continent within the scale of Burgundy. Aubert de Villaine, also co-owner of the Romanée-Conti estate in Vosne-Romanée, has invested heavily in recent years, taking three plots and a lease, for a total of about 6 hectares. The Burgundy family Méo-Camuzet is also present today in Corton, as are the Frey, who bought the Corton-André chateau, renamed Corton C. Patrick Landanger of the Pousse d'Or domain and others. Thus, 20% of the Corton-Charlemagne appellation has changed hands over the last twenty years.



A bad business

The wine of the hill is rated at the highest, and the price of land has risen to the heavens. "In a generation, the value of land has increased fivefold," explains Louis-Fabrice Latour. At the beginning of 2017, the acquisition of the Bonneau du Martray domain (11 ha) by American billionaire Stanley Kroenke frightened locals. The 10 million/hectare mark was exceeded: unheard of in the region. "The wine heritage of the hill has become colossal,"

admits Louis-Fabrice Latour.

However, compared to the Côte de Nuits, which is almost untouchable, Corton Hill is an excellent value for investors. This situation makes local people very sensitive to new transactions that are emerging.

So, when the wood of the hill is put on sale by Vincent Sauvestre, former merchant, a wind of panic swept the site. It was about a buyer willing to pay 1.4 million Euros, that is to say much more than the actual value of this piece of land, which moreover had been acquired for

a hundred thousand Euros by its owner. There was talk of the construction of a luxury hotel. Uprooting of trees to plant vines was mentioned. All this took on the appearance of a forthcoming disaster: an ecological disaster first of all, since the wood protects the existing vines, having a direct influence on the degree of hygrometry and the way the water infiltrates the earth. This entire forest is home to bats which feed on insects that damage the grapes and cause the clusters to rot. The wood also attracts thunderstorms, protecting hillsides. It would even drive away hail. Regarding Corton Hill, we would remind you that a little farther away, at Puligny, above Montrachet, since the deforestation, thunderstorms flow more than ever before down the slopes.

From an economic point of view, the potential uprooting of the wood, if followed by a replanting of the vine, would be a bad deal for the historic owners of the hill, since the wine from the new vine would be classified as wine from France, and would devalue the great wines that surround it.

Furthermore, the heritage of the place would be affected. A culmination in the heart of the area inscribed on the list of UNESCO heritage in July 2015, which was based on the importance of the climates of Burgundy, these plots that reflect the two thousand years of men's work with deep understanding of their land. Aubert de Villaine, the first craftsman of this classification explains: "UNESCO does not offer any protection, but requires that protection exists or is in the process of being established at the time of the classification. Today, the site is classified, in the framework of the law of 1930. But we want to set up an even stronger protection of the hill." Of course, the transformation of the Corton wood into a luxury residence or other aberration has today been held back by the review, last May, of the local urban plan of the municipality of Pernand-Vergelesses, which forbids any clearing and any construction in the woods. However, the local do not intend to stop there.

In June 2011, the association "Paysage de Corton" (Landscape of Corton) was created, which today re-groups the three municipalities concerned and about forty-four domains. The idea focuses on the defence of the territory. "In



the continuation of this idea, the owners and operators of the hill will get together to buy the wood" continues Aubert de Villaine

"Reclaiming the vineyard"

The concept of territory - and protection of the territory - is repeated in the speech of the defenders of Corton Hill. As with the climate, the territory becomes an almost philosophical concept when the Burgundians own it for themselves. "The climates, at the heart of the Unesco classification, are nothing without the territory, continues Villaine. The territory, which also includes the idea of history and heritage, it is what allows a good operation of the terroir." And Louis Fabrice Latour takes up, "Burgundy is a very fragmented region. Biodiversity topics can only be learned collectively. The environment must be managed in common. It is in this way that we were able to fight erosion of the land. This is also how we have distributed bee-forage plants to everyone and reimplanted hives. All alone on its small plot, a vineyard cannot do much." Aubert de Villaine adds, "The Burgundian is naturally individualist, but he becomes aware that, faced with this type of problem, the solution is collective. In fact, he plays more and more the card of sharing burdens and responsibilities. Mentalities have changed a lot since the 1960s". Today, in Corton, it is a question of seeing farther afield, at least a few hundred metres beyond the woods.

"Our vision exceeds the limits of our vineyard, says Latour. If one makes great wines and installs windmills next door, this would be a problem. In the same way, we want to avoid that the surrounding areas of the hill is not continuous, as is the case in Marsannay, with the city of Dijon extending more and more. Maybe it's time to reconquer the vineyard. At the stage we are at, we can ask ourselves the question of whether to destroy some buildings in order to replant the vine. Of course, the protection of the territory, in the long term, is also the protection of the terroir."

Against the backdrop of the case, it is also the thorny issue of planting rights that points to the possibility of producing large volumes of lower quality wines near the hill and the risk of vulgarising the whole of local wines. This does not seem to scare a new generation of traders who see great business opportunities, without the long-term concern.

In other words, some blame Latour and Villaine for wanting to block Corton Hill for the benefit of historic owners who "play the rent". To which Aubert de Villaine responds: "Burgundy cannot be blocked, because it is a economic entity that lives, makes wine and sells it. The idea is not to block, but to evolve within the framework of a tradition. Of course, we will not evolve from a geographical point of view, because we are stuck between the Morvan and the plain of Saone. But we progress in our know-how, in technological knowledge, and in biodynamics."

This concept of territory, which is very protective, does not only apply to Corton Hill. Other Burgundy sites could be interested. In Côte de Nuits, in particular. This idea could also be transposed abroad: "The people of Piedmont follow very closely what we are doing here. We are their model", recalls Aubert de Villaine. "Territories of all countries, unite."

Corton Hill in Figures

1,000 Hectares:

of which 550 ha of vines

of which 167 ha in Grands Crus

3 Municipalities:

Aloxe-Corton

Pernand-Vergelesses

Ladoix-Serrigny

2015

Year of the inscription of Corton Hill on the list of UNESCO World Heritage Sites





Louis Latour

MAISON FONDÉE EN 1797

Owner of
Château Corton Grancey

Domaine vineyards in the Grands Crus of

Chambertin,

Romanée-Saint-Vivant,

Corton-Charlemagne,

Corton Clos de la Vigne au Saint,

Chevalier-Montrachet

and the Premiers Crus of

Beaune,

Pommard,

Volnay,

Aloxe-Corton,

Pernand-Vergelesses

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