



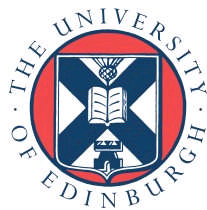
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**“Consumer Perceptions of Wine Packaging Design Styles
- The moderating role of involvement”**

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A thesis submitted for the fulfilment of the requirements for the degree of
Doctor of Philosophy
University of Edinburgh
2012

Declaration

I declare that this thesis is my own composition and that the research described in it was carried out by me. Specific contributions of others are acknowledged. The work has not been submitted for any other degree or professional qualification except as specified.

René Claus Gerhard Arnold

October 2012

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Abstract

The influence of packaging design (PD) on consumer choice is well documented, most notably through its perceived attractiveness and the product beliefs it can generate. However, these aspects of PD's influence have been tested only in isolation and with little attention paid to the moderating role of consumers' personal characteristics. Drawing from theories in the fields of visual perception, information processing and response to product form and using the product category of wine, the present thesis investigates consumers' perceptions of PD styles more holistically, incorporating the moderating role of consumer involvement. Specifically, the thesis hypothesises that consumers' involvement levels in wine moderate their affective and cognitive responses to wine PD styles, which in turn influence their purchase intentions. The empirical investigation follows a mixed methods approach, comprising seven focus group discussions and an online survey (n = 540) of low involvement (LI) and high involvement (HI) wine consumers. The results confirm that consumers show both affective and cognitive responses to PD and that both types of response have significant effects on purchase intention. However, the study also reveals that consumers' involvement level determines, which type of PD response is more influential. Affective responses to PD had greater impact for LI respondents' purchase intention than for HI respondents' purchase intention. An opposite effect was found for cognitive responses to PD. These results demonstrate the need to take account of different types of consumer response when investigating PD's effects and they highlight the value of involvement as a factor to predict the types of response consumers may have to PD in a purchase decision.

Table of Contents

Declaration	2
Acknowledgements	3
Publications	4
Abstract	7
Table of Contents	8
List of Figures	12
List of Tables.....	13
1 Introduction.....	14
1.1 Opening Statement.....	14
1.2 Background to the Study.....	14
1.3 Research Question	17
1.4 Research Objectives.....	18
1.5 Research Approach	21
1.6 Value of the Research	23
1.7 Structure of the Thesis	24
2 The UK Wine Market	25
2.1 Introduction.....	25
2.2 The World Wine Market.....	25
2.3 Major Characteristics of the UK Wine Market.....	26
2.3.1 UK Wine Market – Size and Trends.....	26
2.3.2 Overview of the Supply Chain.....	27
2.4 The UK Wine Consumer	28
2.4.1 Major UK Wine Consumer Segments	28
2.4.2 Wine Purchase Patterns in the UK.....	30
2.4.3 Recent Trends in the UK Wine Market	32
2.5 Wine Marketing and Packaging Activity in the UK.....	34
2.5.1 Marketing and Promotion Trends in the UK Wine Market.....	34
2.5.2 Packaging Design Trends in the UK Wine Market	36
2.6 Regulative Framework for Labelling Wine	38
2.7 The Wine Bottle Back Label	41
2.8 German Wines in the UK Wine Market	42
2.8.1 Brief History of German Wine in the UK Market.....	43
2.8.2 German Wine in the UK Today	43
2.9 Implications for the Present Thesis.....	45
2.10 Summary.....	47
3 Understanding and Explaining Wine Consumer Behaviour.....	48
3.1 Introduction.....	48
3.2 An Introduction to, and Critical Assessment of Wine Consumer Behaviour Research	48
3.3 Wine Consumer Behaviour from a Logical Positivist Perspective.....	49
3.3.1 Introduction.....	49
3.3.2 The Product as a Bundle of Attributes and Wine Consumers’ Purchase Choices.....	51
3.3.3 Consumer Decision Making	58
3.3.4 The Concept of Involvement and How Involvement Influences Purchase Processes	64

3.3.5	Critique of Logical Positivist Approach	66
3.4	Wine Consumer Behaviour from an Constructivist / Interpretivist Perspective	67
3.4.1	Introduction.....	67
3.4.2	The Social Role of Wine.....	70
3.4.3	Wine as an Object of Connoisseurship	73
3.4.4	Market Mavens	74
3.4.5	Critique of Constructivist / Interpretivist Approach	75
3.5	Implications for the Current Study	77
3.6	Summary	79
4	Consumers' Perceptions of, and Preferences for, Wine Packaging Designs	80
4.1	Introduction.....	80
4.2	Packaging Design from a Marketing Perspective.....	81
4.3	The Nature and Scope of Packaging Design Research.....	83
4.4	How Consumers Perceive Visual Stimuli.....	87
4.4.1	Introduction.....	87
4.4.2	Consumers' Perceptions of Visual Stimuli: Atomistic Perception Theory 88	
4.4.3	Consumer Perceptions of Visual Stimuli: Gestalt Theory.....	94
4.4.4	A Gestalt Approach to Understanding Consumer Perceptions of Wine Packaging Design.....	99
4.4.5	Criticisms of the Gestalt Theory of Visual Perception	102
4.4.6	Summary and Implications for the Present Thesis	104
4.5	How Consumers Respond to Persuasive Stimuli: Insights from Advertising Research.....	106
4.5.1	Introduction.....	106
4.5.2	Involvement and Perception: the Elaboration Likelihood Model (ELM) of Information Processing	108
4.5.3	Empirical Studies Based on the ELM: Insights for Wine Packaging Design Perceptions.....	111
4.5.4	Criticisms of the ELM	112
4.5.5	Summary and Implications for the Present Thesis	113
4.6	How Consumers Respond to Product Form	116
4.6.1	Conceptual Model of Bloch (1995)	116
4.6.2	Summary and Implications for the Present Thesis	120
4.7	Development of a Conceptual Model of Consumer Response to Wine Packaging Design and Propositions to be Tested	122
4.8	Summary	128
5	Methodology	130
5.1	Introduction.....	130
5.2	Restatement of the Research Objectives and Implications for Research Design	131
5.3	Justification of the Research Design.....	133
5.3.1	Introduction.....	133
5.3.2	Focus Group Discussions: Definition and Advantages for the Current Study	134
5.3.3	Online Surveys: Definition and Advantages for the Current Study	136
5.4	Design of the Focus Group Discussions	138

5.4.1	Theory of Focus Group Sampling and Recruitment.....	138
5.4.2	Focus Group Sampling and Recruitment in the Current Study	139
5.4.3	Theory of Discussion Guide Development.....	143
5.4.4	Discussion Guide Development in the Current Study	144
5.4.5	Theory of Execution of Focus Group Discussions	146
5.4.6	Execution of Focus Group Discussions in the Current Study	147
5.4.7	Theory of Focus Group Discussion Analysis	150
5.4.8	Focus Group Discussion Analysis in the Current Study.....	151
5.5	Design of the Online Survey.....	152
5.5.1	Theory of Survey Sampling.....	152
5.5.2	Sampling Procedure for the Online Survey	155
5.5.3	Theory of Questionnaire Design and Execution.....	157
5.5.4	Questionnaire Design and Execution for the Online Survey.....	161
5.5.5	Analytical Techniques Employed in the Online Survey.....	168
5.6	Summary	171
6	Qualitative Research Results	172
6.1	Introduction.....	172
6.2	Restatement of Qualitative Research Rationale and Objectives.....	172
6.3	Focus Groups Recruitment and Participant Profiles.....	177
6.4	The Role Played by Wine in Participants' Lives	179
6.4.1	Introduction.....	179
6.4.2	Participants' Consumption Patterns and the Role of Wine in Their Lives 179	
6.4.3	Summary.....	182
6.5	Participants' Perceptions of Wine Quality and Purchase Choices.....	183
6.5.1	Introduction.....	183
6.5.2	How Participants Judged Wine Quality and Selected a 'Good' Wine	183
6.5.3	Participants' Wine Purchase Processes and Preferences	186
6.5.4	Packaging Design's Role in Wine Choice.....	190
6.5.5	Summary	194
6.6	Participants' Perceptions of, and Preferences for, Different Wine Packaging Designs.....	195
6.6.1	Introduction.....	195
6.6.2	Participants' First Impressions of the Bottle Prompts	196
6.6.3	Product Beliefs Linked to Wine Packaging Designs	198
6.6.4	Preferences for Wine Packaging Designs	201
6.6.5	Summary	203
6.7	Participants' Perceptions of German Wine.....	204
6.7.1	Introduction.....	204
6.7.2	Perceptions of German Wine.....	205
6.7.3	Summary.....	206
6.8	Discussion	207
7	Survey Results	215
7.1	Introduction.....	215
7.2	Restatement of Research Rationale, Model and Survey Objectives.....	216
7.2.1	Research Rationale and Hypothesised Model	216
7.2.2	Survey Objectives	219
7.3	Sample Profile.....	222

7.4	Respondents' Preferences for Different Wine Packaging Designs.....	225
7.4.1	Summary	228
7.5	Respondents' Perceived Importance of Wine Product Attributes and Preferences within These Attributes	229
7.5.1	Introduction.....	229
7.5.2	Respondents' Perceived Importance of Wine Product Attributes	230
7.5.3	Respondents' Preference within Wine Product Attributes	234
7.5.4	Summary	241
7.6	The Role of Packaging Design in Consumers' Wine Purchase Intentions: Testing of the Hypothesised Model	242
7.6.1	The Model and its Hypotheses.....	242
7.6.2	Analytical Approach and Measures	243
7.6.3	Results: Respondents' purchase intentions for wine	244
7.6.4	Results: Respondents' perceptions of the attractiveness of wine packaging designs	246
7.6.5	Results: The Product Attribute Beliefs Evoked by Different Wine Packaging Designs	249
7.6.6	Results: Explaining respondents' wine purchase intentions by perceived attractiveness of packaging design and degree of congruence between the product attributes packaging design evokes and pre-selection preferences for these	255
7.6.7	Summary	258
7.7	Discussion	260
8	Conclusion	263
8.1	Introduction.....	263
8.2	Restatement of Research Objectives.....	263
8.3	Key Findings of the Thesis	265
8.3.1	The Nature of the UK Wine Market and Position of German Wines Within It	265
8.3.2	Consumers' Interaction with Wine and Its Social Role.....	266
8.3.3	Consumers' Perception of, and Responses to Packaging Design.....	267
8.3.4	Wine's Social Role in UK Consumers' Lives and Their Perceptions of Wine Packaging Designs.....	269
8.3.5	Consumers' Responses to, and Preferences for Packaging Designs ...	272
8.4	Academic Contribution of the Thesis	275
8.5	Implications for Wine Marketing in Practice	279
8.6	Limitations of the Study	282
8.7	Future Avenues for Research.....	285
	Appendix I.....	288
	Appendix II	290
	References	300

List of Figures

Figure 2-1: Typical Wine Bottle Shapes (Ambrosi, 2002: 121)	37
Figure 2-2: Examples of German Wine Packaging Design	45
Figure 3-1: Example of a Wine Label and Product Attributes Displayed	57
Figure 4-1: Gestalt Principles (Wertheimer 1923 cf. Ash 1998: 225)	96
Figure 4-2: Gestalt-based Packaging Design Archetypes for Wine (Orth and Malkewitz, 2008)	102
Figure 4-3: The Elaboration Likelihood Model (ELM) (Petty and Cacioppo, 1986: p.126)	109
Figure 4-4: A Model of Consumer Responses to Product Form; Bloch (1995: 17)	116
Figure 4-5: The Role of Packaging Design in Consumers' Purchase Intentions for Wine: Hypothesised Model.....	125
Figure 5-1: Overview of Involvement Measures Used Throughout the Empirical Research	133
Figure 5-2: Overview of Empirical Research Methods	134
Figure 5-3: Flow-Chart of the Questionnaire Used in the Survey	162
Figure 5-4: Packaging Design Style Archetypes by Orth and Malkewitz (2008) and Product Prompts Selected for the Online Survey.....	164
Figure 5-5: Comparison of Product Prompts Alteration (Pre-Test to Final Survey).....	168
Figure 7-1: The Role of Packaging Design in Consumers' Purchase Intentions for Wine: Hypothesised Model.....	217
Figure 7-2: Median Importance Ratings of Product Attributes for LI and HI respondents.....	233
Figure 7-3: Median Product Attribute Preferences of LI and HI respondents.....	240
Figure 7-4: Hypothesised Model of Packaging Design's Influence on Purchase Intention	243
Figure 7-5: Respondents' Beliefs about the Process-Related Attributes of Wines as Evoked by Different PDs. with Signifiicance Test for Respondents' Involvement Levels	252
Figure (Appendix) A: Orth and Malkewitz (2008) original examples and selected product prompts	288
Figure (Appendix) B: Example of a stereotypically German bottle	289

List of Tables

Table 2-1: Volumes Sold and Market Shares of the Top Ten Importers of Wine in the UK (WSTA, 2012)	27
Table 2-2: Penetration of Wine Consumption (in %) in UK by Sex, Age, Region and Social Grouping (Keynote, 2011)	30
Table 5-1: Profile of Focus Group Participants	142
Table 5-2: Sample Characteristics	157
Table 6-1: Profile of Focus Group Participants	178
Table 6-2: Descriptive Terms Participants Used to Describe Their First Impressions of the Wine Bottle Prompts.....	198
Table 7-1: Sample Characteristics	223
Table 7-2: Rankings of Wine Packaging Designs by all Survey Respondents, and According to Respondent's Involvement Level	226
Table 7-3: Survey Respondents' Importance Ratings of Wine Product Attributes, where 1 = "very unimportant" and 7 = "very important"; n = 539.....	231
Table 7-4: Respondents' Preferences for Price and Country of Origin Attributes (n = 538)	236
Table 7-5: Respondents' Preferences for Quality, Taste and Production Process Attributes in Wine (n = 538).....	237
Table 7-6: Respondents' Preferences for Price Category according to their Involvement Levels (LI, HI); (n = 538, MI not reported).....	238
Table 7-7: Respondents' Country of Origin Preferences for Wine by Involvement Level (LI, HI); (n = 538, MI not reported, multiple answers)	239
Table 7-8: Respondents' Purchase Intention Likelihoods for Different Wine Packaging Designs	245
Table 7-9: Mean Attractiveness Scores for different Wine Packaging Designs (n = 533)	247
Table 7-10: Respondents' Attractiveness Ratings according to Respondents' Involvement Levels; MI not reported	248
Table 7-11: Respondents' Beliefs about the Price Category and Country of Origin of Different Wine Packaging Designs.....	250
Table 7-12: Respondents' Purchase Intention explained by Attractiveness and Degree of Congruence (Stepwise OLS Regression, n = 2,498).....	257
Table 7-13: Respondents' Purchase Intentions for Wines explained by Attractiveness and Product Beliefs' Congruence according to Respondents' Involvement Levels	257

1 Introduction

1.1 Opening Statement

This thesis is an investigation of consumers' perceptions of wine packaging designs and the effect of involvement on those perceptions. More specifically, the thesis develops and tests an original conceptual model of how packaging designs influence purchase intentions and how consumers' involvement levels in the product category moderate this influence. The results aim to be applicable beyond the product category of wine. This chapter provides an introduction to the research and is structured as follows. First, a brief background is given to the study, outlining the theoretical and empirical context of the research. Next, the research question is described, which leads on to presentation of the specific objectives of the research. Following this, the broad approach taken by the research is described, along with an explanation of the value of research. Finally, the Chapter concludes with a description of the structure of the thesis.

1.2 Background to the Study

Packaging design refers to all the textual, pictorial and form elements and their arrangement on product packages. Furthermore, it encapsulates the physical properties of product packaging such as weight, stiffness, texture or functionality (Hutton, 2003; Robertson, 2006; Rosner Klimchuk & Krasovec, 2006). Whilst packaging's main function used to be preserving the quality of the product, this role has changed dramatically with the switch from serviced to self-serviced shopping environments. Packaging has become the "silent salesman" (Pilditch, 1961). In light of this new role, academics and practitioners alike have sought to understand how product packaging design influences consumer perceptions and preferences.

In fact, packaging fulfils many communication functions. Obviously, the textual elements of it inform consumers about the physical attributes of the product. Textual elements can also be used to persuasively communicate e.g. specific benefits of the

product or its brand image. More subtly, colours, pictures, form or physical attributes can set up expectations about the product referring to e.g. its quality or price. The stylistic properties of a packaging can also make consumers feel particular emotions – packaging that is aesthetically pleasing can elicit similar emotional responses to beautiful (art) objects. The present study aims to explore these effects of packaging design on consumer perceptions and to develop an explanation of the circumstances under which different effects might be found. Within this, particular attention is paid to consumers' involvement level as a potentially important explanatory factor. In the context of consumer behaviour, involvement can be defined as the level of personal interest a consumer invests in a product category. Many studies have identified the relevance of involvement for consumer behaviour. It can influence consumer choice processes (Brown, Havitz, & Getz, 2006; Lockshin, Spawton, & Macintosh, 1997; Santos, Blanco, & Fernández, 2006b). For instance, consumers with high involvement tend to base their purchase choices on a wider set of product attributes and show a higher willingness to pay. More fundamentally, involvement predicts how consumers will interact with persuasive information (Petty & Cacioppo, 1986; Petty, Cacioppo, & Schumann, 1983). High involvement consumers tend to carefully scrutinise the information provided and their choices tend to be driven by relevant arguments. In contrast, low involvement consumers generally pay little attention to the message content and base their decisions on simple cues such as attractive endorsers. The present research aims to examine what involvement means in relation to packaging design perceptions and the role it might play in explaining different types of consumer response to packaging design.

The research is conducted within the product category wine. Wine is a particularly appropriate category in which to study packaging design effects. First, there is a lack of strong brands in this category, compared with products in most other categories of Fast Moving Consumer Goods (FMCG). Therefore, the influence of packaging design on purchase intentions can be examined with less problems of interference

from the effects of strong brands. Second, in relation to wine, consumers usually do not have the opportunity to actually test, i.e. taste, the product before purchasing it. Therefore, product choices tend to be decided at point of purchase solely on the information provided by the packaging design, whether written or stylistic form. Third, one packaging format (the 75cl glass bottle) dominates the product category, so the variation of packaging designs links tightly to its stylistic characteristics rather than huge differences in size or functionality. In sum, this allows to understand the effects of packaging design more closely i.e. without other strong cues interfering. Finally, involvement has been shown to play a critical role in wine consumer behaviour (Arnold & Fleuchaus, 2008). This means that the research is focusing on a category with behavioural relevance to the objectives.

In terms of empirical context, the research is conducted in the environment of the UK wine market. The UK market is one of the most competitive markets for wine in the world and international wine producers often test their new marketing strategies and packaging designs here. Compared with other markets, strong wine brands do have a greater presence, although supply is still very fragmented with an average of 700 to 1,000 different wines to be found in supermarkets (Casini, Seghieri, & Torrisi, 2006). In summary, the UK wine market represents an optimal environment for this research as consumers in this market are exposed to a wide variety of wine packaging designs that represent the most up to date practices in the world.

The preceding paragraphs have introduced the main subject matter and empirical context of the thesis. There is, however, a final specific area of interest for the research – the packaging designs of German wines in the UK market. German wines suffer from a poor quality image in the UK (Bird, 2005) and are widely associated with a certain stereotypical packaging design style, i.e. thin green / brown bottles with cluttered labels and ornate fonts. In the context of a broader investigation of how packaging design affects consumer perceptions, it is interesting to examine the effect of these stereotypical packaging designs of German wines on UK consumer

purchase intentions and whether different kinds of packaging design may change perceptions and intentions. Packaging design has played a role in the success of wines stemming from so-called New World countries (e.g. Australia, South Africa), which had previously suffered from poor quality reputations. Although it may be doubted that packaging alone can solve the problems of German wines in the UK, the specific case of German wine in the UK provides a well-placed opportunity to examine the potential power of packaging design as an influencing force on consumer choice.

Within this empirical context, the study will concentrate on the effect of packaging design on consumers' purchase intentions in a typical supermarket purchase situation. That means that the consumer has not tasted the wine before and is unable to test the wine in situ. It is acknowledged, however, that taste is the major motivation for purchasing wine (Charters & Pettigrew, 2003; McGarry Wolf, Esparza, & Foster, 2006) and thus plays an important role in the post purchase phase. Still, ample evidence suggests that consumers cannot differentiate wines under blind conditions (C. Lange, Martin, Chabanet, Combris, & Issanchou, 2002). It is therefore more plausible that packaging design and other cues influence taste perception more than vice versa (D'Hauteville, Fornerino, & Perrouty, 2006; L. Halstead, 2002). Consequently, although taste and its juxtaposition with other cues in the wine purchasing process represents an interesting research area, the present thesis does not further elaborate this.

1.3 Research Question

The current research seeks to understand how people respond to different packaging designs. The study context above has introduced the elements a packaging design can feature, as well as how these elements can influence consumers e.g. by informing them, raising their expectations or their aesthetic pleasure. Identifying which cues a consumer will pay attention to and predicting how they will respond to them, is very difficult.

First, one packaging design can potentially consist of a large number of individual elements, whose effect is likely to depend on the particular combination of elements rather than their individual impact e.g. a red font may have different effect depending on whether it has been placed on a black or yellow background. Second, any packaging design may trigger not only one, but a number of consumer responses. Moreover, one has to consider the social context of consumption, as this can influence how consumers interpret specific elements and how they respond to them. The social frame of purchase and consumption is particularly relevant in the investigation of wine packaging design. Wine is invested with social meaning (e.g. Charters, 2006). So, when consumers are choosing a particular bottle of wine in a supermarket, they may not only listen to their own responses to its packaging design, but also may try to guess how others may react to it. Such considerations may be even more substantial in the case of German wines in the UK, whose packaging design is strongly linked to their poor quality image and generally cheap prices.

So the question the research is seeking to tackle is the following

How do consumers interpret the cues offered by wine packaging designs and how do these interpretations impact on subsequent consumer response in terms of purchase intention?

To understand these processes and effects of cue interpretation, it is necessary to take into account the complexities of packaging design as well as the social context of consumption, including how involved consumers are.

1.4 Research Objectives

To address the research question outlined above, a number of individual research steps are necessary. Each of these steps refers to a specific research objective that the present thesis seeks to fulfil. They are presented below in the order in which they are addressed by the research. For each one, an explanation of the objective is given, together with an account of how it contributes to the overarching aim of investigating

consumers' perceptions of wine packaging designs and the moderating role of involvement within these.

- i. to review the current nature of the UK wine market and the position of German wines within it.*

The first research objective concerns gathering of factual information about the UK wine market - its size, shape, development etc. - and reviewing this in order to highlight critical issues of consumer behaviour that can be investigated in more depth in later parts of the study. The information generated will also inform the empirical phases of the present thesis ensuring their grounding in the actual circumstances found in the market today. Finally, the information generated will give initial insight into whether packaging design may play a role in changing German wines' poor quality image in the UK wine market.

- ii. to investigate how consumers interact with the product wine, what role it plays in their lifestyles and the impact of involvement on wine choice and consumption behaviour.*

The second research objective involves gaining an understanding of wine consumer behaviour. First, it will provide insights regarding consumers' wine purchase processes, in particular how different aspects of the product may influence consumers' purchase decisions. This will be relevant for the empirical study as it can inform the researcher which product attributes should be paid attention to. Second, by giving insights into the social interactions around wine it will inform the researcher on how the social context of wine consumption may influence packaging perceptions and purchase preferences. Finally, by generating insights into what involvement means in the context of wine and how it influences wine purchasing and consumption behaviour, this objective addresses a central focus of the whole study, which is how involvement moderates wine consumer behaviour and response to packaging design.

- iii. *to investigate the perceptual processes related to packaging design, the role packaging design plays in consumer choice and how involvement level moderates the process.*

The third research objective focuses directly on understanding visual perception, which is central to the main focus of the present thesis. Examining visual perception in theory will enable the present study to develop an understanding of packaging design perception that reflects the actual processes of visual perception. This research objective will also generate insights into the different consumer responses to packaging design and how these can be influenced by involvement. By combining these insights into visual perceptions, consumer responses and involvement, a conceptual model will be developed of packaging design's influence on purchase intention.

- iv. *to explore UK consumers' perceptions of wine and wine packaging designs (including their perceptions of German wines) and how these are influenced by social context and involvement level.*

The fourth research objective refers to the exploratory phase of the planned empirical research. It will provide first hand information on how consumers perceive and choose wine in their daily routines. It will also inform the researcher about the factors that wine consumers take into account when selecting a wine. It will also explore consumers' perceptions of, and preferences for, wine packaging designs and explore the role packaging plays in purchase choices, in practice, for low and high involvement wine consumers.

- v. *to investigate, on a large scale, consumer perceptions of wine packaging designs (including German designs) and the role involvement plays in predicting their influence on purchase intentions (i.e. to test the conceptual model of consumer perceptions of wine packaging designs).*

The fifth research objective involves quantitatively testing the proposed conceptual model of packaging design's role in consumers' purchase intentions. Besides testing the general model, the moderating effect of involvement on the relative importance of packaging design's roles will also be tested. The results relating to this research

objective will contribute to marketing and consumer behaviour research in the form of a new holistic model of packaging design's impact on purchase intention, holding implications for future researchers.

- vi. *to provide (German) wine producers with marketing recommendations for their packaging designs for the UK market, in order to develop their images and sales positively.*

While the first five research objectives are mainly aimed at advancing theory, the final research objective has direct practical relevance. Based on the insights gained throughout the thesis, recommendations will be developed for German wine producers (in particular) as regards their packaging design strategies. The results gained will provide insights into consumers' perceptions of, and preferences for, wine packaging designs, also referring directly to German wines. From these insights, it can be decided whether packaging design can actually overcome the established poor quality image of German wines in the UK and possibly help to regain success in this internationally important market.

1.5 Research Approach

The description of the research question to this study has highlighted the difficulties posed by the subject matter of consumer perceptions of packaging design. Packaging designs constitute complex stimuli than can trigger a number of consumer responses at once. The relevance of and reaction to these responses are likely to vary according to the social context of the purchase, as well as consumers' involvement. Thus, this thesis has to draw from more than one research perspective to address these issues appropriately and fulfil the research objectives.

The constructivist / interpretivist approach to consumer behaviour (e.g. Glasersfeld, 1988; Mahoney, 2003) can be particularly helpful in understanding the social context of wine purchase and consumption, as it focuses on consumers' agency and their perceptions of the world. For the research objective of understanding the social role of wine, Veblen's (1899) and Bourdieu's (1986) theories of how consumption acts as

a marker of social status, for example, have relevance. They provide frameworks for understanding the social circumstances of appropriateness in wine choice and how qualitative judgements about wines are made. To understand the impact of consumers' involvement levels with wine on their purchase and consumption behaviour and the role it plays for their self-image, Bloch's (1986) concept of product enthusiasm is helpful, for example. It can provide a basis for understanding the phenomenon of wine connoisseurship and the implications of this phenomenon on wine preference and choice.

To address the question of packaging design's influence on purchase intention more directly, one has to understand the basics of human visual perception and information processing in order to design an appropriate research setting. Much of this literature is derived from cognitive psychology and is inspired by a logical positivist perspective (Hammersley, 1995; Hunt, 1991). In terms of developing an understanding of visual perception, the present thesis draws from Gestalt Theory (Koffka, 1922; Köhler, 1929; von Ehrenfels, 1890), which - based on recent insights from neurology (e.g. Enns, 2004) - has been found to be a superior representation of actual human perception compared to the atomistic approach to perception, which assumes perception to be a step-by-step exercise that results in an impression of the whole. In contrast, Gestalt Theory assumes visual perception to be a holistic and immediate impression of the design object, in which the whole composition of the elements influences how each element is perceived and how the recipient interprets the whole object and / or elements in relation to each other.

To understand the general pattern of involvement's influence on perception, this study draws from Petty and Cacioppo's (1986) Elaboration Likelihood Model (ELM). The ELM posits two processing routes for persuasive information. Under high involvement conditions, a recipient is assumed to follow a central processing route i.e. he / she carefully scrutinises all information in a persuasive stimulus (e.g. an advert) and forms or changes his / her attitude mainly on the basis of the relevant

arguments made in the stimulus. When involvement is low, he / she follow a peripheral route, paying little attention to the persuasive message at all. Another model drawn from to understand information processing and packaging design is Bloch's (1995) theory of consumer response to product form. Bloch proposes two major types of response: (1) affective; and (2) cognitive, these being influenced by a set of personal, cultural and situational characteristics. Application and testing of models such as these typically requires structured, quantitative methods, as befits theories / models under the logical positive perspective.

Empirically the study relies on a mixed-methods approach that can accommodate the different approaches needed for: (1) the exploration of wine's social role under an constructivist / interpretivist perspective and (2) rigorous testing of a new conceptual model of consumer responses to packaging design, under a logical positivist frame. The role of involvement will be accounted for in both phases of the empirical research. The exploration of consumers' interaction with wine and its social role in their lives will be executed by focus group discussions with low and high involvement UK consumers. To test the conceptual model, a large-scale online survey using non-probability sampling is employed. The questionnaire for the survey is developed around the main components of the proposed model.

1.6 Value of the Research

The key contribution of this thesis is developing and testing a new comprehensive conceptual model of packaging design's influence on purchase intention. It contributes to existing knowledge relating to the different roles that packaging design can play in consumer purchase decisions. Furthermore, the model includes an exploratory variable (involvement level with the product category) that may predict the relative importance of the roles played by packaging design. The insights gained from the model are likely to challenge how packaging design is currently conceptualised in empirical investigations of its impact. They will further refine the understanding of how involvement and packaging design interact in the purchase

process. The research will also be valuable to marketing practitioners. The results will have implications for the positioning of brands and products through packaging design in the marketplace and should also help to refine marketing strategies aimed at LI and HI segments of consumers.

1.7 Structure of the Thesis

The thesis is structured as follows. Chapter 2 introduces the UK wine market, which constitutes the empirical context for the research. It highlights UK wine consumer purchase and consumption patterns and recent trends in the market, in particular regarding packaging design. Chapter 3 reviews the literature relating to wine consumer behaviour. It draws from both logical-positivist and constructivist / interpretivist inspired research, to examine consumers' purchase choices and the social role wine plays in their lives, highlighting the impact of involvement / connoisseurship on wine consumer behaviour. Chapter 4 reviews the literature related to packaging design perceptions, including work in human visual perception, information processing and consumer responses to product form. It proceeds to develop a conceptual model of packaging design's influence on consumers' purchase intentions and the role of involvement within that. Chapter 5 explains and justifies the methodological choices made for the empirical study. Chapter 6 reports the findings of the exploratory qualitative study (focus group discussions), while Chapter 7 presents and discusses the results of the online survey, including testing of the conceptual model. Chapter 8 draws together the main findings of the thesis, identifies the limitations of the study and gives indications of avenues for future research.

2 The UK Wine Market

2.1 Introduction

The purpose of this Chapter is to give an overview of the UK market for wine, which represents the empirical context for the present thesis. The Chapter draws from market reports, trade magazine articles and academic papers for material and is structured as follows. First, the general characteristics of the world-wide and the UK wine market are described, including an analysis of the market's size and trends, as well as an introduction to the key players in the market. Second, general patterns of wine purchase and consumption are described, including an account of the major consumer segments for wine in the UK, consumption occasions and types of wines consumed. Third, an account is given of key marketing activities for wine in the UK, including a description of promotion and packaging trends. Besides being relevant for brand positioning and consumers' perception, wine packaging and wine labels in particular have to obey to numerous rules. The fourth section provides a brief introduction to these issues. The following section introduces the potential influence of the wine bottle back label on consumer purchase decisions. Finally, the position of German wines in the UK is discussed briefly, as these wines highlight the power of packaging in wine marketing.

2.2 The World Wine Market

In 2011, world-wide wine production was estimated to be 265mhl (OIV, 2012). Wine production has been stable since 2007. The largest producers of wine are France, Italy, Spain and the US. China is currently the fifth largest producer of wine by volume. Germany is the tenth largest one (OIV, 2012). Overall, the volume of wine produced in traditional wine-producing countries like France and Italy (often called Old World wine-producing countries) is decreasing, while so-called New World wine-producing countries like Australia, Argentina, South Africa or the US display increasing volumes of wine production (OIV, 2012).

Development of per capita consumption shows marked differences across the world. Over recent decades the wine-drinking culture in traditional wine-producing countries has changed. France and Italy, for instance, had an average annual per capita wine consumption of around 115 litres back in the late 1960s (Summer, 2011). Today, per capita wine consumption is down to 45.7 litres and 42.2 litres in France and Italy respectively (Wine-Institute, 2010). In other countries, such as Russia and China wine consumption is rising. Thus, in particular European countries suffer from overproduction of wine in their home market. With declining own consumption they have to find new export markets (Gay, 2012). The UK is one of few markets in Europe that has developed positively over the recent decades. The UK wine market is therefore an interesting example that needs further examination.

2.3 Major Characteristics of the UK Wine Market

2.3.1 UK Wine Market – Size and Trends

In 2011, the UK alcoholic drinks market was estimated to be worth £41,350m. Within that, wine sales were worth £11,900m, a 28.8 percent share (Keynote, 2012). In comparison, wine sales in the UK totalled only £8,440m in 2001 (Keynote, 2004). That translates into a growth in value by almost 41 percent over the last ten years. The volume of wine sales over the same period of time also grew, albeit by a smaller percentage (27 percent). In fact, UK wine consumption has grown continuously since the 1960s. Back then, per capita consumption of wine was around 2 litres (F.A.O., 1969). Today, the average UK citizen drinks approximately 22 litres of wine per year (Wine-Institute, 2010). However, the market for wine shows signs of saturation as consumption has not changed significantly over the last four years and is expected to stagnate in total volume (around 1,305m litres) over the next five years (Keynote, 2012).

It is hard to find any other major nation - without any significant wine production of its own - which can match these consumption figures. In fact, the UK's domestic wine production is marginal, based on around 500 wineries in the South East and

Wales. Largely, these wineries specialise in sparkling wines (e.g. Johnson & Brook, 2003; Joseph, 2006), which have only recently gained some popularity in the UK (Keynote, 2012). For still wines, the UK market relies almost entirely on imports, making it one of the most important export markets for the major wine-producing countries. Consequently, competition is intense. Table 2-1 provides an overview of the volumes sold and market shares held by the top ten wine importing countries in the UK. Taken together, they account for 96.7 percent of the total market. Amongst these, the so-called New World countries (e.g. Australia, New Zealand, South Africa) have prospered over the last ten years, accounting for almost 54 percent of the market by volume in 2011. Traditional (so-called Old World) wine-producing countries such as France, Italy and Germany have lost market share in this time. In particular, Germany (minus 52 percent) and France (minus 34 percent) have registered massive drops in their UK wine sales over the last ten years.

Table 2-1: Volumes Sold and Market Shares of the Top Ten Importers of Wine in the UK (WSTA, 2012)

Country	Volume Sold	Market Share	% Change in Volume Sold	
	000s cases	In %	Year On Year	last 10 years
Australia	25,495	19.7	-8	+9
Italy	19,529	15.1	+10	+69
France	19,100	14.7	-2	-34
USA	16,055	12.4	-3	+59
Spain	12,170	9.4	+9	+78
Chile	11,709	9.0	-5	+83
South Africa	9,564	7.4	-17	+1
Germany	4,800	3.7	-15	-52
New Zealand	4,787	3.7	+4	+283
Argentina	2,100	1.6	-3	+62
Rest of the world	4,306	3.3	n.a.	n.a.
Total	129615	100.0		

2.3.2 Overview of the Supply Chain

Strong competition and a dominance of imported wines have led to large international (branded) wine producers holding a strong position in the UK compared to other European markets (Lockshin, Jarvis, d'Hauteville, & Perrouty, 2006). Constellation Brands holds 14.1 percent of the UK market with brands like Hardy's,

Woodbridge by Robert Mondavi and Banrock Station. The second and third largest competitors in the UK wine market are Diageo (which owns the Blossom Hill and Piat d'Or brands) with 4.4 percent and Ernest & Julio Gallo Winery with 3.8 percent market share (Datamonitor, 2012). In comparison to other FMCG categories, the product category wine is still very fragmented in terms of producers and brands. For instance, in the UK market for confectionary the top three companies (Mars, Kraft Foods and Nestlé) hold 65.8 percent of the market and rely on a much smaller set of brands than the top firms in the wine market (Datamonitor, 2011).

The outlets for wine in the UK are broadly sorted into the Off-Trade (supermarkets, off-licences, wine specialist retailers) and the On-Trade (restaurants, pubs, etc.). In 2011, 20.4 percent of the total volume market in wine was sold in On-Trade premises. The remaining 79.6 percent for Off-Trade comprised 50.5 percent sold through supermarkets / hypermarkets and 24.8 percent sold through specialist retailers (including off-licences) (Datamonitor, 2012)¹. Thus, supermarket chains like Sainsbury's, Tesco, ASDA, as well as discounters such as Lidl and Aldi, shape the wine shopping experience for most UK consumers. Amongst these, Tesco is the most favoured outlet for wine in the UK (Mintel, 2007; Wineintelligence, 2011a). Having presented an outline of the UK wine market, the Chapter turns attention to UK consumers, presenting key wine consumption segments, as well as purchase and consumption patterns.

2.4 The UK Wine Consumer

2.4.1 Major UK Wine Consumer Segments

According to a survey conducted by Keynote (2011), 56.8 percent of the UK adult population drank wine at least once between January 2010 and December 2010. Table 2-2 further breaks down wine penetration by sex, age-group, region and social grouping. According to these data, more women than men drink wine in the UK. This difference is even more pronounced amongst younger consumers (18 to 30

¹ The remaining 4.2 percent refer to other (Off-Trade) outlets.

years) (Ritchie, 2011). However, younger consumers are less likely to drink wine at all. For instance, only 43.7 percent of the 20 to 24 years age group consumed wine in 2010. For all age groups over the age of 35, the percentage of respondents who consumed wine in 2010 was higher than the UK average. The highest penetration of wine was found in the 55 to 64 age group (64.5 percent). Equally, wine penetration rises with the social grouping² of consumers. The highest percentage of wine consumers found in the Keynote survey was in social grouping A (higher managerial, administrative and professional; approx. 4 percent of the UK population), amongst whom 73.3 percent consumed wine in 2010. In comparison, only 31.5 percent of respondents from social grouping E (state pensioners, casual and lowest grade workers, unemployed with state benefits only; approx. 8 percent of the population) consumed wine in 2010. The Keynote survey data also give insight into the regional split of wine consumption in the UK. The highest shares of adults who consumed wine in 2010 were found in more affluent areas like the South East (62.8 percent) or the South West (62.1 percent). Less affluent areas like Scotland (52.2 percent) and Wales (52.4 percent) showed below average wine consumption.

² National Readership Survey (NRS) Social Grade; for a definition see <http://www.nrs.co.uk/lifestyle.html>

Table 2-2: Penetration of Wine Consumption (in %) in UK by Sex, Age, Region and Social Grouping (Keynote, 2011)

Sex	Penetr. In %	Region	Penetr. In %
Men	52.6	Scotland	52.2
Women	60.8	North West	56.1
		North	53.9
		Yorkshire and Humberside	52.4
Age¹	Penetr. In %		
15-19	31.5	East Midlands	60.6
20-24	43.7	East Anglia	62.2
25-34	53.9	South East	62.8
35-44	61.8	Greater London	50.2
45-54	61.3	South West	62.1
55-64	64.5	Wales	52.4
65+	60.0	West Midlands	55.9
Social Grouping²	Penetr. In %	Social Grouping² (continued)	Penetr. In %
A	73.3	C2	52.3
B	70.4	D	41.7
C1	62.0	E	33.5
<p>¹The legal drinking age in the UK is 18 years, people under this age may not purchase alcohol. In On-Trade premises, people aged 16 / 17 may still consume a small amount of wine with a meal when accompanied by an adult (Keynote, 2011).</p> <p>²National Readership Survey (NRS) Social Grade; for a definition see http://www.nrs.co.uk/lifestyle.html</p>			

Overall therefore, the typical profile of a wine consumer in the UK is a person over the age of 35, who has at least professional status and lives more likely in the South than in the North of the UK. The next section presents wine consumers' purchase patterns in more depth.

2.4.2 Wine Purchase Patterns in the UK

This section starts by introducing the purchase patterns of UK wine consumers in terms of price brackets and colour (red, rosé, white). Within that, key differences relating to wine consumers' socio-demographic background are highlighted. Second, the section describes UK consumers' preferred purchase outlets, highlighting relevant recent trends.

Across the whole UK wine market (Off- and On-Trade), the average price for a bottle of wine was £6.73 in 2010. In the Off-Trade, the dominant channel for wine purchases, average prices were considerably lower at an average of £4.55 in 2011 (Nielsen, 2011). Prices have increased recently due to taxes³ and exchange rates. Nevertheless, for many consumers a “magical barrier” exists at £5 per bottle and the majority adamantly refrain from spending more than 6.99 GBP per bottle. Therefore, it is not surprising that price and bundle promotions such as ‘3 for 10’ have become common practice in the UK wine market (Mintel, 2007). This trend is seen by trade professionals as the “most significant consumer wine trend in the UK in 2011” (Keynote, 2011: 57). Consequently, many prices displayed on supermarket shelves are strategically set to enable large discounts (Mintel, 2007).

According to a Keynote survey (2011), female wine shoppers are more likely to buy wine on promotion / special offer – 51.3 percent of female respondents stated that they often did so, compared to only 38.7 percent of male respondents. In addition, the 25 to 34 age group shows an interesting pattern. They also frequently purchase wine on special offer (51.6 percent), but stick to the same brand more than any other age group (42 percent). This mirrors a behaviour documented by Ritchie (2006) and Casini et al. (2006), who identify some consumers who only purchase their favourite wine brand when it is discounted, as they (potentially correctly) perceive the “normal” price to be a strategic act representing poor value for money.

In relation to purchasing patterns for different colours of wines, overall volumes sold of red and white wines differ only slightly in the UK market – 45 percent white vs. 43 percent red. Rosé wines account for the remaining 12 percent (WSTA, 2012). In

³ Wine taxation in the UK is one of the highest in Europe (WSTA, 2012). It has been continuously increasing since its introduction. For instance, between 2000 and 2012 wine taxation per 75cl bottle (5.5 to 15 percent abv) has increased from £1.16 to £1.81 (effective since 28-03-11) (WSTA, 2011). Next to taxation, there have been discussions of a minimum price per unit alcohol sold in the UK recently. For an average bottle of wine (12 percent abv) the planned legislation would translate into a minimum price of £3.60. Considering the average price per bottle in the UK (£4.55 see above), such legislation may have a serious effect on how the market is shaped. Cheap wines will either have to be reduced in their alcohol content or rebranded in order to compete with the higher priced competitors in the market. Thus, some wines will probably disappear from the market if minimum pricing for alcohol is introduced in the UK (Keynote, 2012).

fact, rosé wines have seen a boom since 2005. Over the five years to 2010, these wines doubled their market share (by value) to £1,330m. Keynote (2011) attributes this positive trend to innovative marketing and positioning, e.g. rosé drunk over ice or vivid pink packaging aimed at the younger (female) population. Keynote's (2011) survey further reveals some differences in the wine colour preferences of UK wine consumers. Specifically, female consumers have a stronger preference for white wines, with 50.2 percent saying that they bought white wines most often compared with 42.7 percent of male respondents⁴. The opposite was true for red wines. However, differences in colour preferences by age or social grouping were marginal. In terms of purchase location, demographic characteristics have been shown to influence outlet preferences for wine purchases. Younger consumers tend to shop at convenience stores and off-licenses, in line with their modern life-styles. People from higher social groupings, as well as those aged 54-65, tend to rely on specialist independent wine stores (e.g. Majestic) or prefer high-end supermarkets like Marks & Spencer or Waitrose. These consumers also purchase wine from wine clubs and on the internet (Mintel, 2007). In fact, the UK wine market has recently witnessed a "digital shift", with consumers purchasing wine online more frequently. For instance, Wineintelligence (2011c) data show that 39 percent of UK's regular wine drinkers search for information about wine online and 28 percent of them have bought wine online in the past three months. According to Nielsen (2011), the wine industry is picking up this trend. They find new marketing channels such as Twitter, Facebook and viral marketing very important for their businesses and try to ensure a genuine integration of digital media throughout the whole consumer experience.

2.4.3 Recent Trends in the UK Wine Market

Consumption occasions for wine have significantly broadened in the UK, as wine has become an integral part of everyday life-style for many consumers (Keynote, 2007; Ritchie, 2007; Spawton, 2009). This can explain, at least in part, the

⁴ Rosé wines did not feature in the survey.

continuous increase in per capita consumption of wine in the UK highlighted above. Wine has become the favoured accompaniment to meals in and outside the home. It is also used frequently as a gift and to entertain friends e.g. at a barbecue. Approachable New World wine brands, which dissolved the barrier of ‘jargon clutter’ typical for Old World wine labels through innovative, funny designs e.g. featuring big pictures on their labels, may have supported this development (Keynote, 2007).

One key innovation in the UK wine market in recent years has been the emergence of “natural” wines. These have received a lot of media and public attention. Such wines justify their name by using as little chemical and technological manipulation during the production process as possible and are usually produced on a small-scale. Despite their popularity in the media however, their quality and taste have been criticised by experts as well as consumers for being inconsistent and unpredictable. Furthermore, the term “natural wines” raises some issues as it has yet to be defined officially (Keynote, 2012). However, it is clear that natural wines differ from better known organic or FairTrade wines. The latter have to comply with sets of regulations in order to qualify for the respective certificates. However, they may still involve significant technical and chemical input (Keynote, 2012). In spite of their differences, all these types of wine have a common characteristic of tapping into trends towards healthier life-styles as well as growing ecological concerns (Mintel, 2007). According to a vinitrac / Wineintelligence survey, British consumers are more aware of such wines than ever before (Wineintelligence, 2007), which translates into increasing sales. For instance, FairTrade wine sales grew by +220 percent from 2004 to 2006 (Mintel, 2007). Despite this impressive growth, they still account for a minute share of the total UK wine market (Herman, in press). Interestingly, the reasons people state for purchasing such wines relate generally to production methods and support for smaller producers, but do not stretch to hedonic values or better taste (Wineintelligence, 2007) as is the case for most organically produced

food and drink products (e.g. O'Donovan & McCarhy, 2002). Also it is interesting to note that FairTrade wines - unlike FairTrade coffee or chocolate in the early days of FairTrade products in the UK, which were sold at premium prices - tend to be found at the entry level price points in supermarkets (Herman, in press).

Due to the long distances in the supply chain, the green concerns of consumers, in particular relating to carbon-footprints, may become a critical issue for New World wine producers. This has led to a debate in the wine industry about how they could reduce the weight of their bottles and make the supply-chains more efficient e.g. by shipping the wine in bulk and bottling it in the respective export markets. This is already common practice, in particular amongst UK supermarket chains for their own-label brands (Graham, 2007). Besides such efforts, more and more wine producers have put organic, sustainable or biodynamic production schemes in place (e.g. Gemmrich & Arnold, 2007a, 2007b). With growing societal and ecological concerns and rising fuels costs, wine production and supply chains are likely to change in the near future. However, this development will not necessarily change the way wines are promoted to consumers. Therefore, 'natural', organic or FairTrade wines that are marketed as such are unlikely to dominate the wine market.

2.5 Wine Marketing and Packaging Activity in the UK

2.5.1 Marketing and Promotion Trends in the UK Wine Market

As has been argued earlier, the UK wine market is one of the most competitive worldwide, with a stronger tendency towards branded wines compared to most other wine markets. Consequently, wine suppliers often test new marketing and promotion activities in the UK before they are rolled out globally (Nielsen, 2011). This section will introduce some of the major trends in marketing and promotion of wine in the UK.

Due to the fragmented nature of the wine industry, very few firms have the resources to pursue large-scale marketing campaigns for wine. Exceptions to this rule are

Jacob's Creek who sponsored the TV programme "Friends" in the UK and the Australian Wine Bureau who supported the Badminton Horse Trials in 2004 (Ritchie, Elliott, & Flynn, 2010). Hence, the majority of marketing and promotional activities take place in-store in the UK, as they do elsewhere. Specific tactics include price promotions, shelf talkers, aisle gondola placements and in-store tastings. Research shows that such measures can lead to superior brand recall (Atkin, Nowak, & Garcia, 2007; Parsons & Thompson, 2009) and trigger impulse purchases (Hawkes, 2008; Larson, Bradlow, & Fader, 2005).

Besides being the major consumer outlets for wine, as well as the main marketing platform for producers, supermarkets in the UK also compete with wine producers by carrying their own-label wines. These are wines that are sourced by supermarkets and then sold exclusively in their own outlets. Such wines can be positioned as premium wines or as part of established own-label lines such as "Taste the Difference" (Sainsbury's). Consumers in the UK tend to trust the recommendations of supermarkets (Keynote, 2011). Own-label wines contribute a significant part of the market and have recently performed better than traditional wine brands (Stodell, 2012). This is yet another unique feature of the UK wine market (Isabella M. Chaney, 2004).

In the UK and elsewhere, New World wine producers have followed a different strategy for promoting their wines compared to Old World wine producers. They emphasise brands and varieties instead of appellations and traditions. This emphasis is reflected in their labelling and packaging styles, which rely on affective rather than technical cues. A kangaroo (Australia), an umbrella thorn (South Africa) or a Surfer (California) may be used as pictures / pictograms in vivid colours on the label signifying the wine country of origin, rather than the written name of the appellation, as one would find on typical French, Spanish or Portuguese wine labels. Also, the grape variety that was used to make the wine is usually the main written information on the front label of New World wines e.g. Blossom Hill Merlot or Hardy's

Sauvignon Blanc. Old World wines, instead, rarely provide information about the grape variety used. More often than not, it is assumed that the consumers knows which grape variety is (traditionally) allowed to be used for a particular wine e.g. red wine in Burgundy is made from Pinot Noir grapes or Barolo wines are made from the Nebbiolo grape. In these ways, New World wines are made more approachable (Keynote, 2007). These wines also command the highest prices on the UK market. New Zealand in particular, with an average of £6.02 per bottle, achieves significantly higher prices than any other country. Australia and the USA follow with £4.62 and £4.52 respectively. Old World wine producing countries, apart from France (£5.15), command significantly lower prices - around £4. German wines represent the minimum price on the UK market with an average retail price of £3.68 (Nielsen, 2011). As packaging design has played a role in the success of New World wines and constitutes the central focus of the present thesis, the next section discusses trends in wine packaging design in more detail.

2.5.2 Packaging Design Trends in the UK Wine Market

Packaging design, in particular the wine label, is an important choice cue for UK consumers (Wineintelligence, 2011b). This section introduces the major trends in packaging design and wine labels in the UK market. First, packaging formats in the UK wine market are described. Second, technical innovation in packaging design, such as screw-cap closures, is introduced. Third, packaging design style innovations, which have great relevance for the present thesis, are introduced.

The most common packaging format for wine in the UK, as in practically all other markets, is the 75cl glass bottle. These bottles are available in numerous shapes, of which the two most common are the “Bordeaux” i.e. straight short neck, high shoulders and straight rather thin body and the “Burgundy” i.e. long curvy neck, flowing shoulders and round body (see Figure 2-1). Besides the typical 75cl size, glass bottles can also be smaller (500ml, 375ml, 250ml, 187ml) or larger (1l and 1.5l up to 1.5l). The second most common packaging format in the UK is the Bag-in-Box.

This type of packaging consists of a strong bladder built from a multi-layer metallised film or plastic, which is seated inside a fibreboard box. Recently, other packaging formats such as aluminium cans, aluminium bottles, lightweight glass bottles, PET bottles and plastic glasses (ready-to-drink with wine in them) have found their way into the UK market. However, all these are fringe players compared to the glass bottle.

Figure 2-1: Typical Wine Bottle Shapes (Ambrosi, 2002: 121)



Bordeaux Bottle

Burgundy Bottle

Innovations in wine packaging closures have achieved more market penetration, the most important of which has probably been screw cap closures as a replacement for traditional closures made from natural cork. Whilst many consumers were initially sceptical, attitudes and acceptance towards screw caps have changed significantly. Wineintelligence (2006) insights supported a generally positive attitude towards screw caps in the UK population with 70 percent seeing them as an acceptable form of closure for wine. Today, screw caps are the most common closure in low and mid priced segments of the UK market and are widely accepted by UK wine consumers (Wineintelligence, 2012).

Similarly, wine labels have undergone major changes over recent years. With the increasing penetration of New World wines in the UK, new label designs have been introduced. In particular, New World wine producers tend to deemphasise traditional

wine attributes such as appellations – e.g. they put these on the back label – in favour of front label designs which appeal more emotionally to consumers. Most prominent in this respect has been the so called ‘critter phenomenon’ (e.g. Sawyer, 2005), which refers to wine labels featuring animals prominently and / or incongruously on the front label. A classic example of this type of label is by the brand Yellow Tail, which features a wallaby. In contrast, Old World wine labels tend to feature (sketched) pictures of chateaus, vineyards or grapes and significantly more written information on the front label e.g. region, grape variety or quality classification. New World wine labels draw their appeal from affective, sometimes cute pictures. They are easily distinguishable from each other, e.g. by remembering the picture or the brand, even for a consumer who does not have an in-depth knowledge of the country’s wines or wine in general. Old World wine labels, instead, draw from the (assumed) wine knowledge of consumers, which enables them to decipher the codes of written information. Their labels offer little differentiation, at least within a specific region e.g. Burgundy or Bordeaux. To (re-)purchase a specific wine, the consumer has to learn to engage with the specific label or wine in general much more. To some extent these differences have their roots in the history of wine label regulation and wine quality classification in the traditional wine producing countries. The following section will therefore provide a brief introduction to these issues.

2.6 Regulative Framework for Labelling Wine

The alcohol industry has to obey to strict rules and legislation. While these regulations refer to the whole supply chain of the wine industry, for the present thesis, regulations referring to wine labelling and wine quality classification are most relevant. This section will introduce the reader to these parts of the legal framework in the EU.

The basics of wine label regulations are relatively simple. The EU has agreed on a common set of ‘obligatory’ information that has to be on every wine label: (1) Indication of the name under which the wine is sold (e.g. wine, sparkling wine); (2)

Indication of quality (e.g. local wine (Vins de Pays, Landwein), quality wine); (3) Actual alcohol by volume (abv); (4) Origin (e.g. German Wine, Wine from the European Union); (5) Name and address of the bottler; (6) Nominal volume of the container; (7) Allergenic substances (e.g. “contains sulphites”⁵); and (8) LOT no. (unique identifier making the wine traceable). All of these have to be written in a readable font size within the same field of vision (apart from the LOT no., which may be placed elsewhere e.g. on the capsule). In addition to the obligatory information, wine producers may also describe optional information on the wine label: (1) Vintage (referring to the year of the harvest, not the year of the bottling); (2) Grape variety⁶ / Grape varieties⁷; (3) Flavour (e.g. dry, semi-dry, sweet)⁸; (4) Traditional names / trademarks (e.g. *Hock*); (5) Production methods (e.g. blanc de noirs); (6) Appellation / Quality classification; (7) Type of producer (e.g. winery, cooperative); and (8) any other information that is not misleading to the consumer e.g. awards, certifications (e.g. organic wine), back label description, brand, etc. (GEWA, 2010). All additional information may be placed anywhere on the wine container independent from the placement of the other information. Since wine is legally not considered a standard drink product, producers are not obliged to list all ingredients anywhere. Hardly any producer⁹ lists ingredients at all.

In sum, a minimum of 8 items of information is required for a wine to be legally sold in the EU. Commonly, wine producers offer much more information about the wine on the label. National wine laws further define the details for all of the above items. Therefore, composing a legally correct wine label is very difficult and many regulations have to be adhered to e.g. relating to the font size, which, for instance,

⁵ If the wine contains sulphites, which almost all wines do.

⁶ To be recognised as a single grape variety wine, usually a minimum percentage of the grape variety that is depicted on the front label is defined in the country’s wine law. This percentage can depend on e.g. the grape variety, the type of wine, the region, the appellation, or the quality classification.

⁷ A wine consisting of more than one grape variety is usually referred to as a ‘cuvée’. The grape varieties have to be mentioned in descending order of volume.

⁸ Definitions of these terms depend on national wine law.

⁹ In the UK, the Co-op lists the ingredients for all its own label wines (<http://www.winelabels.org/artilleg.htm>).

depends in German wine law on (amongst other things) the size of the label, the type of information the font is used for, the relative size of the font in comparison to other fonts used on the label. From the information provided on the wine label, the consumer can make some inferences as regards the wine's quality and taste. To provide an initial, holistic appraisal of wines, national and regional systems for wine quality classification have been developed. These are introduced briefly in the following paragraph.

Systems of wine quality classification are usually based on the idea of *terroir* (e.g. Wilson, 1998) i.e. the idea that some areas of the land are better suited for growing wines than others because of their specific micro-climate and soil. The better the particular area¹⁰ has proven to be over time, the better the quality classification for the wine grown there. This idea has found its way from Old World to New World wine producing countries (Hamlin & Watson, 1997). However, New World wine producing countries impose far less regulation on their wine producers and since the systems were developed at a stage when the respective wine industries were already relatively mature, they could be tailored to the needs of national wine production (Hamlin & Watson, 1997).

In Old World wine producing countries, this is not the case. Quality classification systems are inflexible and have not changed significantly for over a century in most countries. In these countries, quality classifications, besides the area where the vines have to be grown, can stretch into all fields of the production process. For example, in Spain, regional quality classification systems also define the time a red wine has to be stored in *Barrique* casks and in the bottle, before it may be sold; in Italy the system defines the grape varieties to be used and their exact mix ratio in the final wine. The inflexibility of these classification systems has led to strange phenomena in the wine category. More and more, Old World winemakers produce their wines

¹⁰ The size of such areas can vary significantly – from a single vineyard with only a few acres up to whole regions spreading out over many square miles.

'outside' the official systems. The term 'Super Tuscans', for instance, refers to wines produced in Tuscany, which are classified in the system at low quality grades such as IGT or even table wines, because they are made from grape varieties that are legally not meant to produce 'high quality' wine in Tuscany. However, these wines are recognised to be actually the best wines coming from the region and sell for several hundred pounds a bottle. Germany represents a special case within these systems. The region / appellation where the wine is grown can be indicative of the wine's quality, but does not directly influence its legally assigned quality classification. The official wine quality classification system is based on the sugar content of the must when harvested as a quality criterion. This regulation, which was incepted in 1971 may to some extent explain the position of German wines in the UK wine market, which the following section describes in some depth. Overall however, the information displayed on a wine label and in particular a wine's quality classification can critically shape consumer perception. While consumers with little interest in and knowledge about wine may easily make wrong inferences about a specific wines quality e.g. when the quality classification does not reflect the actual quality of the wine, wine consumer with more interest in and knowledge about wine will be able to decipher the complex 'code' of labels correctly.

2.7 The Wine Bottle Back Label

Some or all of the information may be displayed on the back label of the wine bottle. Back labels are used by a substantial part of wine producers; in particular, those aiming at volume market segments. Commonly, these labels feature some kind of product narrative describing, for instance, the taste, the origin or the history of the wine. While it is plausible that this additional information has some impact in the decision making process, the actual importance of wine bottle back label information is unclear. Overall, few studies have investigated this particular area of packaging design so far, finding often contradictory evidence.

Whilst some studies indicate that consumers make use of wine bottle back label information (e.g. Charters, Lockshin, & Unwin, 1999; Charters & Pettigrew, 2006a; Shaw, Keeghan, & Hall, 1999), others indicate that the jargon used (Drummond & Rule, 2005) may confuse consumers more than it helps or that there are no discernible differences in the importance of individual back label cues (Isabelle M. Chaney, 2000). Mueller et al. (2010) in the first large-scale quantitative study that investigates the relative influence of back label information and evaluates it in light of the wine's price show that back label information impacts consumer purchase decisions. They identify five segments of consumers based on a latent class approach with differing preferences as regards the information provided on back labels and price brackets. Food pairing, taste, history and production information are the ones most often taken into account for the purchase decision. However, as regards the overall importance of back label information in the wine purchase decision also Mueller et al. (2010) have to rely on respondents reports. Whilst respondents indicate they use back label frequently in the purchase process, Mueller et al. (2010) contend that only an observational study could shed light on the actual usage of wine bottle back labels at the point of purchase.

The present thesis will not follow this stream of research as it focuses on the point in the decision process when the consumer approaches the wine shelf and the front of the packaging design is likely to have its greatest impact.

2.8 German Wines in the UK Wine Market

The aim of the present thesis is to investigate consumer perceptions of wine packaging design, using the UK market as the empirical context. As highlighted in the introduction, German wines have a particularly interesting and problematic position within the UK market, one which improved packaging and labelling could improve. Hence within the broader investigation, the thesis has an objective of examining consumer perceptions of German wines in the UK and how they respond

to stereotypically ‘German’ packaging designs. This section presents an introduction to German wines and how they are perceived in the UK market.

2.8.1 Brief History of German Wine in the UK Market

Throughout modern history, German wines have seen many ups and downs in the UK wine market. Originally, they were known as “Rhenish” and were sold either as a cheap mass-market product or a sought-after expensive wine that only the Royal family and their peers were able to afford. During the 19th century, the term referring to German wines changed to “Hock”. It was in that period when German wines were most successful in the UK. They fetched higher prices than the best Bordeaux wines (e.g. Simon, 1964). Between the First World War and the Second World War patriotic feelings impacted on the popularity of German wines, even though their quality image was still good (e.g. Shand, 1926; Todd, 1922).

German wines largely preserved their positive quality image in the UK for the first decades after the Second World War. However, as early as 1967 the encyclopaedia of wine stated that non-geographic wines such as *Liebfraumilch* or *Zeller Schwarze Katz* were “of dubious quality” (Schoonmaker, 1967: 141). Despite these early warning signs, German producers - equipped with technological innovations and a revised wine law (1971) that used sugar content as the main sign of wine quality - flooded the market with cheap, low quality, sweet white wines (Löwenstein, 2003) such as *Blue Nun*, *Hock*, *Zeller Schwarze Katz* and *Kröver Nacktarsch*. These wines had their heyday in the 1980s, when they were achieving significant sales. However, with the rise of good value for money dry wines, their market share started to fall steadily.

2.8.2 German Wine in the UK Today

Today, brands like *Blue Nun*, *Black Tower* and *Hock* still dominate the German segment of the UK wine market. While their objective quality has improved significantly, their quality image has not. So, for instance, German wines are not

seen as a suitable choice for a social occasion and are therefore consumed privately (Wineintelligence, 2005). The sales volume of German wine has halved over the last ten years and the average price is the lowest of all the major wine producing countries selling to the UK market (see above). Thus, quality perceptions are unlikely to change.

Packaging design may play a part in the quality perceptions of German wine because traditional German packaging styles are very distinctive and recognisable, consisting of brown or green, tall, thin bottles and cluttered labels with ornate fonts and many details (see Figure 2-2). Black Tower has recently broken with that tradition by launching a new packaging design in the UK (see Figure 2-2). It consists of a dimpled glass bottle with a black top half and a transparent bottom half (GroceryTrader, 2010). This packaging re-launch has been a great success for the German brand and has boosted their sales in the UK (GroceryTrader, 2011). This example shows that there is some potential for packaging design to overcome the poor quality image of German wines in the UK and supports the relevance of this specific case to the overarching research objective of the present thesis to understand packaging design's influence in the purchase process. The following section now elaborates the implications that can be drawn from the material presented in this Chapter for the current study.

Figure 2-2: Examples of German Wine Packaging Design



Typical German Bottle¹¹



New Black Tower Packaging Design¹²

2.9 Implications for the Present Thesis

The evidence provided in this Chapter reveals the UK market to be saturated, with relatively high per capita consumption and intense competition amongst the leading producers of branded wines in the world. This leads to constant innovation in wine promotion and wine packaging design in this market. In fact, more often than not the UK wine market serves as a test bed for such innovations before they are rolled out globally. Consequently, the UK market should present an optimal environment to study consumers' perceptions of wine packaging.

The material presented in the Chapter also reveals that most wines in the UK are purchased in supermarkets. This reflects not only the situation the UK wine market, but in most Western wine markets that are not state-controlled such as Sweden or Canada. Thus, to make the results transferable to other wine markets, when aiming to understand the effects of packaging design, an empirical study of consumers' perceptions should reflect typical choice situations in supermarkets, rather than

¹¹ Picture Source: <http://shop.heritagewine.co.uk/files/5502%20WEB.jpg>

¹² Picture Source: <http://wholesalemanager.net/wp-content/uploads/2010/09/BLACK-TOWER-Classic-Range.jpg>

purchase situations in specialist stores, where the influence of shop staff tends to be much greater.

The reviewed data on consumer segments, purchase and consumption patterns for wine have highlighted marked differences within the UK population. However, socio-demographic data fails to explain the underlying motivations to purchase and consume wine. For example, it is argued that wine has become an integral part of British life-style, typically as a drink at social occasions both inside and outside the home. On the other hand, data reveal that it is mostly well-off, highly educated adults who consume wine in the UK, which implies that wine plays a potential role as a marker of social status. Thus, underlying motivations, as well as the social role of wine, warrant a more in-depth exploration drawing from wine consumer behaviour research.

Besides the role that wine plays in people's lives, the reviewed data also point to a need to further understand consumers' wine purchase choices. The data here shed some light on the purchase factors of price, colour and production processes, as well as other possibly prominent product attributes featured on the wine label. While all these factors may be salient for consumer purchase choices as they are, packaging design seems to play an important role in the decision process. For instance, it has apparently supported the success of New World wines in the UK and can potentially overcome the poor quality image of German wines. Thus, its influence and how it communicates all the information relevant for consumers' purchase decision will be analysed in more depth in the remainder of the present thesis.

In terms of packaging design, it seems advisable for the current study to concentrate on the most common packaging format i.e. the 75cl glass bottle. Whilst having gained some importance in recent years, other packaging formats like BIBs still have marginal market shares and are therefore not suitable to understand general principles of packaging design's impact on purchase intention. As the traditional 75cl glass bottle also dominates most other wine markets, concentrating on this format

will further support the generalisability of results. Regarding the design styles of the bottles used for the present research, the material presented in this Chapter suggests inclusion of traditional “Old World” and modern “New World” packaging design styles is needed, with attention being paid to the textual and pictorial elements within each type.

2.10 Summary

This Chapter has introduced the UK wine market in terms of who wine consumers are, their purchase and consumption patterns and the major developments in wine marketing, promotion and packaging. Finally, the case of German wines in the UK was briefly highlighted as a particularly compelling example of the potential power of packaging design in consumer wine choice, which is the overarching interest of the present thesis.

The UK wine market has changed radically over the last 50 years. Whilst wine used to be an elitist drink consumed by few in small quantities, today, it has become an integral part of British adults’ life-style. Indeed, the UK wine market now shows signs of saturation. Nonetheless, it is still one of the most important wine markets in the world and has become a major focus for international wine producers. Marketing and packaging innovations are usually tested here. Thus, the UK market is well suited to study consumers’ wine packaging perceptions.

Wine purchase and consumption patterns were shown to differ depending on consumers’ socio-demographic backgrounds. However, trade data lack the depth to understand the social role that wine plays in people’s lives. Also the role of packaging design in communicating information relevant for consumers’ wine choices cannot be decided from the data presented here. Thus, both the social role of wine and wine packaging’s role in the choice process will be explored in more depth in the following two Chapters, which focus on theories of wine consumer behaviour and consumer responses to packaging design, respectively.

3 Understanding and Explaining Wine Consumer Behaviour

3.1 Introduction

Chapter 2 has given an overview of the UK wine market including basic purchase and consumption patterns, the marketing and promotion of wine in the UK and the position of German wines within this market. The purpose of this Chapter and Chapter 4 after it, is to understand and explain consumer wine behaviour and choice from a theoretical perspective, drawing from academic studies. In the current Chapter, the focus is on reviewing the literature on how consumers interact with wine, what role it plays in their lives and how their level of involvement may influence their wine choice and consumption behaviour.

The structure of the chapter is as follows. First, the Chapter will give a brief introduction to, and critical assessment of, the field of wine consumer behaviour and wine marketing research. Although a number of wine-specific publications exist, their scope remains somewhat limited. Consequently, in order to achieve a broader understanding of how consumers interact with wine, the main part of this chapter adopts a broader perspective incorporating – beside studies from wine consumer research – insights from general consumer behaviour research belonging to the two major traditions: logical positivism and constructivism / interpretivism. Relevant links between these general insights and wine-specific research will be drawn. Thereafter, based on the insights gained from the literature, implications for the current study are discussed. Finally, a summary highlights the main points of this chapter.

3.2 An Introduction to, and Critical Assessment of Wine Consumer Behaviour Research

Interest in wine marketing and wine consumer behaviour sparked around 20 years ago (Spawton, 1991a, 1991b, 1991c). Since then, despite its narrow focus, the field has evolved. Internationally, three academic journals – *International Journal of Wine Business Research* (formerly: *International Journal of Wine Marketing*); *Journal of*

Wine Research; Journal of Wine Economics – have dedicated themselves to the study of wine and related issues¹³. Beyond these specific outlets, articles discussing wine marketing and wine consumer behaviour are scattered over diverse journals, conferences and disciplines.¹⁴ Consequently, studies in the wine marketing and consumer behaviour field encompass different approaches, methodologies and frameworks. However, studies do tend to have some characteristics in common. First, researchers tend to frame their work in the wine domain, rather than in general marketing or consumer behaviour research. Consequently, wine consumer research seems to be disconnected from developments one witnesses in general marketing and consumer behaviour research. Second, there is a preoccupation with practical research questions (Arnold, 2007a). This results in a research culture within the field that is more driven by applications of (existing) knowledge than theoretical advancement. Third, although researchers rarely acknowledge it explicitly, the majority of published texts may be considered as loosely following the logical-positivist tradition of consumer research. More recently, there has been an increase in more qualitative research methods guided by constructivist / interpretivist approaches. The relevant papers will be discussed in turn under the respective research traditions in the following sections.

3.3 Wine Consumer Behaviour from a Logical Positivist Perspective

3.3.1 Introduction

The fundamentals of positivism originate from scholarship in the Natural Sciences prospering at the end of the 19th century. Grand discoveries and their formulation as laws in physics and chemistry induced the idea in the social sciences that human behaviour is also measurable and explainable by law-like relationships. Auguste Comte (1798-1857) is commonly considered the founder of positivism within the

¹³ Besides the three journals mentioned, there are many others specialising in the technical (viticulural) domain of wine research, however these are not relevant to the focus of this thesis.

¹⁴ Overviews of this work include: Arnold (2007a, 2007b), Arnold and Fleuchaus (2008), Orth and Arnold (2009)

social sciences (Franz, 1974). The approach posits an independent, measurable reality and identification of law-like relationships between different variables in order to uncover (real) causes and effects in social behaviour. For this, it is believed that the researcher has to be as detached as possible from the process of data collection and analysis. Standardised questionnaires and scales as well as statistical analysis are thought to support this detachment. Thus, the researcher can remain neutral towards the relationships studied. This secures scientific merit (Hammersley, 1995).

The evolution of this basic view is demarcated by the Vienna Circle and its interpretation of positivism (logical-positivism), which laid the ground for 20th century empiricism. The epistemology promoted by the Vienna Circle concentrates on empirical methods and statistical analysis of data to test hypotheses (Hammersley, 1995). It embraces formal logic and mathematics, while it completely rejects metaphysics. Several sub-groups of positivism / empiricism developed throughout the 20th century. Today, researchers who define themselves as positivist acknowledge that early positivism's claims concerning objectivity and accuracy rest on fewer foundations than once believed. Partial objectivity and degrees of probability characterise the research of new logical-positivist proponents (Marsh & Furlong, 2002).

Although many researchers from social sciences and consumer behaviour reject major principles of the logical-positivist approach¹⁵, the instrumental part of positivistic methodologies is nevertheless widely applied (Gartrell & Gartrell, 2002) e.g. by using standardised questionnaires and scales to measure consumer behaviour. Within consumer behaviour and marketing research especially, the logical-positivist approach has a strong foothold as it allows consumer behaviour to be predicted with a certain degree of probability. Hunt (1991), in his seminal defence of logical-positivism in consumer research, emphasises prediction as one of its key advantages.

¹⁵ A fuller critique of LPA is given in section 3.3.5

Furthermore, he clarifies common misconceptions of the logical-positivist approach. For example, he states that logical-positivists treat causality and mathematical models only as tools and commit themselves to include only observable facts in their research, they do not engage in reifying the unobservable (Hunt, 1991). Perhaps the most interesting part of Hunt's defence is, however, his dispute about positivism's fixation with quantitative methods. He argues, on the basis of Brodbeck (1968) as well as Comte and Simon's writings, that positivism per se does not favour any particular method as long as it holds to the scientific approach. Nonetheless, empirical studies adhering to the logical-positivist tradition do most often employ quantitative methods.

Studies based on the logical-positivist approach have been highly influential in consumer behaviour research. The next section will discuss studies in the logical positivist tradition which offer insights into wine consumer behaviour, specifically: how wine, as a product, can be conceptualised; how the process of wine choice can be explained; how variations in wine behaviour can be accounted for by consumers' characteristics; and how consumers' involvement level with wine influences their choice and consumption behaviour.

3.3.2 The Product as a Bundle of Attributes and Wine Consumers' Purchase Choices

Positivist approaches have dominated consumer behaviour research since the 1960s. Following criticisms of 1950s researchers, who were inspired by clinical psychology and Freudian ideas, as being too subjective, the preoccupation with making consumer behaviour measurable with scientific rigor prevailed. For example, popular Stimulus-Organism-Response (S-O-R) models conceptualised consumer behaviour and in particular consumer purchase choices, in law-like relationships.

The notion of consumers' purchase choices being law-like in nature is also apparent in Lancaster's (1966) conceptualisation of the product as "a bundle of attributes". The conceptualisation proposes that to understand products and services as

consumable items and to predict consumer preferences for them, they can be usefully split into their constituent attributes. Consumers' reactions to different product attribute mixes can then be tested by carefully manipulating configurations of attributes and the impact of individual attributes on preference can then be measured. In fact, the 'bundle of attributes' concept provides a major building block of Fishbein and Ajzen's (1975) Theory of Reasoned Action (TRA), one of the most widely applied models of purchase intention in consumer research. The TRA posits that consumers base their attitudes towards products on a formally or informally identified set of attributes that they have weighted and summed. Consequently, their expectancy-value model defines an attitude A as the sum of the products of beliefs b and evaluation v formed upon salient product attributes i.

$$A = \sum_{i=1}^n b_i v_i$$

Over the years, the 'bundle of attributes' concept has been further refined by a number of researchers. First, Olson and Jacoby (1972) made a useful differentiation of product attributes into intrinsic and extrinsic ones. *Intrinsic* attributes belong to a product's physical composition and cannot be altered without changing a product's very nature. As such they are specific to each product and when the product is consumed, they cease to exist. In the case of wine, intrinsic attributes are, for instance, grape variety, origin¹⁶ or sensory qualities (e.g. oak-flavour). *Extrinsic* attributes instead can be changed without altering the product as such (Olson, 1977; Olson & Jacoby, 1972). Examples of extrinsic attributes for wine include, for

¹⁶ Origin is commonly defined as an extrinsic product attribute (Peterson & Jolibert, 1995). Their classification refers to the „made in...“ operationalisation of a product's (country of) origin. This, however, does not apply to wine in the same way. Unlike other products, for which the location of assembly does not change the physical qualities of the product as such, the origin of a wine - its *terroir* (Wilson, 1998) - actually determines its physical properties (sugar content, acidity, etc.) (Robinson et al., in press). Also the true origin cannot be manipulated after the wine has been filled. Insofar, in the case of wine, origin constitutes an intrinsic product attribute in the sense of Olson and Jacoby's (1972) definition.

instance, price, brand or packaging design. This classification of product attributes is particularly helpful in the case of wine as consumers rarely have the opportunity to test i.e. taste the intrinsic attributes and therefore the true quality of the wine. Rather, they have to infer the quality from extrinsic attributes.

Besides this widely applied refinement, other categorisations for product attributes have been developed over time. One popular set is those based on the type of product attribute (Lefkoff-Hagius & Mason, 1990; Myers & Shocker, 1981). For example, Lefkoff-Hagius and Manson (1990) based on Finn (1985)¹⁷ distinguish tangible and intangible product attributes. Tangible attributes refer to physical product characteristics, whilst intangible concern the remainder, comprising abstract, beneficial or subjective characteristics. Such a conceptualisation enables researchers to understand better how manipulation of the physical product affects consumers' perceptions of e.g. the brand. For instance, the tangible quality of bottle weight has been shown to influence consumers' perceptions of a wine's quality (Jennings & Wood, 1994). Finally, Myers and Shocker's (1981) categorisation distinguishes product referent, outcome referent and user referent attributes. While the first comprise physical characteristics of the product such as colour in the case of wine, outcome referent attributes describe product characteristics that evolve from use e.g. alcohol content. The third category of product attributes (user referent attributes) concerns the attributes that relate to consumers' self-images, such as the winery's brand. Myers and Shocker's (1981) categorisation has the ability to account for different meanings of the same product attribute in different settings. The product attribute price may be framed as inexpensive or using a specific value in £. An inexpensive wine, *ceteris paribus*, should have the same meaning to all people and would therefore be understood as an outcome referent attribute. Framed as product referent attribute i.e. as a specific value in £, it may not be understood in the same by everyone.

¹⁷ Finn (1985) provides a comprehensive review of product attribute typologies.

A second set of product attribute typologies is based on the relationships between attributes, for example, Swan and Combs (1976) and Geistfeld et al. (1977). Their typologies order physical and subjective product attributes into ranks based on the relationships they have in the eyes of consumers. The researchers suggest that consumers group physical product attributes to arrive at more abstract attributes and express this in dimensions. While a purely physical attribute is unidimensional e.g. the weight of a wine bottle, the attribute of quality is multidimensional and draws from multiple unidimensional attributes, e.g. weight of the bottle, origin, price etc.

Researchers in wine consumer behaviour and marketing have been particularly interested in how product attributes influence consumers' purchase choices. Their results are very relevant to the present thesis as they provide insights as to which product attributes drive choice and quality perception in wine consumers. Consequently, the following paragraphs will briefly summarise the insights on consumers' wine purchase processes gathered under the logical-positivist paradigm in wine consumer research. These investigations (at least implicitly) draw upon Fishbein and Ajzen's (1975) TRA with the objective of identifying which product attributes are most important for consumers purchase decisions within certain product categories.

Chapter 2 has already illustrated general wine consumer behaviour by statistics on the UK wine market. The vast majority of all wine is bought in supermarkets and off-licenses. Other outlets such as specialist wine stores represent only a minor part in terms of sales volume. Purchasing wine directly at the winery is very rare. This is particularly true in the UK where there is only limited own wine production. Therefore, it is not surprising that the majority of wine consumer researchers concentrate on investigating consumers' choices independent from wine-maker's or sommelier's consultation. Such a product-centred perspective, with little if any social interaction involved in the purchase process, lends itself very naturally to

quantitative methodologies commonly close to the logical-positivist research tradition.

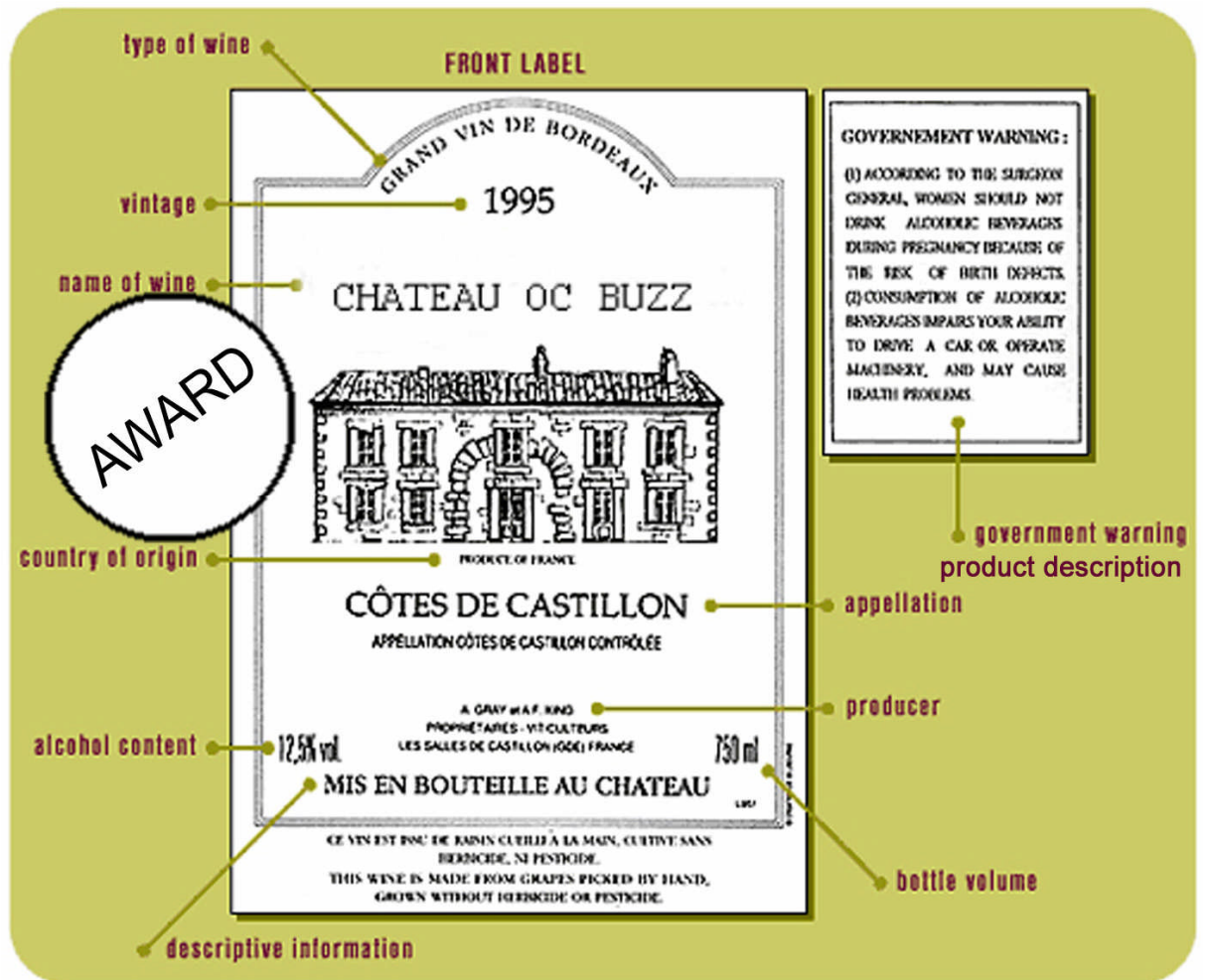
As consumers can rarely taste wine before purchasing, they usually have to infer taste from other product attributes. Thus, for the investigation of consumers' wine choices, most researchers aim to identify the importance of individual aspects of the product such as price, origin or grape variety for consumers' purchase decisions. Some studies also investigate consumers' preferences within each of the product attributes e.g. for origin, France, Spain or Germany. To arrive at their results, they assume a cause and effect like relationship between the product attributes featured in the study and consumer's purchase intention. Practically all these studies agree that *price* and *origin* constitute the two most important product attributes for wine purchase decisions (e.g. Gergaud & Livat, 2006; Spawton, 2005).

A closer look at the studies reveals that these two product attributes may be most important to consumers as they represent simple heuristics i.e. mental shortcuts for decision-making. Most supermarkets / off-licences support these shortcuts insofar as they sort wines by country of origin and price. While the link between price and quality seems relatively straightforward i.e. the more expensive a wine is the better it is (e.g. Aqueveque, 2006), the heuristics behind origin require more explanation. Firstly, origin may also serve as a quality heuristic. The link between origin and wine quality transpires in the majority of traditional wine producing countries' wine legislations e.g. in France, Italy or Spain (Auriol, Lesourd, & Schilizzi, 2002). It is manifested in the idea of *terroir* (Van Leeuwen & Seguin, 2006; Wilson, 1998). So, consumers may infer a wine's quality from a wine's origin. Commonly, consumers judge the country of origin's general ability to produce amiable wines drawing from the country's image e.g. France as a renowned wine-producing country versus Brazil. Furthermore, national / regional classification (e.g. IGT, DOC; DOCG for Italian wines) or the size of the area where the grapes for the wine were grown (e.g. the country, the (sub-)region, the village or the vineyard) as displayed on the label may

be used by (more knowledgeable) consumers to make inferences about the wine's quality. Ethnocentricity is the second heuristic linked to a wine's origin. Wine consumers from wine-producing countries / regions tend to prefer the wines produced in their own country / region (Caniglia, Mario, & Peri, 2006; Martinez-Carrasco, Brugarolas, & Martinez-Poveda, 2005; Torrisi, Stefani, & Seghieri, 2006).

Results on the numerous other product attributes commonly displayed on a wine label (see Figure 3-1) are rather ambiguous. For instance, evidence on the role of national / regional wine quality classifications is very mixed. While some studies indicate that such ratings and endorsements have a positive effect on consumers' preferences (e.g. Ling & Lockshin, 2003; Oczkowski, 1994), other studies are more doubtful (e.g. Lockshin, 2004; Shaw et al., 1999). Several possible explanations could be offered for these ambiguities. They might just reflect the methodological diversion of studies devoting attention to the purchase decision. It also seems plausible that the observed differences stem from cultural contexts. Most compelling, however, is that these studies do not account for the individual and social context of consumers as they usually test consumers' reactions in laboratory conditions. The next section will therefore summarise results from wine marketing and wine consumer behaviour research relating to consumers' personal characteristics and their influence on wine consumer behaviour.

Figure 3-1: Example of a Wine Label and Product Attributes Displayed¹⁸



Overall, the conceptualisation of a product as a bundle of attributes can enhance understanding of consumers' purchase processes, as it enables the researcher to measure the influence of particular parts of the product (individual attributes) on purchase choice. In the context of the present thesis, the categorisation of product attributes as intrinsic and extrinsic (Olson, 1977; Olson & Jacoby, 1972) is particularly useful. It fits the product of wine well since the final product consists of the wine itself (intrinsic part of the product) and all the extrinsic attributes around it such as price and packaging design. It is also the most commonly applied product attribute typology in wine consumer research, including the key empirical studies mentioned above (e.g. Charters & Pettigrew, 2003; d'Hauteville & Perrouy, 2005;

¹⁸ Source: http://cambridgewineblogger.blogspot.de/2011_01_01_archive.html

Prilaid, 2006; Veale, Quester, & Karunaratna, 2006). Having now presented the logical-positivist inspired conceptualisation of products as bundles of attributes, the next section will turn to logical-positivist inspired investigations looking into consumers' decision-making processes more holistically.

3.3.3 Consumer Decision Making

Drawing on the basic assumptions of rational action, many models of consumer decision-making processes have been developed. Three commonly applied examples are the models of Engel et al. (1968), Howard and Sheth (1969) and Nicosia (1966). The objective of these models is to depict the complete consumer decision-making process from recognising that there is a need that may be satisfied by e.g. a purchase, through the purchase itself, up to post-purchase evaluation¹⁹ Although these models have been criticised for being too complex to be tested, poorly specified and lacking methods to measure the implied concepts (Ehrenberg, 1988; Olshavsky & Granbois, 1979), they have added significantly to the conceptualisation of consumer behaviour. Over time, researchers have concentrated in turn on different aspects of these models e.g. need-recognition (e.g. Bruner & Pomazal, 1988), information search (e.g. Moorthy, Ratchford, & Talukdar, 1997; Peterson & Merino, 2003; Punj & Staelin, 1983) or post-purchase evaluation (e.g. Duttaa & Biswasb, 2005; Gilly & Gelb, 1982; D. Halstead, Dröge, & Cooper, 1993). Amongst the five fundamental stages of consumer decision-making "Choice", as influenced by product attributes, has raised the most interest amongst wine consumer researchers (for an overview see section 3.3.2 above). The other parts of the decision-making process have so far received less attention in this field of research. Still, some relevant insights can be identified in the existing literature.

Problem recognition: Bruner and Pomazal (1988) point to a great gap in the existing consumer behaviour literature when it comes to understanding the problem

¹⁹ The popular five stages process of problem recognition, information search, alternative evaluation, choice, and outcomes goes back to Dewey (1910), and has served as the cornerstone for the conceptualisation of consumer behaviour.

recognition phase of the decision-making process. At least in the case of wine, this does not seem to have changed yet. To the knowledge of the author there is no empirical study that directly aims to understand the problem recognition phase of wine consumers' decision-making. However, based on wine's nature as a hedonic product, it is likely that wine consumption fulfils needs for indulgence, pleasure as well as symbolic values instead of solving a practical problem (S. H. Ang, 2002; E. C. Hirschman, 1980). In line with this claim Fotopoulos et al. (2003), in their means-end chain analysis based on interviews with Greek wine consumers, find that the main instrumental value for purchasing (organic) wine is pleasure.

Information Search: Chaney (Isabelle M. Chaney, 2000), drawing from exploratory focus groups and a survey of UK consumers, gives an overview of external information sources and the relative importance of information required to purchase a wine. Her results show that UK consumers find point of sale (POS) information the most important, followed by wine labels, comments from friends and tastings. Probably due to the date of the survey, the internet is found the least important information source. As regards the types of information consumers find important to make a choice, her results support those of other studies reviewed above. Her respondents find taste, price, retailer, food-match and country of origin the most important types of information to make their wine choices. Winemaker and winemaking techniques were found to be the least important information. While her results concur with other studies as regards the importance of the product attributes price and origin, they may underestimate the importance of word of mouth (comments from friends), which numerous other studies identify as the most important source of information for consumers (Balestrini & Gamble, 2006; Christy & Penn, 1994; Dodd, 1999; McGarry Wolf et al., 2006).

Another group of researchers has focussed on how external factors influence in-store behaviour of wine consumers. For instance, Areni and Kim (1994) used a two-month field experiment to show how in-store illumination influences information search.

They found that shoppers examined and handled more products under conditions of bright lighting. Similarly, Orth and Bourrain (2005) show that a pleasant scent (e.g. freshly cut grass, fruits) can enhance risk-taking (i.e. choosing a new or unfamiliar wine) and variety seeking (i.e. the tendency to switch to a less familiar brand).

Alternative Evaluation: While the internet as a shopping channel has so far received little attention as regards the information search phase for wine purchases in general, some researchers have investigated its role in alternative evaluation. The fact that consumers are now able to compare prices easily has led some (wine) retailers to concentrate on unique products only in order to make themselves incomparable. For high-end wine stores, Gourville and Moon (2004) show that this may not actually be sensible. Their laboratory experiment illustrates that high-end wine retailers profit from a considerable overlap with other stores, as similar prices for a known set of “standard” wines helps to generate a positive price image for the store. Based on this trust, consumers also evaluate the other unknown alternatives presented by the store as being priced in a fair way.

Mainly, wine consumer researchers investigate consumers’ perceived risk when investigating the evaluation of alternatives. Usually, perceived risk is split into two dimensions (1) uncertainty and (2) consequences, both of which have found their way into wine consumer research (Aqueveque, 2006). Perceived risk of wine purchases varies considerably with consumption situation (Aqueveque, 2006). For example, Campbell and Goodstein (2001) examined wine choices of consumers in high and low risk settings. The high-risk setting involved a bottle purchased for a dinner with a potential employer. In the low-risk setting participants purchased a bottle to consume in private at home. Participants were presented with three choices: (1) congruent with the product category wine (light green cylindrical bottle); (2) moderately incongruent (light green triangular bottle) and (3) incongruent (black triangular bottle). They found that consumers in the high-risk setting chose wine

bottles highly congruent with the product category wine; in the low-risk setting the moderately incongruent bottle was preferred.

Choice: In terms of actual purchase choices, the relative impact of product attributes has received the most interest by wine consumer researchers. These studies agree that price and origin constitute the two most important cues for consumers' purchase choices in the wine category (see section 3.3.2 above). As part of analysing consumer decision-making with regards to purchase choice, researchers have also investigated the impact of external factors. For instance, the music played in a supermarket environment can critically influence wine choice. North et al. (1999) played stereotypically French and stereotypically German music on alternate days in a supermarket from an in-store display of French and German wines over a fortnight. Playing French music led to French wines sales outperforming German ones. When German music was played the opposite effect was found.

Outcomes (Post-Purchase): While wine consumer research, with regards to the first four stages of the decision-making process, has largely focussed on immediate / short term effects of external factors such as scent, lighting or music, studies referring to the outcome phase of the decision-making process concentrate more on long-term effects, in particular loyalty. The first study on store loyalty with regards to wine retailers was conducted in Australia by Macintosh and Lockshin (1997). The conceptual model they tested with a survey (n = 308) comprised person-to-store (e.g. store attitude) and person-to-person relationships (e.g. commitment to the sales person). Trust in the store only indirectly influenced (re-)purchase intentions via a positive store attitude. Trust in the salesperson instead directly influenced (re-)purchase intentions. It also improved store attitude.

Orth et al. (2010) concentrate on the tasting room experience at the winery instead. Drawing from environmental psychology, brand attachment, brand personality and human personality, they seek to understand how the tasting room experience shapes consumers' attachment to wine brands. Their results demonstrated that when

consumers were satisfied with the tasting room experience, they would become more loyal to the wine brand and show higher willingness to pay a premium for the brand. Satisfaction in their study was conceptualised as a mediator of pleasure and arousal, both of which are affective consumer states. Orth et al. (2010) argue that wine brands draw heavily from such affective states due to wine's hedonic nature. However, they argue that many wine producers fail to recognise the potential associated with affective benefits of their wine brands. Beyond the factors described by Orth et al. (2010), senses of obligation and gratitude derived from a positive service experience - in particular receiving free samples of a wine as part of a winery visit - lead to positive long-term attachment (Kolyesnikova, Dodd, & Duhan, 2008).

For all five phases of the decision-making process, Engel et al.'s (1968) model highlights the influence of consumers' personal characteristics. Researchers within the field of wine marketing and wine consumer behaviour research have approached this issue from different perspectives i.e. testing the influence of numerous personal characteristics and their impact on the decision-making process. Their common objective is to arrive at homogenous groups (segments) of consumers that share certain traits. The following section describes their findings as regards the influence of personal characteristics on wine consumer behaviour.

Some studies employ demographic /geographic data (Edmondson, 1998; Libbon, 1999). They offer little more insight as compared to the market reports presented in Chapter 2. Studies that use occasion (Berni, Begalli, & Capitello, 2005; Dubow, 1992; Gluckman, 1986) or respondents' taste preferences (Lesschaeve, 2006; Lesschaeve & Findlay, 2004; Lesschaeve, Norris, & Lee, 2001) shed more light on the surrounding factors of wine choice and underlying preferences somewhat detached from consumers' individual characteristics. Consequently, these approaches have more of an ex-post character and are less suited to predict consumer behaviour based on personal characteristics. Furthermore, the results tend to be somewhat ambiguous. Life-style based approaches (Fulconis & Viviani, 2006; J. Hall &

Winchester, 1999; McKinna, 1987; Spawton, 1991a) have more predictive power and also help to understand some of the underlying motivations of wine consumers. Interestingly, despite methodological differences, results of these studies are relatively consistent across studies and countries. Most often, studies agree on the two most extreme groups originally conceptualised by Spawton (1991a) i.e. *connoisseurs* and *beverage wine consumers*. Connoisseurs consider wine a hobby and invest great time and effort into it. They are very knowledgeable about wine and enjoy buying / drinking fine wines with little regard to its price. Beverage wine consumers constitute the opposite group. They show little desire to appreciate wine and therefore tend to be loyal to one brand or one particular wine style once they have acquired a taste for it. Furthermore, they are quite price sensitive, so they respond well to price promotion i.e. a good offer may overcome their preferences.

A number of quantitative studies in wine research use involvement as a segmentation base. (Aurifeille, Quester, Lockshin, & Spawton, 2002; Lockshin, Quester, & Spawton, 2001; Lockshin et al., 1997; P. G. Quester & Smart, 1996; Santos, Blanco, & Fernández, 2006a). For example, Lockshin et al. (Lockshin et al., 1997) use product, brand and purchasing involvement to arrive at five consumer segments: (1) Choosy Buyers; (2) Brand-conscious Buyers; (3) Uninvolved Shoppers; (4) Interested Shoppers; and (5) Lazy-involved Shoppers. The first segments scores high on all three types of involvement tested in the study. They feel attached to the product wine and spend lots of effort in the purchase process. The second group also scores high on product and brand involvement, but not on purchase involvement. So, while still very attached to the product category, they will rather turn to a limited (known) set of wine brands they know, when making their purchase choices. The third is solely involved in the purchase process and therefore very keen on finding the best value for money alternative. The fourth group shows high purchase involvement combined with high product involvement and so tends to purchase relatively cheap wines from speciality stores. The fifth and final segment is not

interested in purchasing wine at all, however, their consumption frequency is the highest of all segments. Similar segments can also be found in the other studies.

In fact, involvement seems to be a coherent underlying concept to segment consumers, as it has generated largely congruent results across different countries and samples. High Involvement (HI) consumers appear to be similar in their behaviour to the connoisseurs identified above and Low Involvement (LI) consumers appear similar to beverage wine drinkers as they tend to purchase their wines with little effort alongside their usual grocery shopping. Consequently, involvement and its influence on wine purchase processes require more investigation. The following section will first provide an introduction to the concept of involvement, then discuss relevant empirical insight and finish the discussion by raising some critical issues about the concept and its merits.

3.3.4 The Concept of Involvement and How Involvement Influences Purchase Processes

The concept of involvement originates in the discipline of social psychology. Within this field of research, Sherif and Cantril (1947) conceptualised “ego-involvement” as a term that refers to the centrality of an issue in a person’s life. The concept found its way into the marketing and consumer behaviour literature by Krugman’s (1965, 1967) analyses and measurement of involvement with (television) advertising. Throughout the marketing and consumer behaviour literature, the concept has since been widely applied. Unsurprisingly, in this process the concept has been amended by numerous researchers to fit a variety of settings (for an overview see Michaelidou & Dibb, 2008). In their extensive review of the concept and its application, Michaelidou and Dibb (2008) crystallise three classifications of involvement based on Houston and Rothschild (1978), Laaksonen (1994) and Stone (1984): (1) Enduring Involvement, (2) Situational Involvement and (3) Response Involvement.

For the purposes of the present thesis, enduring (product) involvement (Bloch, 1981; Brisoux & Cheron, 1990; Michaelidou & Dibb, 2006; Richins & Bloch, 1986) and its

influence on purchase processes and purchase choices are most relevant. Enduring (product) involvement can be defined as “long-term attachment of an individual with a specific product class, which is likely to be manifested through extensive information search, brand knowledge and, eventually through brand commitment.” (Michaelidou & Dibb, 2008: 86).

In the context of wine consumer behaviour, enduring product involvement is the best predictor for consumer behaviour (Arnold & Fleuchaus, 2008; Aurifeille et al., 2002). Consistent with the behaviour of high involvement (HI) consumers in general (Bloch, Sherrell, & Ridgway, 1986), HI wine consumers spent more effort and time on selecting a wine and tend to draw from a wider range of product attributes to arrive at their purchase choices. HI wine consumers are consistently shown to purchase and drink wine more frequently (Goldsmith, d’Hauteville, & Flynn, 1998; Goldsmith & d’Hauteville, 1998), find price less important for their wine choices relative to other choice criteria (Hollebeek, Jaeger, Brodie, & Balemi, 2007; Lockshin et al., 2006) and have a higher willingness to pay (Müller & Rungie, 2009). Furthermore, HI consumers find the wine’s origin more important for their purchase choices than LI wine consumers (Hollebeek et al., 2007; P. Quester & Smart, 1998).

On a more specific level, involvement also predicts which types of product attributes – intrinsic vs. extrinsic ones – are more important for consumers’ wine choices. Wine consumer research widely supports the finding that LI consumer choices are more driven by extrinsic product attributes such as the look of the bottle or price, whilst HI consumers’ choices rely more strongly on intrinsic attributes such as origin or grape variety (Brown et al., 2006; Lockshin et al., 1997; Santos et al., 2006b). While the studies presented thus far tend to test only a small set of product attributes regarding their importance in LI and HI purchase choices, Jaeger et al. (2009) present a more comprehensive study analysing differences between LI and HI wine consumers concerning 13 purchase factors drawn from the relevant literature and interviews with wine experts. The 13 factors included social and situational factors

such as “someone recommended the wine” or “tasted the wine previously”. ‘Price’ was not included as a factor. The importance of the purchase factors was tested with a probability sample of 554 respondents using best-worst scaling. Their results showed that HI respondents placed greater importance on grape-variety and the origin of the wine. They also find that a recommendation by someone else and the wine being of 13% alc. or less, are of minor importance to HI respondents compared to LI respondents. While Jaeger et al.’s (2009) findings generally support earlier studies’ results, they also indicate that the differences in the relative importance of purchase factors between LI and HI consumers may not be as large as expected from other studies. For all respondents, previous taste experiences were by far the most important purchase factor.

Although widely applied, one of the major concerns with the construct of involvement is that researchers in the domain of marketing and consumer behaviour are unable to agree on a common method for measuring the construct, as it is steadily amended and extended to fit the purpose of specific research objectives. For instance, some researchers use unidimensional measures of involvement, while others rely on multidimensional ones (Michaelidou & Dibb, 2008). A more fundamental concern with the operationalisation of the construct is raised by Antil (1984) when he points to the originally continuous nature of involvement that Krugman (1965) had intended. In fact, the simplification of complex variables is one of major criticisms held against the logical-positivist approach to consumer behaviour in general, which will be discussed in the following section.

3.3.5 Critique of Logical Positivist Approach

The logical-positivist approach has faced many criticisms over time. Most of these criticisms relate to the logical-positivist epistemology, i.e. scientific epistemology, which is based on the assumption of measurable law-like relationships in human behaviour. Such an assumption neglects agency of any kind (Abel, 1948) as well as social relations (Marsden, 1993). Consequently, explanation in logical-positivist

investigation originates solely from what is observable. This results in a theory / practice dichotomy in which theory describes an (external) reality rather than being part of that reality.

Quine (1951) brings a second major criticism to the table when he questions logical-positivists' inherent reductionism, which enables positivists to evaluate individual statements independent from their context. Quine argues for a more holistic approach, as statements have to be analysed in their context. Morgan (1983), Anderson (1983), Hirschman (1985) and Peter (1984) extend this criticism from the issues studied to the whole logical-positivist research protocol. In their view, neither the research protocol nor the researcher can be fully detached from the context of the study or devoid of any historical context.

In sum, logical-positivist epistemology is clearly useful for measuring and predicting consumer behaviour probabilistically. However, one has to be aware of its limitations. In particular, it is not suited to explore and understand consumer behaviour in depth, although depth insights generated from other approaches can be incorporated – approximately - into logical-positivist studies. In order to understand in depth the social frame and the role wine plays in consumers' lives, one has to turn to the constructivist / interpretivist approach to consumer behaviour, which is the subject of the next section.

3.4 Wine Consumer Behaviour from an Constructivist / Interpretivist Perspective

3.4.1 Introduction

Research in the constructivist / interpretivist (CI) tradition addresses the shortcomings of logical-positivist thought. As implied by the name, the CI tradition has its roots in two broad schools of philosophical thought – *constructivism* and *interpretivism*. In practice, researchers often use these two terms interchangeably. Indeed, both philosophical schools share the basic idea of a *socially constructed reality* that can be traced back to ancient Greek and Asian philosophers (Mahoney,

2003). Before reviewing the relevant studies under this tradition, this section introduces the underlying principles of the two schools and discusses their implications for the research of consumer behaviour.

Modern *constructivism's* origins go back to education theory in the 1940s. Commonly, Piaget (1896-1980) is considered the founder of the philosophic movement. Mahoney (2003) adds Vico, Kant, Vaihinger as well as Schopenhauer as modern originators of constructivism. Stemming from Piaget's idea of children as active learners, making sense of the world around them by developing mental models (Faugli, 2003), a new recipient-centred understanding of consumer behaviour formed, which challenged the role of the researcher as laid out in the logical-positivist approach. Instead of a detached examination of consumer behaviour, the researcher is expected to empathise with the consumer and see the world through his / her eyes. Modern constructivism experienced its rise in the social sciences and related disciplines in the 1960s (Knoblauch & Schnettler, 2007). Knoblauch and Schnettler (2007) distinguish three broad streams of debates in modern constructivism. The first debate originates in the social sciences and neighbouring disciplines. It is perhaps the least radical. It simply criticises the arbitrary structure of man-made logical categories applied to all kinds of knowledge creation. The second one refers to psychological concepts proposed amongst others by Watzlawick (Watzlawick, 1988). It extends the first line of argument insofar that proponents believe that each human being applies his or her own arbitrary categories to an existing reality. Finally, there are the so called radical constructivists, who actively deny even the existence of a reality and claim that all perception is socially constructed (Glaserfeld, 1988).

Despite the great variety of streams within the philosophy of constructivism, it is possible to extract some general underlying principles shared by most adherents to this school of thought. Mahoney (Mahoney, 2003) identifies five such principles: (1) active agency; (2) order; (3) self; (4) social-symbolic relatedness; and (5) lifespan

development. First and foremost, “Human experiencing involves continuous active agency.” (Mahoney, 2003: 5). This also reflects in the human organisational processes, which are “emotional, tacit and categorical [...] and [...] the essence of meaning making.” (ibid.). When applied to the self, organisational processes shape one’s identity. Social-symbolic processes continuously shape all of these processes. Everyone is entangled in “living webs of relationships, many of which are mediated by language and symbol systems.” (ibid.). Throughout their lives, humans are exposed to and actors in dynamic dialectical developments. “Complex flows among essential tensions (contrasts) are reflected in patterns and cycles of experiencing that can lead to episodes of disorder (disorganization) and, under some circumstances, the reorganization (transformation) of core patterns of activity, including meaning making and both self- and social relationships.” (Mahoney, 2003: 5)

Modern *interpretivism* in the social sciences can be traced back to the writings of Dray (1952, 1966), Taylor (1964) and Winch (1958) (cf. Gerring, 2001). Although interpretivism may be considered even more eclectic than constructivism, a common preoccupation amongst researchers is concentration solely on individual meanings in particular contexts (M. Williams, 2000). So, proponents believe that knowledge is apprehended by the researcher not from an external “objective” standpoint, but from participants’ actions or the experience of the researcher as co-participant (Szmigin & Gordon, 2000). The objective of interpretivist research therefore, is to understand the participant holistically, i.e. his / her experience within respective (consumption) contexts (E. C. Hirschman & Holbrook, 1986) and to describe his / her “lived” experience (Arnould & Thompson, 2005; Thompson, Locander, & Pollio, 1989).

Overall, it may be argued that researchers in the CI tradition tend to be more aware of their epistemological roots than researchers in the logical-positivist tradition. This awareness has led to continuous development of research within the approach. Furthermore, studies advocating the idea of a socially constructed world have been gaining in importance throughout the last 50 years. They often seem to offer a more

compelling account of consumer behaviour than logical-positivist studies. In wine consumer behaviour research, however, the adoption of CI principles is relatively recent. This is somewhat surprising, considering the many social aspects of wine and wine consumption that exist in most Western societies (Charters, 2006). The following sections will review studies in the CI tradition, which shed light on these aspects of wine consumption.

3.4.2 The Social Role of Wine

Wine has played a central role in people's social, cultural and religious lives throughout the centuries (Charters, 2006; McGovern, 2003; Unwin, 1991). In present times, wine and its consumption continue to be tightly woven into society (Charters, 2006; Fattorini, 1994; Gardner, 1999; Ritchie, 2007).

Charters and Pettigrew (2003; 2005, 2008), Groves et al. (2000) and Ritchie (2007, 2009) all highlight the social implications that wine and its consumption have. Charters and Pettigrew (2008) reveal these through their exploration of consumers' motivations to drink wine, conducted primarily amongst heavy (HI) wine consumers. For these consumers, sensory motivations were most important, followed by interactive (i.e. social) ones, while purely symbolic motivations were less important. So, although these knowledgeable wine drinkers enjoyed tasting wine and discussing it with their peers, they did not see these actions (primarily) as a marker of social distinction. Ritchie (2007) also reveals insights into the social role of wine in her study which sought to understand unknowledgeable and expert consumers' relationships with wine in the UK. Contrary to widespread expert opinion, she found that although wine choice and consumption carried a high social symbolic risk for consumers, they did not generally perceive themselves to be abnormally confused or stressed about these activities. Furthermore, it was found that women purchased wine habitually alongside their normal grocery shopping, although, they did not see this as "serious" wine shopping, which in their view involved time and effort, as well as purchasing from a specialist store. In another study amongst young adults (18 to 30

years) in England and Wales (Ritchie, 2011), it was revealed that wine has become an integral part of young adults' lives. For them, drinking wine is about sharing (usually a bottle) with friends in on-trade locations (e.g. a pub) or privately at home. Wine drinking is mainly considered a socialising, inclusive activity. However, somewhat paradoxically, wine is also (still) seen by this age-group as a sophisticated, civilised drink, (mainly) appropriate for e.g. formal dinners.

Groves et al. (2000) offer an alternative account of the social world of wine consumption, inspired by Holt's (1995) typology of consumption practices, which provides a comprehensive framework to describe how consumers consume. Groves et al. propose that just like baseball (the example used originally by Holt), wine offers a vivid and extensive expert jargon, implicit rules and room for discussion. Thus, wine consumption can be a purely autotelic *experience*, involving evaluation and accounting for the quality of wine within the appreciation of the art of wine making. In addition, people can engage in *play* whilst communicating and socialising through wine consumption. They can use it as a means to integrate in the sense of assimilating into an exclusive community – wine enthusiasts. Consumers may get involved in the process of *production* either by making their own wine or by broadening their knowledge and engaging in wine-maker *bonhomie*. Finally, consumers widely personalise their tasting practices by constructing their own (tasting) reference schemata over time. Moreover, wine consumers can *classify* themselves through consumption and / or knowledge – e.g. white wine drinker, Tuscany expert. Overall, Groves et al demonstrate how wine and its consumption not only bear manifold symbolic traits, but are also highly emotional phenomena.

A further set of studies in this field concentrates on consumption and / or knowledge as acts of social “classification” and markers of social status (C. M. Hall & Mitchell, 2007). These studies draw heavily on Bourdieu (1986), in particular on his argument that a consumer's class is conveyed through his / her taste, which is produced by the interaction of educational background and social origin. Social mobility may thus

encourage consumers to acquire or at least display a taste that matches their new class. In relation to wine, such behaviour has been found, for instance, by Howland (2008) when he encountered young professionals who “were intentionally collecting wine knowledge and experiences to enable them to competently interact with their professional superiors in a variety of social situations (e.g. dinner parties). In other words they were calculatedly acquiring the cultural, symbolic and social capitals of wine that are routinely aligned with their occupational and economic status.” (p. 11) Ritchie (2009), in a study of wine traders / experts and consumers in the UK, found a similar perceived need to acquire wine knowledge for certain business situations, so that one is able to perform in “correct” group behaviour. Demossier (1999, 2004, 2005), following a longitudinal anthropologic approach, also demonstrates the link between wine knowledge / consumption and distinction. In particular, she highlights the function of wine-food matching, which can be difficult and follows numerous implicit rules (Bode, 1992) and the importance wine holds for specifying the French identity.

In sum, the social role of wine as revealed in the findings above is somewhat contradictory. On the one hand, it is considered a socially inclusive drink, as usually a bottle is shared amongst a group of people. On the other hand, wine acts as marker of exclusivity and distinction. The latter function is often linked to the social phenomenon of connoisseurship: As Douglas (1987) states: “Connoisseurship has power for identifying the person as well as the wine.” (p. 9). However, Charters and Pettigrew (2008) find that connoisseurs themselves tend not to view their interest (primarily) as a marker of distinction. As connoisseurship seems to be linked to consumers’ involvement level in wine and has some complex aspects, the concept is analysed in more depth in the following section.

3.4.3 Wine as an Object of Connoisseurship

Based on Veblen's *Theory of the Leisure Class* (1899)²⁰, Elliott (2006) identifies three key themes that shape contemporary manifestations of connoisseurship (sometimes also *connaisseur* (French)): (1) consumption for status purposes; (2) the witnessing of taste, specialisation or discrimination of goods consumed; and (3) the cultivation of a particular language to negotiate the terrain. In her study, she traces mainly the history of coffee consumption. Similar to wine, coffee used to be an elitist consumption good, i.e. being able to afford / drink coffee was a social marker. Today, however, this has changed. Practically anyone can afford to drink wine and coffee, but not everyone can display their own input into the consumption experience by showing off (learned) expertise about the product and making the 'right' choices e.g. matching food and wine (Bode, 1992). While this analysis brings in Bourdieu's arguments of class and distinction to connoisseurship, an analysis from inside a connoisseur community challenges these linkages.

In his ethnographic study, Manzo (2010) analyses the "third wave" of coffee consumption from the perspective of coffee connoisseurs. He interviewed coffee store personnel, including observations of the coffee houses and visitors themselves, although the main data sources for the study were narratives of coffee connoisseurs on specialist web-forums. His findings shed light on how connoisseurs perceive themselves and their actions in their respective social contexts. The connoisseurs' accounts reflect their (often long) journey to acquire a "taste" for coffee. However,

²⁰ Veblen's theory examines how people distinguish themselves by acts of consumption within mass society. He argues that this can happen through what he calls *conspicuous consumption* i.e. the expressive consumption of exclusive goods in order to impress others and distinguish oneself. However, one has to learn which goods are actually suitably for conspicuous consumption. "[The gentleman] is no longer simply the successful, aggressive male [...]. In order to avoid stultification he must also **cultivate his tastes**, for it now becomes incumbent on him to discriminate with some nicety between the noble and the ignoble in consumable goods. He becomes a connoisseur in creditable viands of various degrees of merit, in manly beverages and trinkets, in seemly apparel and architecture, in weapons, games, dancers, and the narcotics. This **cultivation of aesthetic faculty requires time and application**, and the demands made upon the gentleman in this direction therefore tend to change his life of leisure into a more or less arduous application to the business of learning how to live a life of ostensible leisure in a becoming way. Closely related [...], there is the requirement **that he must know how to consume** them in a seemly manner." (Veblen, 1899 cf. <http://www.gutenberg.org/files/833/833-h/833-h.htm>)

instead of gaining in social status and relations, they often reported that their connoisseurship actually had negative consequences for their social lives as they often put other people off by not drinking (their) coffee with them. For instance Starbucks, which is often linked to coffee connoisseurship (e.g. by C. Elliott, 2006; Mathieu, 1999), was considered inferior (at best) by the coffee connoisseurs in Manzo's study. So, instead of promoting their social class, coffee connoisseurs became part of a subculture. A similar tendency may also be found amongst wine connoisseurs, e.g. not accepting a glass of wine at a social gathering provided by the host, because of its likely inferior taste.

In practice, the wine connoisseur may therefore be closer to Bloch's (1986) product enthusiast than to Vigneron and Johnson's (1999) prestige-seeking consumer. Whilst the product enthusiast receives satisfaction mostly from owning, interacting with, and consuming the product itself, the prestige-seeking consumer seeks to display his / her prestige through his / her consumption choices. Connoisseurship is thus more strongly linked to enduring product involvement (Bloch, 1986) than to acquiring social status. Indeed, wine offers both the complexity and the hedonic value that Bloch identifies as prerequisites of products that can trigger enthusiasm. Product enthusiasts in turn are thought to display four typical behaviours: (1) continuous information seeking; (2) opinion leadership; (3) innovativeness / early adoption of new products; and (4) product nurturance. Information seeking and innovative behaviour are characteristics of another kind of involved, enthusiastic consumer, whose behaviour has some commonalities with connoisseurship: the market maven. The next section therefore introduces the concept of the market maven and its relevance in the context of wine.

3.4.4 Market Mavens

The Market Maven has been conceptualised by Feick and Price (1987) based on the idea of purchase involvement proposed by Slama and Tashchian (1985). The concept describes a type of consumer, whose enthusiasm focuses on the purchase process and

diffusion of market information, but in contrast to the product enthusiast (Bloch, 1986) and the opinion leader (Lazarfeld, Berelson, & Claudet, 1948) his / her (purchase) involvement stretches across a number of product categories. Still, market mavens may show some of the characteristics found in opinion leaders or product enthusiasts for selected product categories. However, they are keen to acquire knowledge about various products and markets even if they do not own them themselves and are also keen to share this information with others. In fact, their role as providers of market information is most important for them. It adds to their social identity. This reflects in their decision-making process. Even though there may not be a specific need or problem to solve they still engage in continuous information search (Feick & Price, 1987). When evaluating alternatives, they draw from a much wider (evoked) set of alternatives (M. T. Elliott & Warfield, 1993). Also they perceive stronger price-quality relationships (Lichtenstein & Burton, 1990) and are heavy users of coupons, shopping lists, grocery budgets and grocery ads (Price, Feick, & Gaskey-Federouch, 1988). They value quality over prestige (T. G. Williams & Slama, 1995). All these characteristics are then echoed in their tendency to smart shopping behaviour (Price et al., 1988; M. Slama, Natarajan, & Williams, 1992).

Although the market maven concept has been proposed and tested under a logical-positivist approach to consumer behaviour, it still adheres to basic ideas of the CI tradition insofar as it emphasises consumers' agency and interpersonal interaction that hence shape the actions of others.

3.4.5 Critique of Constructivist / Interpretivist Approach

Although the CI approach has received support from many sides in marketing and consumer behaviour research, its scientific status / merits have been questioned – mainly on the ground of the application of “unscientific methods”. Within a logical-positivist terminology that defines scientific enquiry narrowly, this criticism is straightforward and even embraced by adherents to the CI approach (e.g. Lincoln & Guba, 1985), who want to distance themselves from an (in their view) inferior

scientific approach. Indeed, researchers under the CI approach argue that they aim to broaden the understanding of scientific enquiry above and beyond what has been proposed by logical-positivists (e.g. E. C. Hirschman, 1985). Hence, CI researchers also refute Calder and Tybout's (1987) criticism that knowledge gained through CI studies can only be considered a precursor to the scientific process of hypothesis testing insofar as the CI approach can provide new hypotheses to be tested.

Beyond this debate, the CI approach has been critiqued on other grounds. First of all, it has been questioned whether a researcher is really always able to fully adopt a participant's position, especially when the participant's experience is far removed from the personal background of the researcher him- / herself (Goulding, 1999). Thus, critics doubt that the record of the participant's reality as provided by the researcher reflects the participant's actual reality. Furthermore, results gained from CI studies have limited generalisability – at least in the traditional meaning of the word. So, whilst insights from CI studies provide rich explanations related to a specific context and can arrive at a general understanding of such situations e.g. consumption occasions by achieving theoretical saturation (Strauss & Corbin, 1998), one cannot extract individual elements from the study and claim their general applicability (R. Elliott & Timulak, 2005).

These and other issues relating to the philosophy of science are part of the continuous debate that shapes the CI approach to consumer behaviour research. From a positive point of view, it can be argued that this discourse has helped to advance knowledge in consumer behaviour. However, some critics (Foxall, 1995; Kavanagh, 1994) see less positive outcomes from this discourse, arguing that CI researchers float on an abstract level that celebrates the philosophy of science discourse as an end in itself, rather than being a means to greater understanding of marketing and / or consumption concepts in the real world.

In sum, both traditions illustrated here have their particular strengths and weaknesses. Both help with their own set of methodologies to understand and

explain some phenomena of consumer behaviour. To be effective, any approach requires careful consideration of the research question at hand and the subject matter it pertains.

3.5 Implications for the Current Study

Literature reviewed in both the LP and CI approaches have implications for the current study. In terms of LP research, there are two main implications. First, the research highlights the important role that product attributes play in wine consumption. Wine can be considered an exceptionally complex product consisting of a large number of product attributes such as price, origin, grape variety, vintage, quality classification, wine competition awards, certificates, packaging design, weight of the bottle or brand name. However, existing studies of the link between product attributes and quality judgements / purchase choices in wine consumer research often concentrate only on a relatively small set of product attributes. Thus, in the present study, a more comprehensive list of product attributes should be investigated. Furthermore, the product attributes tested by researchers from the wine consumer research field tend to be confined to a relatively small set of (standard) attributes. This may be a symptom of the research culture of the field described in section 3.2. It means that, for instance, product attributes relating to wine production methods and the scale of production have not yet registered with wine consumer researchers. These are important to take into account not only because a wine's quality and taste directly depend on them, but also because such product attributes have been investigated elsewhere for other food and drink produce (Estes, Herrera, & Bender, 1994; Fillion & Arazi, 2002; Schifferstein & Oude Ophuis, 1998) and have sometimes found to be salient to consumer choice. As the relevance of product attributes can vary by markets and the UK market has been shown to have some unique features in Chapter 2, exploratory research into product attributes relevant for consumers' quality judgements / purchase choices seems advisable.

The second implication to be drawn from the review of LP studies is the importance of involvement in wine consumer behaviour. HI wine consumers use more effort and time for their choices, but also weigh up product attributes differently, e.g. price is less important to them than to LI consumers. LI consumers meanwhile, show lower interest in wine and tend to purchase it alongside their usual grocery shopping. LI consumers are also influenced more strongly by external product attributes such as price or packaging design. Segmenting wine consumers by their level of involvement with wine provides the most consistent results even across countries (Aurifeille et al., 2002). Thus the literature supports the original thesis proposal that involvement is a potentially strong basis for distinguishing between types of wine consumption behaviour and can possibly be used to classify wine consumers into groups for the purposes of empirical study.

The review of studies on wine consumer behaviour under the CI approach has highlighted the importance of social context to consumers' wine purchase and consumption behaviours. With relatively few CI studies on this aspect however, the literature review implies a need to extend the existing research by undertaking further exploratory work as part of the present thesis. Indeed, the reviewed studies indicate the gaps in the existing literature that such exploratory work should address. First, most existing studies explore the quality judgements, purchase and consumption patterns only of HI wine consumers. Thus, the present thesis should aim to also include LI consumers in the exploratory research. Second, despite the great interest in the "wine connoisseur" by CI researchers, the results of their studies are ambiguous. While some propose connoisseurship to be a marker of social status, others contradict this argument as they find that connoisseurs actually lose social relationships as a result of their behaviour. In addition, there is also some ambiguity about whether LI consumers use wine as an inclusive / socialising drink, or rather still see it as something elite and detached from their world, mostly suitable for

formal occasions and involving a high amount of social risk. The exploratory part of the present thesis should try to shed more light on these issues.

3.6 Summary

This chapter had the aim to explore, in theory, how consumers interact with wine and the role wine plays in their lives. In terms of consumers' interactions with wine, it was found that price and origin are the dominant product attributes that shape both quality judgements and purchase choices. The relative importance of other product attributes depends strongly on the individual's personal characteristics. In particular, a person's level of involvement with the product category wine has been shown to influence his / her wine quality judgements as well as purchase and consumption patterns. The second part of the literature review has illustrated that wine plays a social role in consumers' lives. Wine can be an inclusive drink for socialising as it naturally captures the notion of sharing (a bottle). It can, however, also be a marker of social exclusion, willingly or unwillingly, for the connoisseur.

Both parts of this literature review are linked to the major theme of the present thesis i.e. wine packaging design. Packaging design holds the information about most of the product attributes of any given wine. Within the social context of wine consumption, it can also become a symbol. The following Chapter will review packaging design's role in depth, drawing from theories of perception, persuasion and information processing.

4 Consumers' Perceptions of, and Preferences for, Wine Packaging Designs

4.1 Introduction

Chapter 3 discussed how consumers interact with the product wine, what role it plays in their lives and how they select and purchase a wine. The role of a consumer's level of involvement with wine and the implications for his / her wine consumer behaviour, was also discussed. Within the investigation of consumers' wine purchase processes, packaging design's role was found to be important, but could not be fully explained by the wine consumer behaviour studies reviewed. Consequently, this Chapter will discuss packaging design's influence on wine purchase in more depth. More concretely, the chapter aims to understand consumers' perceptions of, and preferences for, wine packaging designs. As Chapter 3 has shown, involvement critically influences wine consumer behaviour in a broad sense. It seems likely that involvement also plays a role in the perception of, and preferences for, packaging designs. Therefore, the present chapter will also take this point into account.

To investigate these issues, the Chapter starts with an in-depth description of packaging design from a marketing perspective. After that, the main part of the Chapter is dedicated to the question of how consumers respond to packaging design. Three areas of literature are drawn from to give insights into this question. First, psychological literature on human perception is reviewed, in particular, the two alternative theories of how consumers read visual stimuli – the atomistic and Gestalt Theory approaches. Second, the Chapter draws from literature in consumer behaviour and advertising research which proposes how consumers process information in response to persuasive stimuli - the Elaboration Likelihood Model (Petty & Cacioppo, 1986; Petty et al., 1983) is discussed in detail here. Third, the Chapter draws from research in marketing and product design, in particular the model proposed by Bloch (Bloch, 1995), which proposes how consumers respond to product form and the factors which moderate that process. At the end of each section,

the implications for consumer perceptions of wine packaging design are discussed. The implications for the role of involvement in wine packaging perceptions are also considered and discussed. The final part of the Chapter draws together the main implications from each strand of literature for the present thesis, concluding with a conceptual model of how consumers respond to wine packaging design. This section also offers some research propositions to be investigated via the empirical study.

4.2 Packaging Design from a Marketing Perspective

Packaging design is a facet of packaging. From a marketing perspective, packaging fulfils multiple roles in the production, storage, delivery and sale of products. In particular, storage and distribution set certain minimum practical and legal requirements in terms of size, shape, weight and materials used for packaging. Numerous trade and academic journals focus on such issues.²¹ Similarly, ethical (e.g. Paula Fitzgerald Bone & Corey, 1992, 2000; Polonsky et al., 1998) and sustainability (e.g. Bech-Larsen, 1996) issues have been raised by marketing researchers in relation to packaging. All these issues have relevance for packaging design. However, for the purpose of this study, packaging design is solely discussed with reference to *its role in consumers' purchase process*.

Section 3.3.2 introduced the concept of the product as “a bundle of attributes” (Lancaster, 1966) and highlighted its importance for logical-positivist investigation of consumer behaviour. Packaging design can be altered without changing the product itself, therefore it is most often sorted in the category of *extrinsic* product attributes (e.g. Richardson, Dick, & Jain, 1994; Underwood, 2003) as defined by Olson and Jacoby (1972). Although packaging can also be understood as an intrinsic

²¹ For example:

- Advanced Packaging, Penn Well Publishing Co. (trade publication)
- Packaging Digest, Reed Business Information (trade publication)
- Packaging Magazine, Haymarket Business Publications Ltd (trade publication)
- Packaging Technology & Science, Wiley InterScience (academic publication)
- Paperboard Packaging, Questex Media Group (trade publication)

Books may offer more concise overviews of technical possibilities and properties of packaging e.g.:

- (Robertson, 2006)
- (Hutton, 2003)

attribute e.g. when its functionality adds significantly to a product's purpose (Miaoulis & D'Amato, 1978), in the present study packaging design is seen primarily as an *extrinsic product attribute*.

When packaging design, as a product attribute, is considered from a marketing research perspective, further complexities arise. In packaging design studies, researchers commonly distinguish what they call *verbal* features of the packaging design (i.e. written information) from *visual* features (i.e. colour, pictures, etc). (e.g. J. C. McCracken & Macklin, 1998; Silayoi & Speece, 2007). This assumed distinction holds great advantages for empirical research. For instance, it enables the design of relatively complex experiments in which each of the components is manipulated in a controlled way, thereby allowing estimation of each element's contribution to an overall judgement. However, it is not fully clear that the distinction of verbal vs. visual elements accurately captures the real nature of packaging design as a set of consumer cues. Verbal elements refer solely to the written information and visual elements refer to the pictorial content, but also to the several characteristics of stylistic execution of the packaging design such as colour, typeface and shape. The problem with this distinction is that in fact the visual or stylistic part of the packaging design carries a lot of information that is often assumed consumers would take from the written information, which they might not necessarily do. This may happen on various levels of complexity. For instance, a certain combination of colours alluding to a country's ensign may lead a consumer to think that the product originates from this country, such as a sheep's cheese coloured in the blue and white of a Greek flag. Yet the product may originate from a totally different country. On a more complex level, the shape, typeface and colouring of a Burgundy wine bottle are very different from those of a Bordeaux bottle. Thus, a consumer seeing a bottle that reprises common Burgundy features would be inclined to believe that the bottle originates from Burgundy. Again, the written information

may reveal that the wine actually originates from a different region or even a different country.

Thus, it is argued that the categorisation of verbal and visual components as the two distinct parts of packaging design, although logical, does not capture the intertwined character of both components. Therefore, the present study will take on the basic principle of categorising individual components of packaging designs, however, it will employ a more natural distinction that is also more useful to the study's purpose. In the remainder of this study the term *stylistic elements* will be used for the colour, pictures and so on, while the term *written information* will be employed referring to all textual stimuli on the packaging such as – in the case of wine – e.g. country of origin, grape variety and alcohol content. *Packaging design* denotes the whole design consisting of stylistic elements and written information. Having introduced the major terms from marketing research used to define packaging design, the next section provides a brief overview of the nature and scope of packaging design research within the field of marketing. Links to wine consumer behaviour are highlighted where appropriate.

4.3 The Nature and Scope of Packaging Design Research

Although the fundamental conceptualisation of packaging design from a marketing perspective is somewhat ambiguous and some problems exist with the delineation of individual parts of packaging design, there is broad agreement on packaging design's importance in marketing and consumer behaviour research (Ahmed, Ahmed, & Salman, 2005; Nickels & Jolson, 1976; Silayoi & Speece, 2004). With the switch from serviced to self-serviced grocery shopping, packaging design has increased in importance and relevance as a marketing tool. It serves many practical functions such as distribution and storage, but most importantly it has been framed as the "silent salesman" (Pilditch, 1961). In fact, consumers make more than 70 percent of all purchase decisions directly in front of the shelf (Gray, 2005). In the case of wine, packaging design's relevance extends to the consumption occasion, as wine is

usually poured from the bottle into the glass in front of the consumer. Therefore, wine packaging design impacts not only purchase choice, but also consumption. In the latter case, particularly when guests are around, it may communicate the host's self-image (Kidd, 1999). In light of the social function that wine and wine consumption often have (as discussed in section 3.4.2), wine's packaging design fulfils a 'badge' function for the individual expressing his or her personality to others (Wakefield, Morley, Horan, & Cummings, 2002).

The five human senses define the theoretical scope for the analysis of packaging perception. Although taste, smell and auditory stimuli form a vital part of the product experience (e.g. Cardello & Wise, 2008; Egmond, 2008) and potentially also impact on packaging perception, researchers have so far concentrated on the other two senses i.e. touch (sometimes also haptic / tactile) and visual perception. Haptic perception research (e.g. Peck & Childers, 2003, 2006; Peck & Wiggins, 2006) has experienced a rise in interest with the growing popularity of internet shopping where touching products is no longer possible (e.g. Citrin, Stem, Spangenberg, & Clark, 2003; McCabe & Nowlis, 2003). These papers conclude that the tactile dimension of products/packaging plays a minor role in the purchase decision unless it directly adds to the quality assessment of the product e.g. in purchasing apparel (e.g. Faye et al., 2006; Workman & Caldwell, 2007; Yenket, Chambers, & Gatewood, 2007), fruits (Richardson-Harman, Phelps, McDermott, & Gunson, 1998) or baked goods (Watson & Boyle, 1996). This is backed by the fact that 90 percent of all products are bought without prior touch (Clement, 2007; Urbany, Dickson, & Kalapurakal, 1996). It can be reasonably assumed that the importance of haptic perception for choice seems relatively small, thus the present study will concentrate on *visual perception*.

Visual perception has been at the centre of researchers' attention from all backgrounds when investigating packaging design's influence on consumers. This area of investigation broadly splits into two types of studies – (1) psychological-

cognitive and (2) marketing oriented ones. *Psychological-cognitive studies* investigate packaging design's influence on psychological constructs such as categorisation (Schoormans & Robben, 1997), memory (Warlop, Ratneshwar, & van Osselaer, 2005) or attention (Pieters & Warlop, 1999). These and other studies from this stream of research affirm the influence that pictures, colours and shapes have on the mentioned psychological constructs. Besides the general influence of packaging designs on psychological constructs, the positioning of written information and stylistic elements on packaging has also been a focus of psychological research (e.g. Rettie & Brewer, 2000). Common to most psychological studies is an artificial laboratory setting. Clement (2007) diverges from this pattern and conducts an eye-tracking experiment in a real supermarket. His study highlights general schemata of consumers' choice processes without linking them to any particular consumer segments or elaborating on different packaging cues and their impact.

Psychological-cognitive studies provide fundamental insights on consumer heuristics and therefore frameworks for the (second) *marketing oriented stream of research*, which investigates packaging design's impact on consumer's expectations, attitudes and intentions. An example of an early study in this field is Rigaux-Bricmont (1982), who compared original retail packages to blind and semi-blind conditions in terms of their impact on perceived quality. Subsequent studies have tended to employ manipulated pictures of packaging designs instead of real prompts. One stream of research investigates individual parts of packaging design in isolation, such as typeface (Henderson, Giese, & Cote, 2004), logos (Henderson & Cote, 1998) or colour (Garber, Burke, & Jones, 2000; Grossman & Wisenblit, 1999; Madden, Hewett, & Roth, 2000)²². While these studies support some of the basic psychological-cognitive recommendations about packaging, such as readability or attention, they also show how manipulating isolated parts of a packaging design may influence branding and consumer expectations.

²² For an extensive review of colour's impact in marketing and packaging see (Kauppinen, 2004)

Other studies within the marketing-oriented stream use comprehensive representations of packaging designs and manipulate parts of the designs e.g. colour, typeface or shape, sometimes also altering the position of these components within the packaging design. The objective of such studies is to evaluate the impact of design component manipulations on, for instance, branding (Paula Fitzgerald Bone & Ellen, 1992), consumer choice (Silayoi & Speece, 2007), intention to buy (Laboissière et al., 2007) or sensory (e.g. taste) expectations and perceptions (Rosires Deliza, Macfie, & Hedderley, 2003; Christine Lange, Rousseau, & Issanchou, 1998; Smets & Overbeeke, 1995). These studies have found that packaging design (sometimes strongly) affects all the investigated constructs.

Quantitative studies dominate both streams of research portrayed here. The few qualitative studies on packaging design broaden the sometimes very narrow foci of their quantitative counterparts. For instance, they aim to understand the interactions of a wide variety of packaging designs' characteristics (colour, size, functionality) in the context of different social settings (Silayoi & Speece, 2004; Underwood, 2003). Their results highlight the importance of the more complex features of packaging design for consumer satisfaction such as functionality. Other qualitative studies (Plasschaert & Floet, 1995; Violoni, 2005) approach packaging design from a semiotic perspective, thus investigating the links between packaging designs' characteristics and meaning for consumers.

Summing up, packaging design has been viewed from many angles in marketing, consumer behaviour and related fields such as psychology. The brief review of the scope of studies dealing with packaging design has shown that the role of packaging design in the purchase process has grown in importance throughout the last century. In the case of wine, its importance extends to the consumption of the product. While packaging design may theoretically influence consumers through all five senses, only two – touch and vision – have drawn the attention of researchers. Amongst these two, the visual perception of packaging design seems to be generally more influential

for consumer behaviour. As the present thesis concentrates on the visual perception of packaging design, it is relevant to understand this particular field of research in more depth. The next section provides a review of the literature on visual perception, in particular focusing on two competing approaches – Atomistic and Gestalt Theory.

4.4 How Consumers Perceive Visual Stimuli

4.4.1 Introduction

Empirical work on packaging design seems to draw from one of two conceptualisations of visual perception that can be traced to two competing theories stemming from psychology and neurological science. The first, more commonly applied, conceptualisation has much in common with the marketing perspective of products as ‘bundles of attributes’ (as outlined in section 3.3.2). That is, perceptions of packaging designs are thought of as being built from individual design elements that are assembled together, in the mind of the consumer, to arrive at a final judgement about the whole packaging design. This conceptualisation of packaging design perception has been described using the term *atomistic* (Bloch 1995) and is sometimes linked to the broader perspectives of *visual grammar* (Kress & van Leeuwen, 2006; Leborg, 2006) and *visual rhetoric* (Hill & Helmers, 2004) theory. In empirical studies inspired by this approach, researchers believe that packaging design perceptions can be best understood by exchanging and testing different combinations of elements e.g. using conjoint analysis (Laboissière et al., 2007).

The second conceptualisation draws from *Gestalt Theory* (sometimes known as *Gestalt Psychology*) (Ash, 1998). Under this theory, packaging designs are conceptualised as holistic entities e.g. schemata or design (proto-/arche-)types. Consumers’ perception of visual stimuli is assumed to be immediate and holistic under this paradigm. The influence of individual elements of packaging design on consumer perceptions cannot be isolated, therefore, because each element only has meaning in relation to all the others. Posing distinct practical research design problems, the Gestalt approach has so far elicited little attention from packaging

design researchers. The theoretical foundations of both approaches tend to be only briefly described in most published empirical work, but are of paramount importance for understanding the visual perception processes that lay the foundation for packaging design preferences. Consequently, the following sections discuss these two conceptualisations and their theoretical underpinnings in more depth.

4.4.2 Consumers' Perceptions of Visual Stimuli: Atomistic Perception Theory

As outlined in the preceding section, most studies in packaging design (at least implicitly) understand packaging designs as being *composed of individual design elements*, very similar to the marketing perspective of products as 'bundles of attributes. So, the recipient is assumed to arrive at an overall evaluation of the packaging design by assessing and assembling its individual parts. In practice, some researchers add a temporal notion to this. They understand consumers' perceptions as a step-by-step process. Durgee (1988) vividly described this as the "product drama". Furthermore, most empirical studies in the *atomistic tradition* (implicitly) assume a *direct and invariant perception* of the packaging design independent from the whole packaging design as well as the situation and individual recipient. In practice, that means that a red-coloured shape e.g. a square on a wine label is always perceived in the same way, independent from its surroundings. Published studies rarely discuss the implications of these two crucial assumptions, although they are profound, both epistemologically and ontologically. For example, the latter assumption referring to a direct and invariant perception clearly follows a logical-positivist approach (as discussed in section 3.3), with its belief in a definite and measurable reality. In order to fully grasp how visual perception is conceptualised and therefore how preferences are formed in studies adhering to the atomistic tradition, it is necessary to discuss its theoretical foundations and their implications in more depth.

To understand perception in depth, one has to draw from psychological theory. However, psychological theory does not offer a single explanation that fully supports

the two main assumptions made by researchers following atomistic perception theory (i.e. a perception process that build the full picture from its elements and invariant, direct perception of each element). Instead, the atomistic theory of perceptions seems to draw from two major schools of thought. While the basic assumption that (design) objects such as packaging consist of individual elements that are perceived individually leading to a perception of the object as a whole draws from *empiricism*, the concept of a direct and invariant perception is best represented in *Gibson's (early) theory of direct perception*.

Berkeley as one of the main contributors to British *empiricism* (Bornstein, 1975; Kandel, Schwartz, & Jessell, 2000; Kimchi, 1992) posits that each thing can be reduced to its components and shows that each and all of these consist in being perceived (Johnston, 1965). However, despite their acceptance of a finite (god-given) reality empiricist thought includes the subject's role in perceiving objects e.g. through learning (Luce, 1945), which contradicts the second assumption of direct and invariant perception. Others, such as Helmholtz (von Helmholtz, 1909-1911) and modern psychological empiricists (Gregory, 1974a, 1974b, 1980) have further emphasised the role of recipients' learning / experience.

Gibson's *theory of direct perception* (J. J. Gibson, 1950, 1967, 1979) backs the second underlying assumption of the atomistic theory of perception (direct and invariant perception of objects). He argues that all the information about objects inherits the light that is reflected by them and therefore invariant independent from the recipient i.e. the information that arrives at the eye is always exactly the same for everyone. Therefore, everyone perceives the same information when looking at the same object. This mechanical view of perception is backed by a number of empirical studies (for an overview see Gordon, 1998) and has resonated well with machine vision researchers (Cutting, 1987) who tend to build their programs based on bottom-up (atomistic) scanning processes.

Possibly due to the piecemeal nature of the atomistic approach's theoretical underpinnings, only very few studies in design, marketing or consumer behaviour research elaborate on their theoretical background. Nonetheless, the vast majority (implicitly) follow an atomistic approach. Broadly, packaging design studies following the atomistic tradition can be split into two streams: (1) *Design research* and (2) *Consumer behaviour research*.

Design-inspired researchers seek to deconstruct packaging or product designs mainly on the grounds of shapes, in order to arrive at rules and guidelines to amend packaging designs without interfering with consumers' brand / product images as communicated by the original design (Aggarwal & McGill, 2007; X. Chen, McKay, Pennington, & Chau, 2004; Hsiao & Chen, 1997; Karjalainen, 2007; Kreuzbauer & Malter, 2005; McCormack & Cagan, 2002; McCormack, Cagan, & Vogel, 2004; Pugliese & Cagan, 2002). These researchers situate their studies in shape (or visual) grammar theory (G. Stiny, 1980; George Stiny, 1991; G. Stiny & Gips, 1972). As the term "grammar" implies, the aim of these studies is to understand the rules of shapes and colours that result in the consumers' brand impressions. Results of these studies are inconclusive: some designs are immediately recognised as belonging to the brand, whilst others are not.

Consumer behaviour related research also investigates the ability to 'write' with pictures and shapes (Larsen, Luna, & Peracchio, 2004; Pantin-Sohier, Decrop, & Brée, 2005; Peracchio & Meyers-Levy, 2005; Scott, 1992, 1993, 1994a, 1994b; Scott & Vargas, 2007). The results of these studies suggest it is possible to predict consumer reactions to product or packaging designs based on individual design elements. Pantin-Sohier et al. (2005) found a significant correlation between respondents' perceptions of packaging colour and shape and brand personality in mineral water and coffee products. A red bottle for mineral water elicited a more exciting brand personality than a blue one, whilst an interaction of red and small / wide packaging resulted in a more rugged brand personality.

The majority of consumer behaviour oriented texts, however, refer only implicitly to the atomistic approach to perception through the methods they apply. Indirect investigation (e.g. Müller & Lockshin, 2008) of consumer perception is deemed superior to direct investigation e.g. by asking respondents which packaging design elements they find most important (Kuvykaite, Dovaliene, & navickiene, 2009). Techniques to investigate packaging perceptions include t-scope tests (Rettie & Brewer, 2000), eye-tracking (Pieters & Warlop, 1999) or conjoint analysis (Laboissière et al., 2007; Silayoi & Speece, 2007). Amongst these, conjoint analysis seems to be the most compelling one for consumer behaviour researchers as it allows a precise measurement of how much importance consumers place on particular packaging design elements. Beyond that, it can also be used to segment consumers by their preferences i.e. according to which elements are important for their ratings. For instance, Silayoi and Speece (2007) study consumers' use of packaging design to infer product quality in Thailand. They show that consumers employ both written information and stylistic elements to arrive at quality judgements. In their study, three consumer segments are identified based on their quality judgement strategies: (1) convenience oriented; (2) image seeking; and (3) information seeking. The first segment placed greatest importance on the technical attributes of the packaging design, in particular those that communicate convenience, ease of use and/ or preparation. The second segment emphasises the appetite appeal of the image on the packaging in their quality judgement, while the information seekers carefully read the written information, paying only minor attention to the stylistic elements of the packaging design. This study exemplifies the key value of research adhering to the atomistic approach, which is that it identifies the importance to consumers of individual design elements. In turn, this offers designers precise advice on how to create packaging designs that will appeal to particular consumer segments by means of their importance weights for individual design elements.

The possibility of calculating the importance of individual design elements and identifying consumer segments that will react positively to these, has drawn the attention of wine marketing researchers, as wine packaging designs commonly feature a high number of product attributes. The majority of these studies has concentrated on written information (e.g. Lockshin, 2004), thus largely neglecting stylistic elements of packaging design. Only recently, have the stylistic elements of packaging design entered the focus of wine marketing research. Boudreaux and Palmer (2007) presented respondents with label designs manipulated on image (ranging from traditional vineyard to unusual animal pictures), colour and layout (traditional unprinted, traditional full colour, modern). They then asked the respondents for their intention to purchase a wine featuring a particular combination of these elements. While holding the grape variety, origin and vintage constant, they found that particularly traditional images such as grape motifs or vineyards are positively linked to purchase intention. In terms of colour, 'pink' scored lowest for purchase intention, whilst darker and neutral colours were favoured by respondents. Layout manipulations did not result in great variation of purchase intentions. According to the authors, this may have been due to relatively insignificant manipulations to the layouts of the labels, which were not in the focus of the study. In another study which conceptualises perception as a step by step process, Rocchi and Stefani (2006), using a repertory grid method, find that consumers will first perceive basic elements such as colour, shape and size. From these, consumers arrive at more abstract judgements about the wine. In another study, De Luca and Penco (2006) tested an extensive list of 23 packaging design attributes in focus groups with wine producers and consumers. They found that consumers paid attention only to a limited set of stylistic packaging design elements. Basic elements like colour, size and shape seemed to guide their purchase decisions, while producers - i.e. experts - verbalised finer distinctions of designs, which impacted on their choices. In terms of written information, consumers concentrated on wine descriptions, serving suggestions and alcohol levels. Producers, instead, based their judgements most

strongly on the brand/ producer of the wine, neglecting all other written information apart from the wine description that sometimes interested them. Although methodologically not as advanced as studies stemming from general consumer behaviour research, wine marketing studies in the atomistic tradition can identify the importance of particular elements of wine packaging design and therefore enable designers to predict to some extent how consumers will react to their ideas.

However, some results achieved by studies following the atomistic approach do contradict the basic assumption of a step-by-step perception process. Silayoi and Speece (2007), in their conjoint study of packaging elements in Thailand, conclude that “within each of the three segments, none of the importance weights becomes negligible for any element. In other words, these consumers view the package as a coherent whole, stressing one aspect or another, but not completely ignoring any element.” (p.1512) Similarly, Rettie and Bruwer (2000) state “Elements of pack design may not work separately, but may be perceived as a group or cluster of elements. In this case, the optimum positioning of pack flashes would be on the left irrespective of the nature of the flash.” (p. 64) Others, such as Murray and Delahunty (2000) incorporate statements in their questionnaires that measure holistic statements next to a large number of statements aimed directly at particular design features. The notion of packaging design judgements as holistic can also be found in wine marketing studies. All studies cited above find at least some evidence for interaction effects between different individual manipulations of design elements. So, for instance, Boudreaux and Palmer (2007) report that purchase intentions ratings for certain layouts changed with the colour they applied. In the same vein, Rocchi and Stefani (2006) placed much emphasis on the holistic appearance and fit of the bottles’ designs. This was revealed most obviously in the open part of the interviews they conducted.

Besides these ambiguities and contradictions from within the research tradition, the underlying assumptions of the atomistic tradition have to be viewed critically in light

of recent psychological insights (e.g. Enns, 2004). These insights counter both the atomistic process of visual perception as well as the invariant and direct perception of design elements. Instead, they propose that perception is better conceptualised as an immediate holistic impression that is critically influenced by recipients' personal characteristics and situational factors. This conceptualisation resembles the understanding of perception as expressed in Gestalt Theory, which is elaborated in the following section.

4.4.3 Consumer Perceptions of Visual Stimuli: Gestalt Theory

Gestalt Theory, like the atomistic approach, is a way of formally conceptualising human visual perception. Ernst Mach introduced the term "Gestalt" in 1886 (Westheimer, 1999). He used the term to denote figures that were still immediately recognisable despite severe changes in colour or position. Von Ehrenfels (1890) and Köhler (1929) further supported this understanding of "Gestalt". Commonly, Max Wertheimer (1880-1943), Kurt Koffka (1886-1941) and Wolfgang Köhler (1887-1967) are considered the founders of Gestalt Theory, which is often also called Gestalt Psychology due to its roots in the discipline. Gestalt Theory is founded on two main assumptions:

(1) Gestalt Theory conceptualises *perception as an immediate, holistic impression* as opposed to an atomistic process of assembling a judgement about a whole object, e.g. packaging design, from its elements. Gestalt Theory proclaims that the whole is more than the sum of its parts (Westheimer, 1999). In fact, the theory goes further, implying a crucial influence of the whole on the perception of its parts. Max Wertheimer expressed this in his speech before the Kant Society in 1924: "There are entities where the behaviour of the whole cannot be derived from its individual elements nor from the way these elements fit together, rather the opposite is true, the properties of any of the parts are determined by the intrinsic structural laws of the whole." (Wertheimer, 1938[1924] cf. Westheimer 1999). For packaging designs, this means that the holistic impression of the design influences the meaning of all its

design elements, rather than the final impression of the whole being constructed from its elements. This does not necessarily hinder the analysis of individual parts of a packaging design. Kanizsa (1994) emphasises that Gestalt Theory is open to phenomenological analysis of interactions amongst the individual parts of an object. The early Gestalt Theory advocates opposed the method of introspection prevailing in structuralism²³.

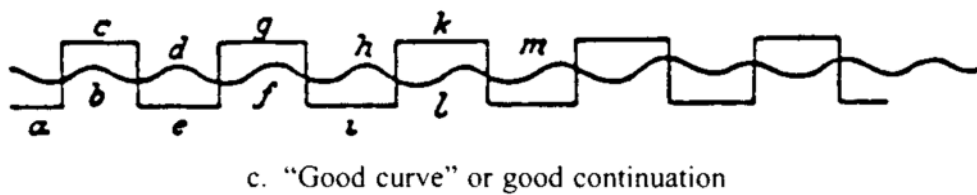
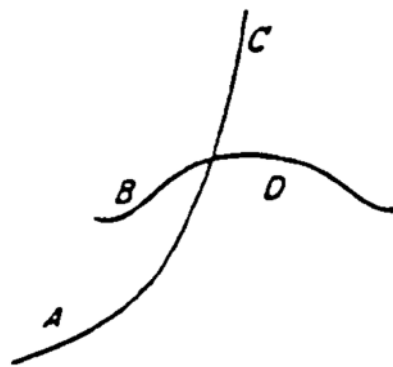
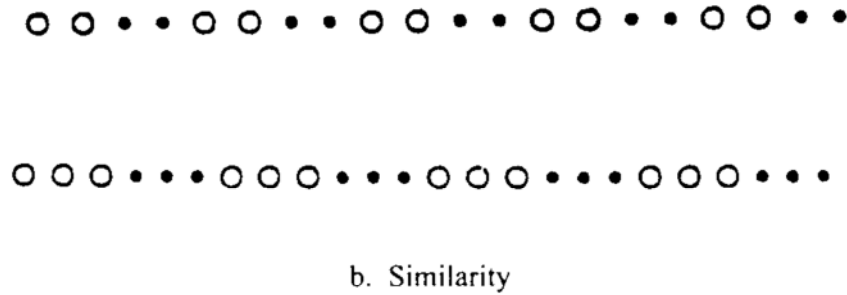
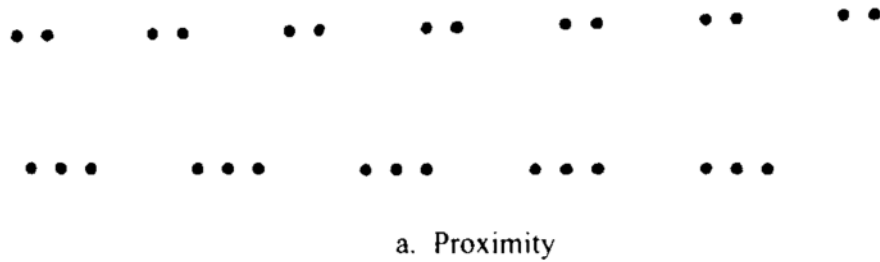
(2) Gestalt Theory acknowledges the *interpreting function of the human perception apparatus* (mainly the brain). Beyond simple visual deceptions, all visual information is filtered and interpreted before we become consciously aware of it. Thus, the same stimulus can be perceived differently depending on the situation / context, but also depending on the individual and his or her prior experiences (Koffka, 1922). This assumption contrasts with the assumption held implicitly in the atomistic approach that the same stimulus always results in the same perception, thus enabling measurability and comparability over different designs and participants.

Beyond these two basic assumptions, Gestalt Theory has developed over 100 principles (sometimes also called laws) (Köhler, 1929). The purpose of these principles is to shed light on how human perception functions in detail. As these principles are numerous and sometimes only explain only singular cases of visual display, contemporary researchers tend to follow an abridged set of three to ten key principles. Proximity, similarity and continuity exemplify such a set of principles (see Figure 4-1). Proximity refers to perceiving objects (e.g. dots) that are closer together as groups. The ‘principle of similarity’ states that similar objects will be perceived as grouped together, even though other connections would be just as or even more logical. Finally, closure inclines recipients to see continuous lines AC and BD, thus resisting the organisation of AB and CD, which would involve a change in direction. In the packaging design context, these principles provide guidance to

²³ The competing atomistic approach to perception is based on major principles of structuralism (see section 4.4.2).

designers on which elements will be perceived as wholes. Designs (e.g. products or packaging) adhering to these principles trigger innate human preferences and are perceived as aesthetically pleasurable (Papanek, 1984).

Figure 4-1: Gestalt Principles (Wertheimer 1923 cf. Ash 1998: 225)



Empirical studies based on Gestalt Theory stretch into numerous disciplines, but they are still relatively scarce. Lately, probably in light of new insights from neurology and perception research (Büchler, 2007; Büchler & Biggs, 2006; Damasio, 1994; Enns, 2004; Oxman, 2002; Palmer, 1990; Spelke, 1990) academic interest in Gestalt Theory seems to have grown. For instance, applications of Gestalt Theory can be found relating to fields such as computer science (mainly image retrieval and human computer interaction) (Alajlan, Kamel, & Freeman, 2006; Burford, Briggs, & Eakins, 2003; Paay & Kjeldskov, 2008; Ren, Eakins, & Briggs, 2000), musical studies (Brattico & Sassanelli, 2000) and learning (Ikehara, 1999). In design, and more specifically in studies on product and packaging design, Gestalt Theory is still under-used.

Commonly, researchers draw from or support principles of Gestalt Theory without acknowledging them explicitly in their studies. For instance, Chang's (2008) study on visual comfort appreciation of camera models supports the underlying Gestalt principle of the superiority of the whole and its influence on individual design elements. In his study, participants first formed holistic impressions about cameras that they then applied to the evaluation of individual design elements, such as the position of the lens or the size and proportion of the screen. Some studies of colour preferences also support the basic premise of Gestalt Theory. They clearly show that colour, in isolation, yields little differences in preference ratings. It is only when it is inserted in a particular context e.g. in a wine label shape (Mello & Pires, 2009) or a car model (Takayuki, 1983), that patterns of preferences emerge. Other design studies implicitly employ the superiority principles of Gestalt Theory, by identifying underlying design factors that can henceforth be used to categorise product designs (Henson, Barnes, Livesey, Childs, & Ewart, 2006; Hsu, Chuang, & Chang, 2000). To do so, they show a number of realistic product prompts (usually as photographs) to participants and have them rate these prompts on semantic differential scales (Osgood, Suchard, & Tannenbaum, 1957). Besides their major objective, such

studies can also tentatively identify preferences for packaging designs, i.e. the ones that are rated more positively by participants. DeBono et al. (2003) more directly approach the issue of attractiveness and its impact on product perception. They used container designs that were holistically rated as either unattractive or attractive and let their participants taste/ smell the same product out of these containers. They found that when the product was tasted/ smelled from the attractive container, it was also rated more positively. Also Veryzer Jr.'s work (1993, 1995a, 1995b) addresses this issue, but relies more directly on Gestalt principles. For instance, he manipulates proportion and unity of a suntan lotion package, a microwave oven and a sound machine according to Gestalt laws and measures the aesthetic responses of his subjects (Veryzer Jr, 1993). Proportion was altered according to the Gestalt law of "good contour" and "common destiny". Unity was altered according to the Gestalt law of integration of similars and adjacents. Objects with high unity and / or good proportion as formulated in Gestalt Theory achieved consistently better aesthetic responses from consumers i.e. they were liked more.

Henderson et al. (Henderson & Cote, 1998; Henderson et al., 2004) extend the set of design characteristics tested from two underlying principles (unity and proportion) to a set of 13 design characteristics (for a list see Henderson & Cote 1998: 16-7). From this wide set of design characteristics seven design factors emerged via factor analysis of rating for 195 logos. The first three design factors (1) *Elaborate*, (2) *Harmony* and (3) *Natural* can be considered underlying design factors as they incorporate more than one design characteristic, while the other four (parallel, round, proportion, repetition) represent only one design characteristic. A later study (Henderson et al., 2004) consistently identifies Elaborate, Harmony and Natural as design factors underlying typeface design for logos / consumer products.

Elaborate combines the design characteristics complex, active and depth. It captures the concept of design richness and the ability to use lines to capture the essence of something.

Harmony combines symmetric and balance.

Natural combines representative and organic. It reflects the degree to which the design depicts commonly experienced objects.

(cf. Henderson & Cote 1998)

Thus, these three underlying design factors resemble and summarise a number of Gestalt laws relating to e.g. unity, symmetry and proximity. Orth et al. (2010) use the same underlying three factors to explore how consumers' price and quality expectations are formed upon different wine bottle designs. Their results show that consumers expect bottles with high ratings on the design factors Harmony and Elaborate to higher in price than bottle design being low on these two factors. Consistently, consumers link higher quality expectations to all three underlying factors than to bottles that score lower on these factors i.e. that do not reflect Gestalt principles well in their designs. However, rating packaging design on individual underlying design factors has limitations as packaging designs are rarely formed by purely one of the three design factors. In practice, packaging designs can be high on Elaborate and Harmony, but low on Natural. Orth and Malkewitz's (U. R. Orth & Malkewitz, 2008) seminal article addresses this issue. It is discussed in detail in the following section.

4.4.4 A Gestalt Approach to Understanding Consumer Perceptions of Wine Packaging Design

Ampuero and Vila (2006) study can be understood as a predecessor of Orth and Malkewitz's (2008) work. Framing their research in the concept of brand / product positioning through packaging design, they present first tentative evidence that consumers consistently recognise and distinguish different (arche-)types of whole packaging designs, of which each represents a positioning strategy.

From 20 variables (e.g. colour brightness, colour saturation, typography slope, typography weight, shape composition, image motive), Ampuero and Vila (2006)

built seven packaging design prototypes that elicited consistent perceptions of brand positioning for a fabricated orange juice brand. While a sample of professional designers was used to determine the key graphic variable, a consumer sample was used to determine to test the seven product-positioning strategies. Multidimensional scaling was used to establish a consistent link between design variables and positioning strategies.

The ability of consumers to distinguish packaging designs holistically is very convincingly revealed by the seminal study of Orth and Malkewitz (2008). It is of particular interest to the present thesis because the empirical work was conducted in the context of wine and perfume. In total 160 wine bottles were rated by expert and consumer samples on 62 design elements using semantic scales. Overall, 38,750 ratings from designers and 67,000 individual ratings by consumers were received. Orth and Malkewitz (2008) first performed a cluster analysis of the data. They found five prototypical package designs – *Contrasting*, *Massive*, *Natural*, *Delicate*, *Non-Descript* (see Figure 4-2). In a second step, they also conducted an exploratory factor analysis that resulted in three underlying design factors, explaining 78.9 percent of the variance. These three factors were *Natural*, *Elaborate* and *Harmony* (similar to Henderson et al. (see above)). Other design factors drawn from the data included size, symmetry and weight. Finally, they determined which factor scores (underlying design factors) were above or below average for each of the five design archetypes received from the cluster analysis. This information can be used to understand and describe the five design archetypes.

In the context of wine, the first two – *Contrasting* and *Massive* – comprise two variations of bold, modern designs often linked to New World wines; *Natural* and *Delicate* represent more traditional, old-fashioned designs commonly associated with Old World wines; *Non-Descript* designs encompass clean, simple designs producing little differentiation. Orth and Malkewitz's (2008) findings support Gestalt Theory as

they clearly confirm that design elements are perceived as and organised into more complex design factors and archetypes.

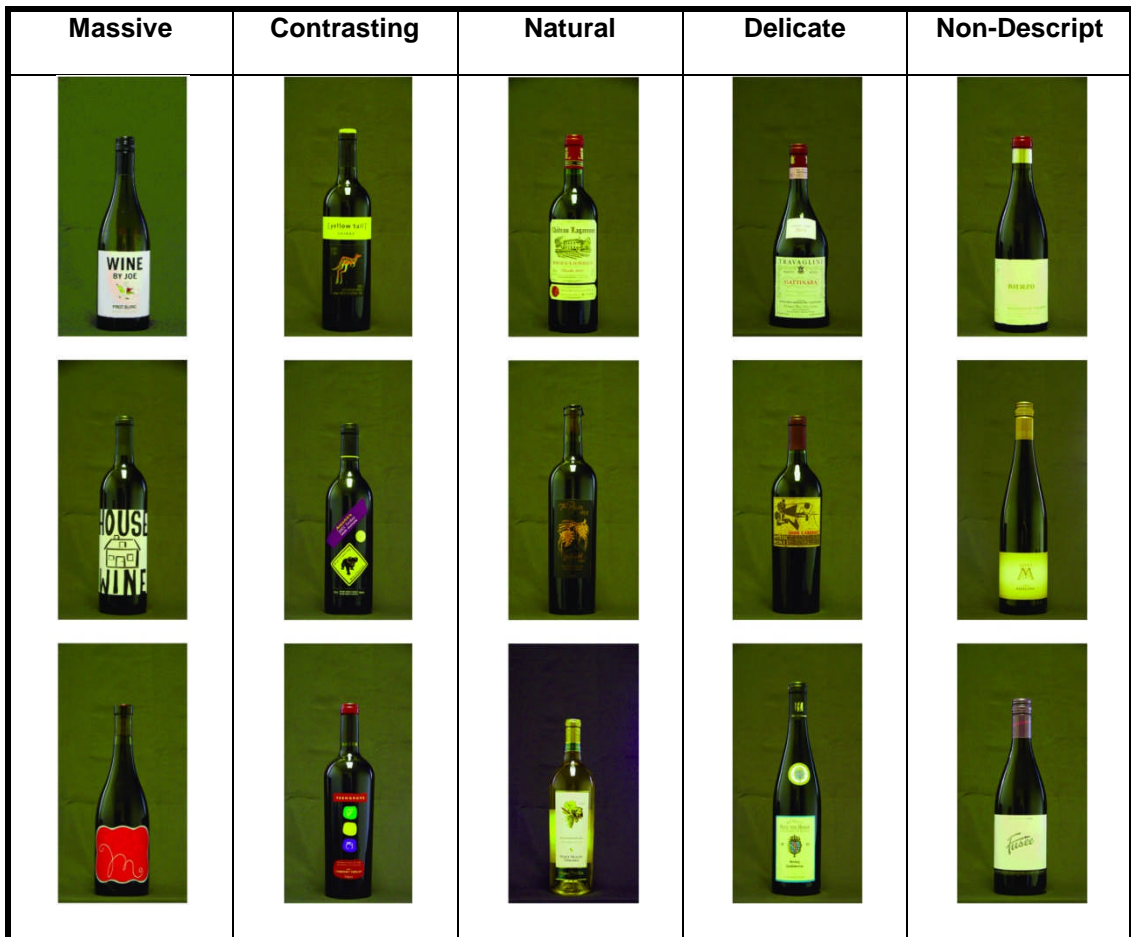
In addition to this perceptual differentiation, Orth and Malkewitz (2008) also found that consumers linked brand personality attributes (Aaker & Fournier, 1995) to wines, in a largely consistent way, based on their packaging designs. For example, Massive and Contrasting designs were perceived by respondents as more 'exciting' than an average bottle, but rated as having less 'competence' and 'sophistication'. Natural and Delicate designs were perceived as highly 'competent' and 'sophisticated', but below average on 'excitement'. Until this study, evidence for a link between holistic design archetypes and generic brand impressions was only provided for singular design elements or individual underlying factors not holistic designs. In practice, a consistent link between holistic packaging design archetypes and brand impressions can simplify the process of integrating packaging design and marketing strategy.

Besides brand personality attributes, Orth and Malkewitz (2008) also provide some indication of consumers' product expectations based on the different design archetypes. For instance, respondents scored Natural designs high on quality and price, while Massive and Contrasting designs received below average scores for quality/prestige and were perceived as inexpensive. Similarly to generic brand impressions, a consistent link between consumers' product expectations / product beliefs had thus far only been described for singular stylistic elements such as the pictures used by Bone and France (2001), but not for holistic designs.

In sum, Orth and Malkewitz's (2008) study is of great relevance to the present thesis as it illustrates the value of a Gestalt Theory approach to packaging design. Individual design elements are always perceived within a packaging design i.e. the whole influences the perception of its elements. Furthermore, it shows that consumers consistently link brand impression and product beliefs to such holistic archetypes. However, it does not investigate which holistic archetypes consumers

prefer when purchasing a wine. Furthermore the list of product beliefs remains limited. It includes only two key aspects commonly featured in wine consumer research (quality and value-for-money).

Figure 4-2: Gestalt-based Packaging Design Archetypes for Wine (Orth and Malkewitz, 2008)



4.4.5 Criticisms of the Gestalt Theory of Visual Perception

Although the studies described above do offer added insights into the understanding of perception and take more account of consumers' own interpretations of their perceptions compared to studies following the atomistic approach. They are not without limitations. The sections below describe some of the key limitations of studies following the Gestalt approach.

Several authors have discussed Gestalt Theory critically. The central proposition of Gestalt theory – that visual perception is essentially holistic in nature - has also been challenged recently in favour of a (new) paradigm that understands human visual perception as a mix of holistic and atomistic processing (Hummel, 2001; Schwarzer, Huber, & Dümmler, 2005; Thoma, Hummel, & Davidoff, 2004) i.e. a mix of Gestalt Theory and atomistic perception. In particular, studies propose that holistic perception dominates recognition at larger distances, while atomistic processing takes over at close inspection of objects. For instance, Richler et al. (2008) show that humans can identify a face correctly from as far away as 100 feet, relying on whole units rather than single features. Predictions and judgements become more accurate as more visual elements become available at close distances using atomistic processing (Sergent, 1984). These new insights find some support from other researchers that argue that individual's level of acumen may influence his/her tendency towards holistic processing. This correlation is based on Bloch's (1995) argument that through frequent, intensive and intentional exposure to design objects, high acumen individuals gain a rich and highly accessible structure of references on visual arrangements and configurations. Such a set of references likely simplifies holistic perception, so that atomistic perception becomes less relevant for these individuals (2005). Richler et al. (2008), Tanaka and Sengco (1997) and Orth and Malkewitz (2012) support this view. The present thesis investigates wine packaging designs influence in the purchase process at a stage when consumers are still at some distance to the shelf i.e. they cannot read the written information on the label or have little or no ability for atomistic processing to take place. Insofar these criticisms actually support the argument for framing the present research in a Gestalt Theory approach.

Finally, from a research point of view, it has to be noted that Gestalt Theory faces certain limitations in empirical operability. Compared to studies following the atomistic approach, studies following Gestalt Theory only test holistic

representations of objects. Tests of this sort make it difficult for the researcher to draw conclusions about the importance or influence, of individual design elements (e.g. typeface, colour or shape) to consumers' judgements and preferences. So, for instance, the conjoint approach that is commonly applied in studies following the atomistic approach is not possible when following Gestalt Theory. This practical shortcoming has possibly led to a gap in the literature concerning the investigation of consumers' preferences for holistic packaging designs. With Orth and Malkewitz having identified five holistic design archetypes that are perceived consistently by consumers across product categories, preferences for holistic designs can now be investigated.

Nonetheless, since human perception can differ greatly from the objective visual information projected by senders (Kimchi & Navon, 2000), researchers in design studies (Oxman, 2002) as well as visual perception (Enns, 2004) have favoured the Gestalt Theory approach. They contend it offers a more satisfying explanation of how consumers process information.

4.4.6 Summary and Implications for the Present Thesis

The review regarding the nature and scope of packaging design research introduced two competing conceptualisations of perceptual processes of packaging design. These two conceptualisations were traced to two theories of visual perception: atomistic perception and Gestalt Theory. Whilst the first approach conceptualises perceptions of packaging design as being comprised of individual design elements from which the recipient builds his / her perception of the whole packaging design, the second approach (Gestalt Theory) proposes perception as an immediate and holistic impression that is also influenced by the recipient's own interpretation.

The atomistic approach is by far the more commonly applied in empirical studies of packaging design. Despite its many practical advantages, in particular the manipulation of individual parts of a packaging design to allow measurement /

prediction of their impact, current findings in visual perception and psychological research favour the conceptualisation of perception as an immediate and holistic impression that is critically influenced by situational context as well as the personal characteristics of the recipient. Bloch's (1995), Holbrook's (1980), Hirschman's (1983) and Bell et al.'s (1991) insights support that when researching consumers' aesthetic responses to design objects, it is more appropriate to study phenomena as whole objects, rather than as bundles of separate elements to be rationally composed and evaluated. Therefore, the Gestalt approach seems to resemble more closely the actual process of visual perception as argued by contemporary theorists. An immediate and holistic perception, however, leads to certain empirical limitations which, in part, explains the relatively small number of empirical studies of packaging design perceptions that have followed the principles of Gestalt Theory.

Thus far, packaging design studies based on Gestalt Theory have shown that designs which adhere to Gestalt principles lead to higher aesthetic pleasure for recipients. Furthermore, they have shown that consumers distinguish holistic design archetypes consistently across product categories, including wine (U. R. Orth & Malkewitz, 2008). Orth et al. (2010) have also shown that these design archetypes elicit consumer expectations about products in terms of price and quality.

The findings presented in the literature review here are of great relevance to the present thesis. Orth and Malkewitz (2008) provide a solid basis for studying wine packaging perception, using the advantageous Gestalt Theory approach. However, their results do not investigate consumer preferences for the identified archetypes. Indeed, apart from revealing the different product-related beliefs elicited by the archetypes (U. R. Orth, Campana et al., 2010; U. R. Orth & Malkewitz, 2008), they do not investigate consumers' behavioural responses to packaging designs at all. This is a key gap that the present thesis aims to address. To do so, theories / models of behavioural response are needed, drawing first from consumer behaviour and advertising research on how consumers respond to persuasive stimuli and then

marketing and product design research, on how consumers respond to product form, respectively. The next two sections review these literatures, in turn.

4.5 How Consumers Respond to Persuasive Stimuli: Insights from Advertising Research

4.5.1 Introduction

Persuasion, usually by visual stimuli, has been a core interest in marketing and consumer behaviour research since the first steps of the two fields. The underlying objective has always been to measure, predict and potentially influence consumer behaviour. In particular, studies aiming to understand visual persuasion have flourished within the realm of advertising research. Advertising shares some fundamental features with packaging design. First, they share the visual dimension. Second, at least in the case of printed advertising, they share the characteristic of not changing their layout once they have been produced. Third, the core objective of both is to persuade consumers to act or at least change their attitude towards a product and / or brand. Consequently, the theoretical background and empirical results on visual persuasion derived from advertising research can be relevant to packaging design. In fact, some researchers have even defined packaging as a form of advertising (Sacharow, 1981).

The field of advertising research has developed significantly over the course of around 130 years and has been often directly influenced by the wider sphere of consumer research. Prompted by a fundamentally positivist perspective, early advertising researchers assumed a law-like relationship between *stimulus* and *response* (S-R) that is direct and invariant (DeFleur, 1970). Despite its flaws (McDonald, 1993; Solomon, Bamossy, & Askegaard, 2002), this approach is still widely applied in practical research, probably due to its simplicity (Kunczik, 2010; Merten, 1994). First proposed by Louis St. Elmo at the end of the 19th century, the hierarchy of effects (HoE) model overcame some of the shortcomings of the S-R tradition. While S-R studies commonly use only sales data to measure the

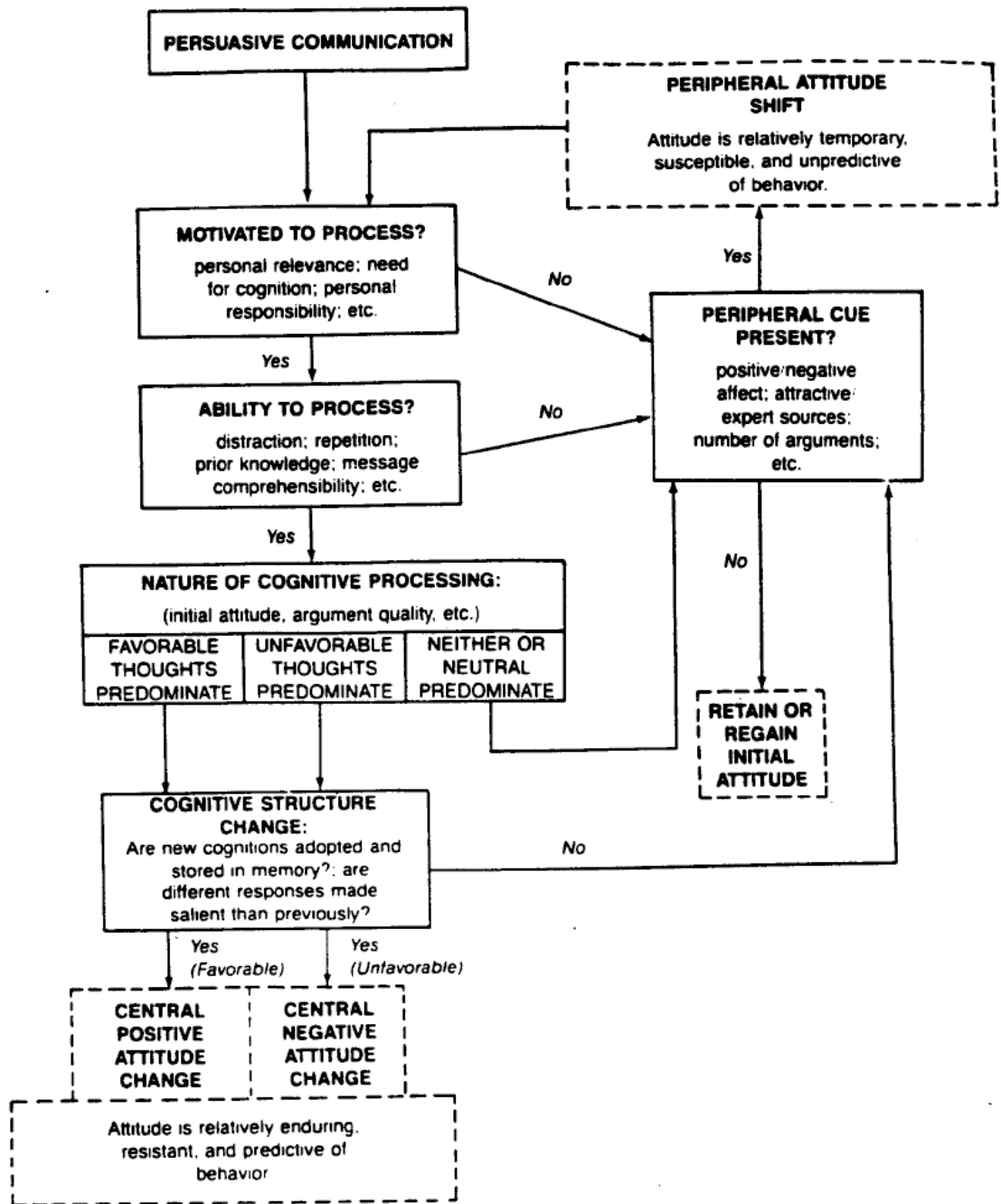
effectiveness of advertising, HoE models enable a more rounded measurement of consumers' reactions to persuasion. These models assume consumers pass through a stepwise process from stimulus to action, namely, the being from *cognitive* to *affective* to *conative* steps (Bongard, 2002; Ray, 1982). This is illustrated well in the most renowned model: Attention – Interest (*Cognitive*) – Desire (*Affective*) – Action (*Conative*) (AIDA by Elmo St. Louis 1898). The principle of the model is that consumer response (Action) begins with attention being paid to a stimulus, which generates Interest (cognitive function), which in turn generates Desire (affective function), which in turn generates Action. HoE models have been further developed and refined throughout the 20th century (e.g. Preston, 1982; R. E. Smith & Swinyard, 1982). However, they have been criticised for not taking into account the context in which messages are perceived. Another criticism is their assumption that cognitively complex changes in consumer attitudes are necessary for effective advertising (Scholten, 1996a).

Dual process models of information processing (DPM) address some of the weaknesses of HoE models and have gained widespread popularity in the field of advertising research. Two examples are the Elaboration Likelihood Model (ELM) (Petty & Cacioppo, 1996; Petty et al., 1983) and the Heuristic Systematic Model (HSM), of which the ELM is by far the more popular and comprehensively researched model. A key advantage of the ELM model is that it accounts for the recipient's characteristics in terms of his / her motivation and ability to judge the true merits of a message. One such characteristic is the recipient's personal involvement level, which is of particular interest to the present thesis, as involvement level has been identified repeatedly as one of the main drivers of wine consumer behaviour. The following section now elaborates on the ELM and on how involvement, amongst other variables, influences persuasion.

4.5.2 Involvement and Perception: the Elaboration Likelihood Model (ELM) of Information Processing

The ELM is a model proposed by Petty and Cacioppo (Petty & Cacioppo, 1986, 1996; Petty et al., 1983) to explain/predict how persuasive stimuli (e.g. advertising messages or packaging designs) lead to attitude and/or behavioural change (e.g. purchase intention). Specifically, it proposes that the types of stimuli that are most likely to be persuasive depend on the likelihood of ‘thought elaboration’ on the part of the consumer, that is, whether he / she is *motivated* and *able* to devote cognitive effort to process the persuasive stimuli in a careful way or not. If the consumer is motivated, he / she is proposed to follow a *central* information processing route, in which messages requiring extensive thought will be most likely to persuade. In particular, such messages are considered to be ones with high quality arguments, that can convince the recipient in the face of careful consideration. If the consumer is not motivated, he / she is proposed to follow a *peripheral information processing route*, where messages that do not require extensive effort are more likely to persuade. In particular, these are considered to be ones, which offer simple, easy cues such as the relationship of the stimuli to attractive, credible celebrity endorsers (Figure 4-3). In empirical studies (Lee, 2009; Park & Hastak, 1995; Yang, Hung, Sung, & Farn, 2006), it is confirmed that consumers following the central route are more persuaded by the content and quality of the arguments in a message. This is because they pay attention to such arguments in order to evaluate the true merits of the issue or product being communicated. Consumers following the peripheral route are persuaded more by simple cues. They do not spend much effort considering the detail of the arguments in the message, so that kind of stimulus is not persuasive for them.

Figure 4-3: The Elaboration Likelihood Model (ELM) (Petty and Cacioppo, 1986: p.126)



The ELM is a useful model, which highlights that recipients process information (i.e. persuasive stimuli) in more than one way. However, the question remains under what circumstances a recipient would follow a central or peripheral route to information processing. In fact, Petty and Cacioppa (1986) use *personal relevance / involvement* (hereafter only involvement) amongst other variables to make this prediction.

Involvement is the only personal characteristic that influences both the ability and the motivation to process persuasive stimuli. Specifically, they propose that when a consumer is under conditions of high involvement, he / she will follow a central processing route. He / she will be motivated and able to consider message information carefully, therefore messages which focus on quality of arguments are most likely to be persuasive. Conversely, when a consumer is under conditions of low involvement, it is proposed he / she will follow a peripheral processing route. He / she is neither motivated nor able to devote extensive cognitive effort to the content of a message and its arguments, therefore messages employing simple cues and shortcuts will be most effective. Petty et al. (Petty et al., 1983) find empirical support for these hypotheses. Participants whose involvement levels were manipulated in the experimental design of the study viewed advertisements for a new kind of razor blades. These advertisements were designed in a 2 (strong vs. weak arguments) x 2 (famous vs. non-famous endorser) design. While the famous endorser had an effect on product attitudes only under low involvement conditions, strong arguments had a much stronger effect on high involvement participants than on low involvement participants. The ELM can be considered an integrative approach to persuasion (Bongard, 2002) and the model has received substantial support across a range of fields in marketing, communication and consumer research (Forret & Turban, 1996; Frewer, Howard, Hedderley, & Shepherd, 1997; Maurer & Howe, 1995). Moreover, Chen and Lee's (2012) analysis of 23,714 citations in the major advertising research journals between 2006 and 2010 confirms that the ELM is still the dominant model of consumer response in advertising research. The next section reviews a selection of empirical studies based on the ELM that give further insights into how consumers respond to persuasive stimuli and which are particularly relevant for consumer perceptions of wine packaging design.

4.5.3 Empirical Studies Based on the ELM: Insights for Wine Packaging Design Perceptions

The first studies based on the ELM that are of particular relevance to the present thesis are those that explore how consumers respond to different elements (e.g. words, pictures) within a stimulus (i.e. an advert) and the factors that influence their responses. Jaeger and MacFie (2001) as part of a more comprehensive study test the interaction effect of Need for Cognition (NFC) (Cacioppo & Petty, 1982) and two variations of an advertisement for a new apple variety. NFC is a measure of one's tendency to engage in and enjoy thinking. Thus, it seems likely that consumers with high enduring involvement with a product category also show a high degree of NFC as they clearly enjoy engaging with the product category cognitively. Condra (1992) showed this connection for politics. In her study, she found a consistent link between involvement in politics and a high NFC. The first variation of the advert in Jaeger and MacFie's (2001) study contained only text, while the second variation also contained a picture of an apple. The adverts were shown to consumers. They found a statistically significant effect of this manipulation on the recipients' expected liking of the new apple variety and purchase intention. For recipients with low NFC, inserting the picture did not make a difference to their liking or purchase intention. However, recipients with high NFC showed lower expected liking and lower purchase intention for the advertisement with the picture. These findings suggest that consumers who are willing to apply cognitive effort to stimuli are more persuaded by content that is textual rather than pictorial in nature. In another study using NFC as an influencing factor, Deliza (R. Deliza, 1996 cf. Jaeger & MacFie 2001) tested consumer reactions to packaging designs for passion fruit juice varying in shape, colour, pictorial representation of passion fruits, brand name and nutritional information. She showed that when split into low and high NFC respondents; the group with low NFC reacted more strongly to changes in packaging shape and colour. This supports the notion that consumers with low willingness for cognitive

effort pay more attention to pictorial or stylistic elements of stimuli than do high effort consumers.

Finally, Nancarrow et al. (1998) and Lammers (2000) also apply the ELM to packaging design perceptions, but they use involvement level as an influencing factor rather than NFC. Their results show that high involvement consumers engaged with the written information on the packaging design more closely than their low involvement counterparts, while the latter group were more easily persuaded by purely stylistic elements. Together, these studies imply a connection between the cognitive engagement or involvement level of a consumer and his / her attention to either textual or pictorial / stylistic elements of a stimulus. Specifically, the connection seems to be that highly engaged or involved consumers pay more attention to textual information, whilst low engaged or involved consumers pay more attention to pictorial / stylistic elements.

4.5.4 Criticisms of the ELM

Despite its wide application and empirical support, the ELM has also been criticised by several researchers. The critique can be split into two broad areas. One concerns the specification of the model and the other its operability.

Regarding the model specifications, Petty and Cacioppo (1986) themselves have raised some problematic issues. First, they note that the two processing routes postulated in their model constitute only the endpoints of a theoretical continuum. However, adding one or more interim routes may not solve the problem as Scholten (1996b) argues. He points out that while the ELM can accommodate moderate motivation / ability, it does not account for ambiguous motivation / ability. The distinction refers to whether a recipient's position on the continuum is intermediate (i.e. between central and peripheral) or whether he / she stands outside the continuum (i.e. is unsure about whether something may be of personal relevance). Studies

adopting third route modifications of the ELM have to take account of this distinction and find satisfactory ways of dealing with recipients in the latter group.

Regarding operability of the model, Petty and Cacioppo (1986) indicate that some variables may have very different effects on information processing depending on the level of other variables. Scholten (1996b) raises a similar point, when he argues that some cues may have different effects depending on the route of persuasion. He further argues that the ELM lacks assumptions concerning possible cross-route or escape-route processing by recipients and instead advocates the Information-Processing Model (IPM) developed by McGuire (1972). Furthermore, Bagozzi et al. (2000) argue that the lack of acknowledgement in the model of recipients' emotional states is a weakness, although Petty and Cacioppo (1986) do take situational variables such as distraction into account. Overall, operationalisation of the ELM faces certain limitations, as it has not been designed to be tested as an entire model, but rather specifies numerous intervening variables and processes that, in practice, have to be tested individually (Momgeau & Stiff, 1993). In the present thesis, the link between involvement and information processing is referred to. Since involvement affects both the motivation and the ability of the recipient it constitutes the most comprehensive personal characteristic that can be tested as part of the ELM.

4.5.5 Summary and Implications for the Present Thesis

Research on persuasion began with the process being thought of as a law-like relationship between stimulus and response (S-R). The idea of a comprehensive model of persuasion integrating personal characteristics, situational factors and message content emerged in the 1980s. The most widespread and accepted example is the Elaboration Likelihood Model (ELM) by Petty and Cacioppo (1986). It proposes that a recipient, depending on his / her motivation and ability, will follow either a central or peripheral route of information processing. While the central route implies a careful evaluation of objective arguments, the peripheral route involves attention to quick and easy cues such as attractiveness of a celebrity endorser.

Involvement is a key predictor of processing route, specifically, high involvement recipients are more likely to follow a central route, whilst low involvement recipients follow a peripheral route. Studies of consumer responses to persuasive stimuli, which are based on the ELM, provide further insight that a connection exists between the involvement level of a consumer and his / her attention to either textual or pictorial/stylistic elements of a stimulus. Specifically, highly involved consumers pay more attention to textual information, whilst low involvement consumers pay more attention to pictorial / stylistic elements.

Overall, the literature on consumer responses to persuasive stimuli provides a number of useful insights for the present thesis. First, the ELM, as a model of how consumers process persuasive stimuli, goes further than the visual perception literature by proposing how perception is linked to attitudinal / behavioural response. As the present thesis seeks to understand how consumers develop preferences and purchase intentions for different wine packaging designs, the ELM provides a basic model of this. Second, the ELM usefully highlights that consumers respond to stimuli in different ways, namely by following a central or peripheral processing route, the choice of which is influenced by involvement. These two routes and the influence of involvement on them, echo the differences in wine choice behaviour reported in Chapter 3 (e.g. Aurifeille et al., 2002; Lockshin et al., 1997). So, the ELM explains and confirms that high involvement wine consumers are motivated and able to engage closely with packaging stimuli and spend cognitive effort on doing so in order to evaluate the true merits of the claims. Low involvement consumers, by contrast, have neither the motivation nor the ability to spend cognitive effort on packaging, hence they rely more on processing heuristics based on simple product cues, such as awards, endorsements or other familiar devices. Therefore, as a model of information processing, the ELM has some direct relevance to the case of wine consumer behaviour. Finally, the insights from ELM-inspired studies on how consumers respond to textual vs pictorial elements of a stimulus can be related to the

case of wine consumer behaviour. The finding is that HI consumers tend to pay attention more to textual elements, whereas LI pay more attention to pictorial. The implication is that in the case of wine, HI consumers may be more likely to make judgements about a wine on the basis of reading factual information about how it has been produced (e.g. name of producer, quality mark, production method), whereas LI consumers may base their judgements more on the stylistic elements of the packaging (e.g. pictures, images, typeface, font) rather than the factual content conveyed in the text. This proposal may be made more specific to particular wine package designs, by drawing from the design archetypes of Orth and Malkewitz (2008). They propose five basic archetypes of wine packaging – Massive, Contrasting, Natural, Delicate and Non-descript. Of these, Massive and Contrasting are characterised by very bold pictorial content, whereas Natural and Delicate designs have a style that invites more close scrutiny. Following the logic of the preceding argument, it may be proposed that Massive and Contrasting designs may have more appeal to low involvement consumers, because their bold pictorial styles fit these consumers' needs for easy cues based on images rather than text. Conversely, it may be proposed that Natural and Delicate designs would have relatively more appeal to high involvement consumers, because these designs correspond with high involvement instincts to scrutinise stimuli with care and effort.

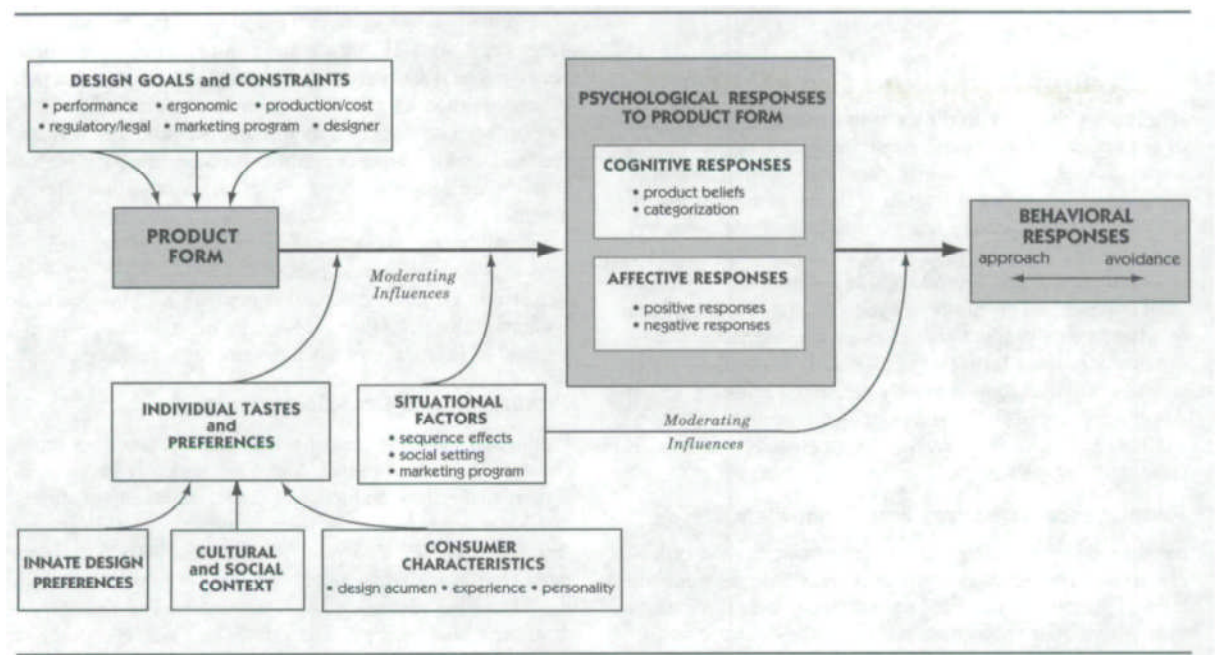
Although the ELM presents many insights of relevance to the present thesis, there are two aspects of packaging design perception that it does not give clues to. First, it does not propose anything about the nature or content, of a consumer's response to a stimuli, beyond the level of effort he / she expends. For example, it does not propose anything about what thoughts or feelings may be evoked from a stimulus. This is despite evidence that stimuli such as visual adverts and packaging designs can evoke strong and diverse consumer reactions (e.g. Berkowitz, 1987; P. F. Bone & France, 2001). To address these issues, the Chapter now turns to research specifically on consumers' responses to product form, in particular the model of Bloch (1995).

4.6 How Consumers Respond to Product Form

4.6.1 Conceptual Model of Bloch (1995)

In comparison to research on consumer response to persuasive stimuli, from the field of advertising research, studies of consumer response to product form are few in number. Product form refers to elements such as the shape, size, colour and configuration of a physical product, which result from a combination of materials and workmanship (Hollins & Pugh, 1990). It has long been recognised that consumers can respond strongly to product form, but the theoretical basis for this was lacking. Bloch's (1995) seminal article was the first to offer a conceptual model of how consumers respond to product form and it has become very influential. This section will summarise Bloch's model and discuss its similarities and differences to the ELM presented earlier. Figure 4-4 depicts Bloch's model.

Figure 4-4: A Model of Consumer Responses to Product Form; Bloch (1995: 17)



Product form is the anchor component of Bloch's model, which he conceptualises as 'one solution to a set of design goals and constraints'. As mentioned above, it refers to the physical appearance elements of a product, which would include packaging design. The model proposes that a product's form provokes a *psychological response*

in a consumer, manifest in two ways – *cognitive* and *affective*. Cognitive response refers to the mental activities for understanding and making sense of a product and is comprised of two parts. First, it involves a consumer thinking about the product form and developing *beliefs* about the attributes of the product within (e.g. its taste, price, function, durability), based on those assessments of the exterior design / form. For example, a consumer may expect a product in a golden packaging design to be particularly expensive. Numerous empirical studies have since shown that consumers do form product beliefs based upon packaging designs (e.g. P. F. Bone & France, 2001; U. R. Orth, Campana, & Malkewitz, 2009). In particular, Bone and France (2001) show how consumers form beliefs about caffeine content based on a packaging design's stylistic elements, whilst Orth et al. (2010) provide evidence that consumers form expectations relating to price and quality based on underlying design factors of wine packaging. The second component of cognitive response involves a mental *categorisation* effort, whereby the consumer seeks to place the product in a relevant category, based on assessment of its physical form. For example, a standard beer bottle (33cl) may be easily linked to the product category beer, whilst a triangular bottle is very unlikely to be recognised as a beer bottle. Bloch proposes that to generate a positive cognitive response, product forms benefit from being moderately incongruent with the product category they belong to, a theory, which has subsequent empirical support (Meyers-Levy & Tybout, 1989). This is because forms which signal at least some belonging to a category are reassuring to consumers and ease their categorisation task, but without some novelty or incongruence they lack distinctiveness. (Although it is worth noting that for socially important occasions, it has been found that consumers tend to retreat to 'safe' i.e. very congruent designs (Campbell & Goodstein, 2001)). The second type of psychological response proposed by Bloch is *affective*, which refers to the emotions or feelings elicited by a product's form or more specifically, the *aesthetic pleasure* a consumer derives from it. Bloch proposes these are simply positive or negative in nature, but notes research studies, which show that packaging designs

adhering to Gestalt Theory principles are generally found to be aesthetically pleasing.

Following the *psychological response* component, Bloch's model proposes that consumers form a *behavioural response* to product form. He conceptualises this response as an approach-avoidance continuum, which is commonly applied in psychology. Approach behaviour can take many forms, the most important in a marketing context being purchase (intention). Avoidance behaviour can manifest itself in e.g. negative feelings towards a product or unwillingness to purchase.

Having established that product form elicits a psychological response, which in turn elicits a behavioural response, Bloch further elaborates several variables which are proposed to moderate how a consumer responds to product form. They are categorised into two groups: *individual tastes and preferences* and *situational factors*. In terms of the former group, the main proposition is that a consumer's personal tastes and preferences will influence their psychological response to product form and that in turn, tastes and preferences are a function of a consumer's *innate design preferences, cultural and social context* and *consumer characteristics*, including their design acumen, experience and personality. For example, regardless of the innate design preferences a consumer might have, his / her tastes may be swayed by the people he / she is with if the product is being viewed in a social setting. Also, tastes and preferences will vary according to how skilled or experienced the consumer is in assessing product forms in the relevant category. In terms of the second group of moderating variables – *situational factors* – Bloch proposes that sequence effects, social setting and marketing programmes will be influential. For example, consumers may react differently to product forms incongruent with its product category in a private setting as compared to a setting with high social risk attached e.g. a dinner with their boss. Overall, Bloch proposes that situational factors influence both psychological and behavioural responses to product form.

Having described Bloch's model, it is worth comparing it to the ELM presented in the previous section, as they are both models of how consumers respond to a marketing stimulus, even though they have been developed from different research fields and traditions. In terms of similarities, it can be seen that both models conceptualise consumer response as a stepwise process and both propose that responses are dualistic in nature. However, whereas in the ELM the duality is expressed in terms of the degree of effort expended by a consumer – low effort leading to peripheral processing, high effort to central – Bloch's model expresses it in terms of the type of psychological response – cognitive or affective. It is tempting to consider whether the structural split of consumer responses into affective and cognitive types by Bloch approximates the peripheral and central information processing routes postulated in the ELM. It seems logical to propose that consumers engaging in extensive scrutiny of stimuli, following the central processing route of the ELM, are responding in a primarily cognitive way, as described by Bloch. This is not least because Petty and Cacioppo (1986) specifically describe the central processing route as one where 'cognitive' activities take place. Similarly, it is possible to imagine that within these cognitive activities, the consumer is undertaking the product belief and categorisation tasks proposed by Bloch under his cognitive response description. It is equally possible to imagine that the peripheral processing route of the ELM, with its reliance on easy cues, is more an affective type of response than cognitive. If these connections between the two models were so, it would be possible to make a further proposal related to involvement: namely, that the behavioural responses of highly involved consumer should depend more strongly on cognitive function, whilst the responses of low involved consumers should depend more on affective function.

In terms of the differences between the two models, perhaps the most obvious distinction is in the outcome of the models and in the number and role of moderating variables in the process. The ELM conceptualises the outcome in form of attitudinal

change that may lead to behavioural changes, while Bloch's model explicitly formulates behavioural responses. Furthermore, while both models take a large number of moderating variables into account during the process, the ELM concentrates on psychological variables and situational factors that directly influence information processing. Bloch instead concentrates more on variables that may alter the outcome and / or relevance of affective / cognitive responses to the persuasive message. As in a given supermarket setting the surrounding factors that may foster or hinder information processing would be the same for any consumer, Bloch's model encourages the researcher to consider factors more relevant to consumers' behavioural reaction to persuasive stimuli above and beyond the ones referred to in the ELM.

4.6.2 Summary and Implications for the Present Thesis

Bloch's model of consumer response to product form proposes that product form elicits first a psychological response, which can be either cognitive or affective in nature, which in turn leads to a behavioural response (approach or avoid). This process is moderated by a range of factors including the consumer's own tastes and preferences and a range of situational factors. There are several aspects of this model, which are useful to the present thesis.

First, the model's distinction between cognitive and affective types of response to product form is very relevant, particularly if this is viewed in connection with the two processing routes of the ELM. In Chapter 3, it was found that high involvement wine consumers tend to spend a long time choosing wine, they scrutinise textual information carefully and focus less on the pictorial or stylistic aspects of the wine. Low involvement wine consumers, by contrast, spend less time assessing the design and pay more attention to the style aspects than textual information. The ELM and Bloch models together give a theoretical basis for these findings. That is, high involvement wine consumers follow a central processing route, in which they are engaging in primarily cognitive tasks. They do this because they have the ability (or

acumen / experience) and motivation to do so and are persuaded most by high quality arguments about the product, which are most likely conveyed by text. Low involvement wine consumers follow a peripheral processing route, involving primarily their affective function. They do this because they lack the ability (or acumen / experience) and motivation to do so and are persuaded most by simple cues they can easily recognise, which are pictorial rather than textual in nature. Taken together, the Bloch and ELM models therefore allow connections to be made between the effort consumers expend in responding to stimuli, the nature of that effort (whether cognitive or affective) and the type of stimuli that will be most appealing in each case (whether pictorial or textual). They also allow prediction of how exactly these connections exist (through involvement). These connections in fact represent a core proposition of the whole thesis.

Second, there are relevant insights to be drawn from some of the moderating factors identified by Bloch in his model. In particular, the inclusion of situational factors brings to mind the notion of wine as a highly social product, as described in Chapter 3. There, it was found that a consumer's preferences for wine packaging could be changed according to the social situation in which the wine would be consumed. For situations of higher social risk, consumers showed preference for 'safe' design styles that they would not perhaps prefer in other situations or for drinking alone. The implication is that a model of consumer preferences for wine packaging needs to recognise that social situation can change how different packaging designs are perceived by consumers. Another moderating variable in the Bloch model that is relevant for the present thesis is individual tastes and preferences. Studies reviewed in Chapter 3 have highlighted how consumers' existing preferences guide their wine purchase processes. In particular, wines are most likely to be purchased when they meet the (pre-)existing preferences of the individual consumer. Bloch's model reinforces the importance of taking account of a consumer's existing preferences in

the product category concerned, when trying to understand how they will respond to a new stimulus (e.g. packaging design).

A final important aspect of Bloch's model for the present thesis is his highlighting of the product belief generation activities that consumers perform when assessing a stimulus. In section 4.4, it was noted that consumers often infer beliefs about wines (e.g. their quality, price, country of origin) from packaging design and that these play a role in their purchase choices. Bloch's inclusion of product belief generation implies that any model of wine packaging design perceptions needs to incorporate this aspect.

Having now reviewed the literature in the three areas of visual perception, consumer response to persuasive stimuli and consumer response to product form, the following section will draw together the key implications for the present thesis from each area. The section goes on to present a conceptual model of consumer response to wine packaging design, which builds on the insights from the literature, along with specific propositions to be explored and tested in the empirical study.

4.7 Development of a Conceptual Model of Consumer Response to Wine Packaging Design and Propositions to be Tested

This section begins by summarising the key insights from the three areas of literature reviewed in this chapter, which provide some clues on how consumer responses to wine packaging designs can be conceptualised and explained.

First, from the literature on visual perception, it was found that two competing approaches exist – atomistic perception and Gestalt theory. Of these two, Gestalt theory was concluded to be the most appropriate for the present thesis, not least because in a seminal study, Orth and Malkewitz (2008) identify that consumers meaningfully distinguish between five wine packaging design archetypes – Massive, Contrasting, Natural, Delicate and Non-Descript. As Orth and Malkewitz (2008) did not investigate consumer preferences for these designs, there is a clear gap in knowledge, which the present research seeks to address. In terms of conceptualising

and explaining preference, the review of the Gestalt literature presented an important argument – that some designs are innately more attractive than others. That is, notwithstanding other factors or moderating variables, there is something fundamental about the attractiveness of designs which means consumers will either accept or reject them. The implication is that a model of consumer response to wine packaging design needs to feature attractiveness of the design as a key variable.

From the literature on consumer response to persuasive stimuli, the ELM was highlighted as a model with relevant insights. This model proposes that consumer response takes one of two routes – central or peripheral – based on the level of cognitive effort expended by the consumer in processing information. Involvement is proposed as the key predictor of which route a consumer will follow, specifically high involvement consumers will follow the more demanding central route, whilst low involvement consumers will follow the quicker, less engaged peripheral route. The implication of this model is that involvement is a key factor to take into account when seeking to conceptualise and explain consumer response to wine packaging. This is reassuring, as it supports the interest of the thesis in this variable. A second implication of the ELM is that a model of consumer response to wine packaging should incorporate a notion of extended and shortened information processing within it, in order to capture important differences in the length of time and effort consumers spend on information processing. The ELM also gives useful insights into the types of stimuli that will be most appealing or persuasive to, low and high involvement consumers. Specifically, low involvement consumers can be inferred to pay attention to pictorial / stylistic aspects of stimuli, whereas high involvement consumers are more persuaded by textual information and arguments. The implication of these insights is a model of consumer response to wine packaging design that can propose a connection between a consumer's involvement level and their preference for textual vs. pictorial stimuli.

Finally, the literature on consumer response to product form described the conceptual model of Bloch (1995). This model proposes that product forms elicit a psychological response in consumers (cognitive and affective), which in turn elicits a behavioural response (approach vs. avoidance). Responses are also moderated by person-related and situational variables. The previous section discussed the overlaps between the ELM and Bloch models in terms of their conceptualisations of consumer response. This led to the observation of possible connections between the effort consumers expend in responding to stimuli (central or peripheral), the nature of that effort (whether cognitive or affective) and the type of stimuli that will be most appealing in each case (whether pictorial or textual). Involvement is the key predictor of exactly how these connections exist. These insights give the following core proposition for this thesis - high involvement wine consumers follow a central processing route, in which they are engaging in primarily cognitive tasks. They are persuaded most by high quality arguments about the product, which are most likely conveyed by text. Low involvement wine consumers follow a peripheral processing route, involving primarily their affective function. They are persuaded most by simple cues they can easily recognise, which are pictorial rather than textual in nature. In addition to this core proposition, Bloch's model also highlights the importance of situational variables to consumer responses, which echoes the findings in Chapter 3 on wine as a social product. Bloch's model also highlights the importance of taking consumers' existing tastes and preferences into account when trying to predict their responses to new stimuli, as well as the product belief generation activity that consumers undertake as part of their cognitive responses. Again, these aspects echo findings relating to wine consumer behaviour (U. R. Orth, Campana et al., 2010). The implication is that when developing a model of consumer response to wine packaging, all of these aspects should be incorporated.

Having summarised the key insights from the literature, the conceptual model of consumer response to wine packaging design, which forms the basis of the empirical

work, is presented below. The presentation starts with a description of each element of the model, together with explanation of how it is derived from the literature. The presentation concludes with a list of propositions linked to the model, which are to be explored and tested in the empirical study.

Figure 4-5: The Role of Packaging Design in Consumers' Purchase Intentions for Wine: Hypothesised Model

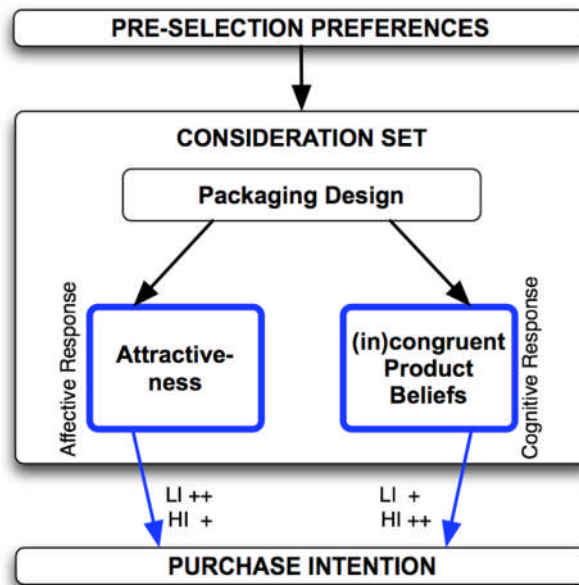


Figure 4-5 shows the conceptual model derived from the literature. The model starts with consumers' pre-selection preferences. This is inspired by Bloch (Bloch, 1995), who points to the importance of existing tastes and preferences to new stimuli response processes. It also reflects empirical results from UK market insights (Keynote, 2011, 2012). In line with these insights, it is proposed that these pre-selection preferences define consumers' consideration sets i.e. the small set of brands / products they consider as purchase alternatives. With the number of potential choices sufficiently reduced, packaging design is thought to play a critical role for consumer choice.

The model proposes that consumers respond cognitively and / or affectively reflecting Bloch's cognitive / affective response to product form. Affective response refers to the fundamentally aesthetic properties – perceived attractiveness – of the

packaging design. Based on Gestalt Theory, it is argued that consumers form an immediate impression on the packaging design that enables consumers to evaluate a product largely in terms of aesthetic pleasure. While an aesthetically pleasing / attractive packaging design should elicit approach behaviour, an unattractive packaging design lead to avoidance behaviour i.e. high or low purchase intention. Cognitive response refers to the product beliefs consumers form based upon a packaging design (e.g. P. F. Bone & France, 2001). These beliefs are compared with pre-selection preferences to arrive at an evaluation as indicated by Bloch (1995).

In line with the ELM (Petty & Cacioppo, 1986; Petty et al., 1983), it is proposed that the affective response i.e. attractiveness of the packaging design is in the words of Petty and Cacioppo a “cue”. Therefore arriving at a judgement of the product based on the affective response corresponds to the peripheral route in the ELM. Product beliefs instead are more complex and need some cognitive elaboration as well as knowledge to interpret the packaging design. Therefore, it corresponds to the central processing route.

The final step of model consists of purchase intention. Testing the model will therefore address a gap identified in the literature. While Orth and Malkewitz (2008) identify five packaging design archetypes consistently perceived by consumers across product categories (wine and perfume), they do not provide any insights into consumers’ preferences for these archetypes. The model proposes that packaging designs which are considered aesthetically attractive and which elicit beliefs that accord with pre-existing preferences will be evaluated favourably and more likely to be purchased.

According to the ELM, involvement plays a critical role in explaining, which route (peripheral or central) a consumer follows and therefore allows tentative predictions of which response to packaging design (affective vs. cognitive) guides consumers’ preferences in the model. HI consumers are proposed to follow a central route and place more importance on the cognitive response i.e. the congruence of product

beliefs triggered by the packaging design and their pre-selection preferences. LI consumers instead are proposed to follow the peripheral route, basing their purchase decision more on the affective response i.e. perceived attractiveness of the packaging design. Besides propositions about the nature of HI and LI purchase decisions based on packaging designs, the ELM in combination with the five design archetypes identified by Orth and Malkewitz (2008) allows some tentative propositions about HI and LI consumers' preferences for the design archetypes. While Contrasting and Massive design have a high proportion of stylistic elements with little text, Natural and Delicate bottles feature more written information and less stylistic elements such as pictures. So, Contrasting and Massive bottles enable peripheral processing more easily, while Natural and Delicate designs favour central processing. It is therefore proposed that HI consumers will prefer Natural and Delicate designs more strongly than LI consumers and vice versa LI consumers will have stronger preferences for Contrasting and Massive designs.

In sum, six propositions can be derived from the literature as summarised above:

- i. Packaging designs lead to affective and cognitive responses*
- ii. Perceived attractiveness (affective response) and product beliefs (in)congruent with pre-existing preferences (cognitive response) influence purchase intention.*
- iii. Affective response's influence on purchase intention is (relatively) stronger for LI consumers than for HI consumers.*
- iv. Cognitive response's influence on purchase intention is (relatively) stronger for HI consumers than for LI consumers.*
- v. HI consumers prefer Natural and Delicate designs more than LI consumers*
- vi. LI consumers prefer Contrasting and Massive designs more than HI consumers.*

For the purpose of the present thesis, the model's assumptions and context have to be clarified. The model aims at the point in the purchase process in the store, when the consumer is approaching the aisle of his / her choice, but is not yet at a point when

he / she picks up specific bottles for closer inspection. This assumption underlines some aspects of the model while it also bears some limitations for the research. First, this underlines the importance of Gestalt Theory, because holistic perception processes are more likely to occur when the object is at some distance to the eye. Second, the back label does not play a role at this point of the decision-making process. Insofar, this research cannot offer any insights as regards the potential impact of the wine bottle back label later in the purchase process. Finally, the reader should note that at this point in the purchase process, the consumer has already made some fundamental decisions based on his / her pre-selection preferences i.e. consideration set. For instance, he / she may have decided to choose only from the red wines as well as a specific country of origin aisle e.g. France or South Africa.

4.8 Summary

This Chapter has summarised the literature relating to three areas of research relevant to consumer response to packaging design: Packaging design and visual perception, persuasive stimuli and consumers' responses to product form.

The review of the nature and scope of the literature relating to packaging design's influence on purchase intention highlighted the importance of *visual perception*, which also constitutes the area of interest for the present thesis. Within the study of visual perception, two major competing paradigms were distinguished and discussed. The paradigm of *atomistic processing* is the most widely applied in the study of packaging design within marketing and consumer behaviour. However, the competing *Gestalt Theory* paradigm seems to resemble more closely the actual process of human visual perception. Orth and Malkewitz's (2008) seminal study provides five wine packaging design archetypes that enable a Gestalt Theory based approach to the presented research objectives of this thesis. However, so far, the literature does not offer any insights on preferences or purchase intentions for the five design archetypes.

From insights on persuasion (ELM), involvement was identified as a major moderating variable of visual persuasion. While HI consumers follow a central processing route, LI consumers follow a peripheral route. This reflects the results found in Chapter 3 for general wine consumer behaviour, where HI consumers engage more closely with the product carefully processing lots of information before making a decision, while LI consumers purchase their wines habitually with their other grocery shopping.

Bloch's comprehensive model of consumer responses to product form more directly refers to consumers behavioural responses i.e. purchase intentions to product form / packaging design. His model also integrates personal preferences and social context. Thus, it echoes the findings from Chapter 2 that consumers use a set of pre-selection preferences to guide their wine purchases and the findings from Chapter 3, that wine is a product that is tightly woven into the social context of consumers. Furthermore, his model conceptualises a dualistic response (affective / cognitive) to product form. Both responses are reflected to some extent in the two processing routes proposed in the ELM. So, it is likely that HI consumers who follow the central route also engage more closely with cognitive responses to packaging designs, whilst LI consumers behavioural responses will be more driven by affective responses as they are likely to follow a peripheral route of information processing preferring easy to understand cues such as the perceived attractiveness of a packaging design.

In sum, these three realms of literature allowed to formulate tentative propositions on (1) the types of responses to packaging design that influence purchase intentions; (2) differences in the importance of these responses for LI vs. HI consumers; (3) and their preference for packaging design archetypes. The following chapter will illustrate the methods employed to investigate these propositions in the current thesis.

5 Methodology

5.1 Introduction

The literature reviewed for the present thesis has shed light on consumer behaviour and choice relating to wine and the role that wine plays in consumers' everyday lives. It has also revealed insights into the role of packaging design in consumers' purchase choices, leading to development of a conceptual model of how packaging design influences consumers' purchase intentions for wine. The purpose of the empirical study in the present thesis is to fill the existing gaps in knowledge relating to everyday wine behaviour of UK consumers and to test the conceptual model of the role of packaging design. The study, in practice, comprised two parts – an exploratory qualitative phase (focus group discussions) and a quantitative phase (online survey). This Chapter explains the overall design of the empirical study, describing and justifying the choices made in terms of the broad research approaches taken, as well as the sample selection, data collection and data analysis steps followed for the two phases.

The literature review has highlighted the contributions of both logical-positivist and constructivist / interpretivist approaches to wine consumer behaviour research. In fact, wine purchase choices are influenced critically by the wine's product attributes such as price, origin or packaging design, but also take place in and are influenced by one's social context. Thus, a multi-methods approach was deemed most sensible for the present thesis. First, by employing a mix of logical-positivist and constructivist / interpretivist types of investigation, the present thesis is able to generate more holistic insights into wine purchase choices. Second, exploratory research under a constructivist / interpretivist approach is needed to identify potentially relevant issues to take forward to the planned survey phase of this research. Thus, a mixed-methods approach will improve the overall quality of the research. Finally, some of the gaps identified from the literature review lend themselves more naturally to a constructivist / interpretivist investigation e.g. understanding the role wine plays for

LI consumers, but are paramount to interpret results gained from the planned survey for the present thesis.

The Chapter proceeds as follows. First, the research objectives for the empirical study are re-stated and the implications for the research design are discussed. Next, the design of the empirical study itself is described, with first an account of the exploratory focus group discussions and then the online survey. In both cases, the Chapter sets out what is good practice in the design and execution of these methods, as well as details of the actual choices made for the present study. Finally, the Chapter discusses issues relating to the generalisability, reliability and validity of the findings.

5.2 Restatement of the Research Objectives and Implications for Research Design

The methods applied in a research project should always be chosen according to its research objectives. The methods should enable the researcher to answer the research questions appropriately. For the present thesis, the literature reviewed in Chapters 2, 3 and 4 give rise to two main research objectives that will be investigated by the empirical study:

- i. to explore UK consumers' perceptions of wine and wine packaging designs (including their perceptions of German wines) and how these are influenced by social context and involvement level.*
- ii. to investigate, on a large scale, consumer perceptions of wine packaging designs (including German designs) and the role involvement plays in predicting their influence on purchase intentions (i.e. to test the conceptual model of consumer perceptions of wine packaging designs).*

As regards the first research objective a methodological approach has to be chosen that is able to reflect the complex, multifaceted nature of the social role played by wine in consumers lives. Such a research methodology can best be found in the qualitative field mostly developed under a constructivist / interpretivist research tradition. This research tradition in consumer behaviour highlights consumers'

agency in the consumption process. It aims to understand the issues around consumption from his / her perspective. Thus, it is particularly well-suited to understand wine's social role. It is also well-suited to exploring how consumers perceive and make use of wine's packaging design. Due to the openness of the approach, it is likely to yield novel insights into these aspects of the overarching research question.

For the second research objective, a quantitative methodology referring to the logical-positivist tradition in consumer research seems the best fit to the research question. Here, the main objective is to test a generalisable theory of how packaging design influences consumers' purchase intention. Preceding this test, it is necessary to verify the different ways in which consumers respond to packaging design stimuli as proposed in the literature review. Also this part of the empirical study aims to verify the results from the qualitative research on a large scale. To investigate all these points, a data collection approach was needed that is capable of integrating many experimental manipulations and randomising a number of questions and product prompts easily. Consequently, an online survey was deemed the most sensible choice.

While each part of the empirical study will generate insights as well as theoretical and practical contributions in its own right, the actual power of this empirical study stems from the combination of the two approaches. In particular, the influence of product category involvement traces through the empirical research conducted as part of the present thesis (see Figure 5-1). So, both phases of empirical research are tightly linked together. The focus group discussions in the first exploratory part will generate insights into how consumers' level of involvement with wine influences wine purchase and consumption behaviour and more specifically packaging design perceptions and preferences. This allows a superior specification of the items used in the online survey. Furthermore, the in-depth insights gathered during the focus group

discussions will enable the researcher to interpret the quantitative results in a more meaningful way.

Figure 5-1: Overview of Involvement Measures Used Throughout the Empirical Research

Involvement Measures Used for the Focus Group Discussions
<p>Screening questionnaire for the focus groups Self appraisal of personal wine knowledge was used in the screening process of the focus groups as a surrogate measure for wine involvement (Mitchell & Hall, 2001)</p> <p>Questionnaire after the focus groups Focus group participants were asked to fill in an involvement scale that was combined from the ones published by Lockshin et al. (1997) and Brown et al. (2006). It consisted of 28 items to be answered on Likert-type scale (1 = „strongly disagree“ to 7 = „strongly agree“). The questions were presented to participants as part of a focus group booklet.</p>
Involvement Measure Used for the Web Survey
<p>The questionnaire for the final web survey was developed based on the data gained from the involvement scale administered to the focus group participants. Based on a factor analysis (n = 31; PCA extraction; Kaiser Varimax Rotation; KMO = .717, explained variance = 66.8 percent) a seven-item measure was developed for the questionnaire. All seven items loaded consistently onto the most important factor (explaining 40 percent of the variance, all factor loadings > .800).</p>

5.3 Justification of the Research Design

5.3.1 Introduction

The empirical study comprised two phases - focus group discussions and an online survey as shown in the figure below (Figure 5-2). The following sections define and explain the principles of these methods, as well as explaining why they are particularly advantageous for the current research objectives.

Figure 5-2: Overview of Empirical Research Methods

Focus Group Discussions	
Sample Size	31 participants in 7 focus group discussions (4 with LI participants; 3 with HI participants)
Purpose	To understand (1) wine consumption and shopping behaviour, (2) perceptions of, and preferences for packaging designs and (3) perceptions of German wine.
Key Questions	<ul style="list-style-type: none"> • Consumption patterns • Wine shopping behaviour • Wine choice process in a typical shopping situation • Relevance of wine packaging design • Wine packaging design preferences • Wine packaging design discussion (aided by product prompts) • Perceptions of German wines
Web Survey	
Sample Size	540 respondents (460 consumers; 80 undergraduate students from the University of Edinburgh)
Purpose	To understand (1) wine consumption and shopping behaviour, (2) perceptions of, and preferences for packaging designs and (3) perceptions of German wine.
Key Questions	<ul style="list-style-type: none"> • Wine product involvement • Unbiased preference test for the selected wine packaging design archetypes • Importance and preference for choice criteria (wine product attributes) • Product beliefs triggered by the five selected wine packaging design archetypes • Socio-demographic data

5.3.2 Focus Group Discussions: Definition and Advantages for the Current Study

“Focus groups collect qualitative data from homogeneous people in a group situation through a focussed discussion.” (Krueger & Casey, 2009: 15). Like individual in-depth interviews, focus groups offer the opportunity to explore participants’ opinions and attitudes within their concrete social situation (Livingstone, 1990). In comparison to depth interviews, Goldman (1962) highlights five typical advantages of focus group discussions, specifically they: (1) stimulate new ideas; (2) give the opportunity to observe directly; (3) provide some idea of the dynamics of attitudes and opinions; (4) provoke considerably greater spontaneity and candour than can be expected in an individual setting; and (5) are emotionally provocative in a way that an individual interview cannot be. In addition, focus groups can generate a larger number of insights more efficiently (Assael, 1998;

Catterall & Maclaran, 1997; Fern, 1982; Jordan, 1998) compared with individual interviews. In essence, focus groups, through group interaction (Threlfall, 1999), enable the researcher to assess participants' social behaviour and tap into the 'whys' behind these behaviours (D. L. Morgan, 1997). All these points make them well-suited to providing a closer understanding of choice processes (Wynberg & O'Brien, 1993). Therefore, focus groups represent a commonly applied method to analyse the image of products (Schweiger & Schrattenecker, 2005) as well as to develop and assess the impact of packaging designs (Meyers & Lubliner, 1998). Furthermore, they have logistical advantages for the researcher (Crabtree, Yanoshik, Miller, & O'Connor, 1993) as they involve significantly less travel and generate more insights per session than in-depth interviews.

For the present thesis, all these advantages were relevant. First and foremost, due to the social nature of wine discussed in the literature review, focus group discussions were deemed most appropriate. The researcher's aim was to explore how participants choose wine above and beyond the already established product attributes described in the literature review. So, it was critical to employ a research method that 'stimulated new ideas' (Goldman, 1962). Within the exploration of the wine purchase process and the role packaging design plays for participants' purchase intentions, it is also important for the present thesis to 'observe' how participants interacted with packaging prompts (Goldman, 1962). In order to tap into the 'whys' behind participants' wine consumer behaviour (D. L. Morgan, 1997) and to get an 'idea of the dynamics of attitudes and opinions' that surround wine's role in participants' lives, participants' 'spontaneous' interactions amongst each other (Goldman, 1962) were necessary to get a realistic impression.

However, when applying this research method, one also has to be aware of the disadvantages potentially linked to it. First, focus groups are not deemed appropriate for exploring sensitive topics, as they require participants to disclose much about themselves and their behaviour in front of strangers (D. L. Morgan, 1996). Since

wine consumption is part of normal UK lifestyle (Mintel, 2008) and generally viewed positively (Heath, 2003), sensitivity was deemed sufficiently low to allow for group discussions. Second, group dynamics, despite being the most compelling advantage of focus group research, also have a downside of participants perhaps adhering to socially desirable answers (Crowne, Marlowe, & Marlowe, 1964) and being influenced by opinion leaders (Kepper, 2000). Thus, participants' behaviour in group discussions may not reflect their behaviour in individual interviews (Radley & Billig, 1996; Temple, 1998; Yoell, 1974 cf. Lautman 1982). Lautman (1982) and Smithson (2000) support this, referring to intra group effects that might affect individual opinion statements. However, they do state that this is not to a problem as long as the analyst is aware of and accounts for these effects. In this study, the moderator guided the discussion insofar that he encouraged non-contributing participants and sought to limit opinion leaders' influence. As a matter of fact, interventions could be kept at a minimum as the recruitment process for participants took precautions to curb such effects. Specific group characteristics were identified in the analysis and comparison of all transcripts.

5.3.3 Online Surveys: Definition and Advantages for the Current Study

“[A] survey is a method of collecting data in a consistent or systematic, way. This usually involves constructing a set of questions that are either asked by means of a questionnaire or through an interview.” (Guyette, 1983: 48) For the present empirical research a special kind of survey – the online survey – was used. The online survey has prospered with the success of the internet and has become a common tool for marketing and consumer behaviour researchers. This development certainly has advantages as regards the refinement of web survey tools and design (for an overview, see Sánchez-Fernández, Muñoz-Leiva, & Montoro-Ríos, 2012). However, due to the high number of surveys consumers are asked to complete, as well as online surveys losing their novelty value (Fan & Yan, 2010), response rates of online surveys are estimated to be worse than those of other survey methods (Leece et al.,

2004; Lozar Manfreda, Bosnjak, Berzelak, Haas, & Vehovar, 2008). Despite this drawback, the online survey method has been chosen for this study as it holds numerous advantages in light of the research objectives that were to be fulfilled.

Online surveys are easier to administer and reduce problems with data imputation significantly as respondents' clicks are automatically transferred into a data file (Foy, 2004). Furthermore, they offer distinctive advantages in terms of design features (Couper, Traugott, & Lamias, 2001) and embedded experiments (McFadden et al., 2005), such as product prompt evaluation exercises to be judged by respondents. Ganassali (2008) further highlights that online surveys deliver responses more quickly, affect the nature of responses less and yield potentially more information than traditional ways of administering questionnaires. All of these points were relevant to the current study, in particular the possibilities that online surveys hold for including graphical representations of the packaging designs to be tested.

However, online surveys also have distinct disadvantages. First and foremost, these disadvantages refer to the sampling frame, which cannot be determined. Therefore, they usually can only fulfil the conditions for non-probability sampling (Andrews, Nonnecke, & Preece, 2003). This was a lesser concern for the current study, as it did not aim at probability sampling. Furthermore, it should be noted, that Ganassali (2008) highlights that the predictive power of online surveys, despite the unknown sampling frame, is not necessarily worse than that produced by other methods of data collection. Foy (2004) highlights more practical problems with online surveys that refer mainly to the inability of the researcher to verify the identity of the person responding to the questionnaire. Potentially, more than one person may contribute to the response of one questionnaire. Conversely, another person may fill in several questionnaires without the researcher taking notice of that. This source of bias is almost impossible to deal with unless one sacrifices other advantages such as quick response time and the spread over a great geographical area.

5.4 Design of the Focus Group Discussions

5.4.1 Theory of Focus Group Sampling and Recruitment

The research outcomes of focus group discussions depend to a large extent on sampling and recruitment processes. As samples should reflect studies' purposes, participants should be selected in correspondence with the research objectives (Krueger & Casey, 2000; Tynan & Drayton, 1988). Therefore, rather than aiming for representativeness, recruitments for (exploratory) focus groups should be true to their specific purpose and enable researchers to explore behaviour and thoughts as well as to compare scientific with everyday explanations (Calder, 1977). 'Snowball' sampling - where the researcher draws from the groups, associates and friendship networks of an initial contact - can be beneficial (Hennink, 2007) and is commonly applied in the recruitment process for focus group discussions (e.g. Forsyth, 1996; K. Gibson, Cameron, & Veno, 1999; Moser, Korstjens, van der Weijden, & Tange, 2010).

However, there are important considerations in terms of the composition of individual focus groups. First and foremost, intra group homogeneity is necessary for successful focus group settings (Goldman, 1962; Krueger & Casey, 2000; D. L. Morgan, 1988; Welch, 1985). Two types of homogeneity can be distinguished: (1) *exogenous* homogeneity and (2) *issue* homogeneity (Corfman, 1995). Exogenous homogeneity refers to variables such as gender, ethnicity or religion. Issue homogeneity refers to commonalities in terms of e.g. product usage, product preferences, attitudes or motivations. Both Goldman (1962) and Corfman (1995) show that exogeneous homogeneity is less important than issue homogeneity for successful focus group discussions. However, it is not clearly established in the literature whether participants should be acquainted to each other. Some researchers hold objections to this mainly on the grounds of established power relations and historic incidents shaping the group. (e.g. Greenbaum, 1988; McQuarrie, 1996; Mendes de Almeida, 1980). Others deem acquaintances as tolerable (e.g. Wells,

1974) or even desirable (e.g. Gamson, 1992). Empirically, neither Fern (1982) nor Nelson and Frontczak (1988) established a strong negative influence of participants being acquainted to each other on the number and quality of ideas brought forward in focus group discussions.

In terms of the number of participants deemed productive in a focus group setting, the bulk of literature agrees between 8 and 12 participants per group (Bellenger, Bernhardt, & Goldstucker, 1976; Cox, Higginbotham, & Burton, 1976; Fern, 1982; Krueger & Casey, 2000). However, for more complex issues 6 to 8 participants is recommended (Lautman, 1982; Mendes de Almeida, 1980; D. L. Morgan, 1996). The literature also agrees that theoretical saturation rather than a preset, finite number of discussions should dictate how many groups are conducted as part of the research (Krueger & Casey, 2000). Incentives may help to increase the chances of participation (Bloor, Frankland, Thomas, & Robson, 2001). However, to be effective incentives must reflect the interest of potential participants (Parker & Tritter, 2006).

5.4.2 Focus Group Sampling and Recruitment in the Current Study

The sampling and recruitment of focus groups in the current study followed as much as possible the recommendations drawn from the literature. First and foremost, the sampling process was designed to reflect the research objective. As the study concentrated on the UK wine market, UK residents were selected as participants for the focus groups, defined as those with three years of uninterrupted stay in the UK. Beyond this, for resource reasons, the sampling process was restricted to the capital of Scotland i.e. Edinburgh. Overall, the consumption level in this city is close to the UK average (Mintel, 2007) and Edinburgh had the advantage of being a capital city with a cosmopolitan atmosphere, providing multiple possibilities for wine shopping, from supermarket chains to high-end speciality stores. In fact, the whole range of outlets was discussed spontaneously in the focus groups.

Besides the regional focus of the sampling process, participants' involvement level with wine was a key variable in the sampling process. This was for two reasons. First, it reflected a key interest of the research (Calder, 1977; Krueger & Casey, 2000; Tynan & Drayton, 1988), as involvement had been identified as particularly salient for wine consumers' behaviour. Second, using involvement in the recruitment of groups ensured issue homogeneity, which is deemed more important than exogenous homogeneity (Corfman, 1995; Goldman, 1962). Furthermore, groups with consistent involvement levels in wine minimised the risk of power distances between participants when discussing wine (Ritchie, 2007). This could have impeded participants with less confidence in their wine choices to expose their 'true' consumption and choice behaviour. In the recruitment process, self appraisal of personal wine knowledge was used as a surrogate measure of wine involvement (Mitchell & Hall, 2001). After each discussion, wine involvement was recorded by participants via self-completion questionnaires using scales developed by Lockshin et al. (1997) and Brown et al. (2006). The groups were further divided by age as this variable correlates with life-stage alcohol consumption patterns (McGarry Wolf, Carpenter, & Qenani-Petrela, 2005). This was thought to enhance (exogenous) group homogeneity and comfort for participants (Goldman, 1962; Krueger & Casey, 2000; D. L. Morgan, 1988; Welch, 1985).

In terms of participant acquaintance, the focus group profiles were mixed, ranging from a group whose participants regularly met up, to one in which participants had never met before. The mixed composition seemed to have neither a negative (Greenbaum, 1988; McQuarrie, 1996; Mendes de Almeida, 1980) nor a positive effect (Gamson, 1992) on outcomes, supporting the empirical results of Fern (1982) and Nelson and Frontczak (1988). However, the fact that the best acquainted group was the first focus group discussion conducted, helped the researcher overcome initial moderation fears, as the participants were easy to deal with and had an

established bond of trust that made it easier to approach even the more difficult issues relating to their wine consumption and choice behaviour.

The tasks planned within the discussions were considered quite complex. Consequently, the number of invited participants per group (between 6 and 8) was defined according to recommendations by Lautman (1982), Mendes de Almeida (1980) and Morgan (1996). Anticipating some late drop-outs, each group aimed for five to seven participants. An incentive (a bottle of wine) was offered in the recruitment process to heighten the chances of successful recruitment (Bloor et al., 2001; Parker & Tritter, 2006).

The practical recruitment process relied on several sources and networks. For the 'LI, young' groups, personal relations of the researcher as well as the University of Edinburgh Career Service email list were used. To recruit the 'HI young' group of participants, the researcher approached students enlisted in the 'Geography of Wine' course at the University of Edinburgh School of Geography. They were assumed to have a relatively high level of personal involvement with wine. The year's course consisted of nearly 60 students and thus offered a solid base for recruitment. The mature groups required a different recruitment approach. The LI mature groups were recruited using the 'snowballing' technique (Hennink, 2007), from three personal contacts of the researcher in the Edinburgh area. Participants eligible for the HI mature groups were recruited through wine clubs and a wine aficionado web forum. In total, two HI groups were recruited using a 'Snowball' technique, the others were either invited by email or an invitation posted on a web forum. In both cases, they received a link to a short online questionnaire that featured questions relating to wine knowledge (the surrogate measure for wine involvement) and availability for a focus group in the upcoming week.

For the purpose of recruitment, the research was presented as a general project into wine marketing and wine consumption. The invitation did not mention any more specific objectives such as packaging design or German wines. Participants were

offered a free bottle of wine from samples cordially provided by Reh-Kendermann Winery in Germany. Participants only received the bottle after the focus group discussions were completed and had a choice of one red or one white wine.

Despite the incentives, both snowball and email / web forum recruitment methods led to significant late dropouts for some of the groups. This resulted in two groups (one LI and one HI) consisting of only three participants. These groups were conducted, although the recommended minimum number of participants in the literature is four. This happened in appreciation of participants' commitment to the research and was deemed acceptable in light of the study's exploratory objective. In practice, both these groups lasted nearly as long as the others and produced a similar amount of data. Overall, the researcher felt that the groups with 5 participants struck the optimal balance between group dynamic and giving enough room to each of the participants to express their thoughts fully.

In total therefore, seven focus group discussions were conducted, four with LI and three with HI consumers (see Table 5-1). In practice, this number resulted in theoretical saturation; that is, new groups were not adding any conceptually new points (Corbin & Strauss, 2008).

Table 5-1: Profile of Focus Group Participants

Group	Involvement	Sex	Number of Participants	Age-Group	Sample Population
1	Low	all female	7	Mature	UK-consumers (snowballed)
2	Low	all female	5	Young	(Postgraduate) Students*
3	Low	3 female; 2 male	5	Mature	University of Edinburgh Staff
4	Low	all female	3	Young	(Postgraduate) Students*
5	High	3 female; 1 male	4	Young	Students enrolled on a specialist wine course at the University of Edinburgh
6	High	1 female; 2 male	3	Mature	University of Edinburgh Staff
7	High	All male	4	Mature	and consumers recruited from a wine-web-forum

*from different universities in Edinburgh

5.4.3 Theory of Discussion Guide Development

The conversation in a focus group is normally guided by a discussion guide. In preparing such a guide, the researcher aims to strike a balance between guiding to retrieve data with relevance to the research objectives and keeping the discussions as open as possible to be potentially 'surprised' by new themes or concepts provided by participants. A fully standardised set of questions would render any 'surprises' very unlikely and eventually violate key assumptions of qualitative research conduct itself (Orosz, 1994 cf. Morgan 1996). Nonetheless, some degree of standardisation is also necessary in order to compare results across groups. A discussion guide that defines broad themes and their sequence in each discussion is considered a helpful tool for the moderator (Merton, Fiske, & Kendall, 1990). Such a guide, however, has to be reflected upon and potentially adapted over the course of the focus group research in order to accommodate emergent themes (D. L. Morgan, 1993 cf. Morgan 1996). In this way, a balance can be struck between standardised and emergent methodological designs.

Although developed for in-depth interviews, McCracken's (1988) recommendations can inform the design of discussion guides for focus groups. He recommends initiating each discussion with a set of questions relating to the biographical background of participants. Indeed, this may aid to participants' comfort within an otherwise rather artificial setting (Patton, 1990). Hence, McCracken recommends proceeding with 'grand tour' questions. These are broad and open questions that prompt participants to draw from a wide range of personal experiences. However, these questions should already be significant to the research objectives and thus provide initial guidance to the discussion in a non-leading manner. Following this open part of the discussion, there should be more specific questions relating to the issues that emerge, have direct bearing on the research objectives or relate to specific prompts. Such a 'funnel' approach from general, open questions to specific ones - possibly referring to a particular prompt - is able to yield sufficient data while

providing participants with a ‘natural’ conversation experience (Kehoe & Lindgren, 2003).

5.4.4 Discussion Guide Development in the Current Study

The discussion guide devised for the current focus group study followed the funnel approach recommended above (Kehoe & Lindgren, 2003; G. McCracken, 1988). It revolved around three topics related to the research objectives of the present study: (1) wine consumption and shopping behaviour, (2) perceptions of, and preferences for packaging designs (including a packaging prompt discussion exercise), (3) perceptions of German wine. The full discussion guide was as follows:

Section 1: Before the focus group

While participants arrived, they were handed a *focus group booklet*, which explained to them the focus group method, the rules for the discussion and informed them about the analysis as well as publication of the data. Anonymity was guaranteed. The booklet also contained two open questions to fill in: (1) When do you usually drink wine? (2) Which wines do you usually drink?

All participants were informed about the audio taping of the discussion, the publication of parts of the results from the discussion, and that the recording would be destroyed after usage.

Section 2: Introduction and Wine Consumption

1. Consumption patterns
Questions included for instance:
 - i. In a typical week, tell us when and where you consume wine?
 - ii. What do you like about wine consumption? On the other hand what makes you opt for other drinks?
 - iii. Tell me about the wine you drink.

Section 3: Wine Shopping Behaviour

2. Shopping locations and occasions for wine:
Questions included for instance:
 - i. Where do you usually shop for wine?
 - ii. Can you please describe your usual wine outlet in a little more detail, e.g. what wines do you find there?
 - iii. Why do you use this outlet?

3. Key components of wine choice:
Questions included for instance:
 - i. Please, talk me through your usual wine purchase process!
 - ii. Often people choose wine differently when it is for a special occasion. Is there anything you do differently when you choose wine for a special occasion?

Section 4: Wine Package Design

4. Wine Package Design – Part 1 (Introducing the main topic)
Questions included for instance:
 - i. When you are choosing wine, what role does the look of the bottle play?
 - ii. What kind of things do you tend to look for? Is there anything you find off putting?

Section 5: Wine Package Design – Product Prompt Exercise

This part of the discussion involved a bottle prompt discussion exercise. In total eleven product prompts were used. Two bottles represented each of the five packaging design archetypes of Orth and Malkewitz (2008)²⁴. Regardless of their design, one bottle was of German origin and one from another country. The final prompt was a very stereotypically German design. The prompts were introduced altogether by the moderator. Hence, participants were asked to talk about them as they remained on the table at a normal supermarket shelf distance and participants were not allowed to pick them up. After that, participants were encouraged to select individual prompts that were then circulated and discussed amongst all participants.

5. Wine Package Design - Part 2
Questions included for instance:
 - i. Please talk about each of the bottles here, what do you think of each of the package designs?
 1. What kinds of persons drink this wine?
 2. Where would you expect to find this wine?
 3. What price do you think this wine has?
 4. Where and when would you consume this wine?
 5. What do you think the wine tastes like?
 - ii. Which packages do you like or dislike?
 - iii. If you were to select one of these wines which one would you select?
 - iv. If you had to select one bottle just on the design, which one would you select?

²⁴ See Appendix I

Section 6: The image of German wine

6. Consumers' thoughts on German wine and its image.
Questions included for instance:
 - i. A few of the wines we see on the table come from Germany. What do you think of German wine?
 - ii. Have you ever had any German wine?
 - iii. Which occasions do you relate to German wine?

Section 7: End of discussion

7. Participants thanked and protocols repeated.
Questions included for instance:
 - i. Is there anything you think we have missed in the discussion?

Finally, participants were asked to fill in a short questionnaire relating to their wine involvement level as well as rudimentary socioeconomic and wine related data.

Section 8: Debriefing and handing out incentives

In line with recommendations in the literature (D. L. Morgan, 1993 cf. Morgan 1996), the discussion guide was adapted slightly to accommodate differences in LI and HI group settings as well as to explore issues that had emerged in preceding focus group discussions.

5.4.5 Theory of Execution of Focus Group Discussions

In the execution of focus group discussions, Krueger and Casey (2000) highlight the role that the moderator plays. He / she has to be sensitive to what participants convey about the topic and has to be convinced that he / she can learn something from participants independent from their educational background or actual knowledge about the topic at hand. Furthermore, the moderator must be fully aware of the research topic and has to have good knowledge about all aspects of the topic. Ang (1989), however, points to potential power distances between participants and the moderator from the expertise of the moderator as regards the topic of the research. Krueger and Casey (2000) describe several possible ways to keep track of the focus

group discussion such as memory, professional transcribers or video. Overall, an audio recording of the focus group discussion seems to offer the best balance between accuracy and a natural setting for participants. Krueger and Casey (2000) recommend good quality digital recorders for this.

Besides the moderator and methods to record the focus groups, the location and the specific properties of the facility / room play a role in the successful execution of a focus group discussion. Vaughn et al. (1996) provide some guidance as regards room selection. The location of the focus group discussions should be conveniently situated for all participants, easy to find and offer a sufficient number of parking spaces. The room itself has to be of adequate size to accommodate all participants comfortably including all equipment and prompts potentially needed. Seating should be comfortable and arranged in a way so that all participants can see each other as well as the moderator. A circle is generally the most preferred form. Finally, the room should be free of interruptions for the time of the focus group discussion.

Product prompts are employed in focus group discussions to draw participants' attention to specific products, designs or issues in relation to the research objectives (Mariampolski, 2001). They are frequently used, in particular in the context of food and drink produce (e.g. Bogue, Sorenson, & Keeffe, 2009; Kuznesof & Ritson, 1996; Kuznesof, Tregear, & Moxey, 1997; Sorenson & Bogue, 2005). However, in line with general recommendations on focus group execution, product prompts should be introduced towards the end of the discussion so that they do not distract participants from the general parts of the discussion. Furthermore, it should be ensured that all prompts receive similar attention from the participants (Mariampolski, 2001).

5.4.6 Execution of Focus Group Discussions in the Current Study

The execution of the focus group discussions for the present thesis followed a semi-structured approach. Intervention from the moderator was kept to a minimum. The researcher only guided the discussions insofar as to lead participants to the next topic

in a timely and non-obtrusive manner. The researchers' contributions also aimed to encourage non-contributing participants and to limit opinion leaders' influences.

Indeed, the role of the moderator in focus group settings is highlighted as most important for the outcome of the research (Krueger & Casey, 2000). In the current study, the moderator was also the researcher of the current thesis. He holds a degree in wine marketing and therefore had excellent background knowledge on wine, winemaking and wine marketing. As such, the moderator was more than sufficiently informed about the topic (Krueger & Casey, 2000). Ang (1989) points out the power distances that occur in qualitative research, which risked playing a role in these focus group discussions. LI participants might have suspected wine expertise on the part of the researcher; hence they could have been possibly more cautious in their statements about what wines they liked or what they knew about production methods. On the other hand, HI participants might have felt encouraged to be more outgoing than they would have normally been. In practice, these risks were minimised. The researcher, being trained in conducting introductory wine seminars for consumers with little or no wine knowledge at all, was used to relating to LI participants' language in a non-threatening way. On the other hand, the researcher's formal winemaking degree training enabled him to engage in detailed discussions with HI participants. As a result, most participants talked freely about their choices and thoughts about wine production methods. A second concern about moderation was related to the German origin and hence the accent of the researcher himself. The concern was this might have hindered some negative comments and thoughts on German wines that in a completely British group might have been raised more openly. Consequently, it is acknowledged that the statements participants made relating to German wines may understate actual opinions held by UK consumers to some extent. All focus group discussions were recorded using a high-quality digital recorder (Krueger & Casey, 2000). The questionnaire that participants filled in before and after the focus groups,

as well as the notes taken by the researcher during and after the focus groups, aided in the analysis of the transcripts.

As regards the location of the focus group discussions, the majority took place in rooms within the University of Edinburgh. These rooms were easy to find and accessible to all participants. Parking was available for those who chose to arrive by car. The rooms were free of interruptions and large and comfortable enough for all participants for the duration of the discussions. One focus group discussion (the first one) took place in the home of one participant, where the group regularly meets for a chat on Friday evenings.

Overall, the discussions were executed following the ‘funnel’ approach as described earlier (e.g. Krueger & Casey, 2000). As the description of the discussion guide has shown (see section 5.4.4) the product prompts were only introduced during the later stage of the discussions, as is recommended in the literature (Mariampolski, 2001). The product prompts were original bottles available in the UK at the time of the focus groups. This selection was deemed appropriate as the study sought a realistic representation of wine packaging designs that one could find in supermarkets or other outlets. Some have argued that realistic prompts may hinder idea generation by being perceived as ‘too complete’ to alter (de Bont, 1992; Söderman, 1998 cf. Engelbrektsson, 2002). This study’s aim, however, was to explore perceptions rather than generate ideas for new product development, thus realistic prompts were deemed desirable.

At the end of each discussion, all participants were debriefed and received an incentive (a free bottle of wine) after the sessions. Each session lasted approximately two hours. All groups commented on aspects of all the topics (Krueger & Casey, 2000).

5.4.7 Theory of Focus Group Discussion Analysis

As regards the analysis of focus group data, Krueger and Casey (2000) emphasise that research purpose should drive the analysis, just as it drives sampling and discussion guide preparation and execution decisions. However, they also emphasise the importance of analysing the data systematically and verifiably. Written transcripts are considered helpful for this process. To systemise data and coding, cognitive maps (Jones, 1985) and the principles of grounded theory (Corbin & Strauss, 1990; Corbin & Strauss, 2008) are recommended in the literature. Within these, the analyst's preconceptions have to be continuously challenged (Patton, 2002). Grounded theory aims to "explain as well as describe." (Corbin & Strauss, 1990: 5). Theoretically, it draws on two basic principles: (1) Continuous change in phenomena and (2) Actors' ability to make choices in response to the conditions they encounter. Thus, grounded theory rejects determinism just as non-determinism. The research methods applied have to be able to account for this. So, in grounded theory, data collection and data analysis are tightly interrelated. Thus, the researcher starts analysing the data as soon as the first bits of it have been collected. Thereby, he / she is able to integrate potentially salient issues not featured in the initial plan for data collection in later stages of the data collection. This results in a more in-depth understanding of the research questions at hand. Theory is built from the *concepts* that emerge from the data. The researcher develops *open codes* for these concepts during data analysis. Such codes break down the data analytically. To achieve their best possible effect, they have to be *constantly compared* to each other for similarities and differences and potentially grouped into *categories* that represent more abstract themes in the data. Constant comparisons also help the researcher to challenge his / her ideas in the light of new data. By this interaction with the data, one can also achieve more precision in one's analysis. To build a theory, the researcher needs to group such concepts into *categories* that represent more abstract themes in the data. Concepts and categories are subject to axial coding, in which the

researcher identifies relationships between concepts and categories within the data that are again continuously compared and scrutinised on the basis of existing as well as additional data. In later stages of the analysis, *selective coding* is used. It is the process which leads to all categories being unified around one core category (Corbin & Strauss, 1990) e.g. the social role of wine.

5.4.8 Focus Group Discussion Analysis in the Current Study

The analysis of the focus groups discussions in the current study followed the recommendations described above. It drew from the transcripts of the discussions, the questionnaires filled in by participants, as well as the notes that the researcher took during the discussions. This ensured availability of the full data record. The process of transcribing the sound recordings provided an initial set of concepts derived from open coding that were taken forward to the actual analysis of the data when these concepts were grouped into categories that responded to abstract themes emerging from the data (Corbin & Strauss, 1990).

This analysis was guided by the research objectives set for the focus groups (Krueger & Casey, 2000). Although two tentative research propositions had been developed from the literature concerning participants' preferences for packaging designs i.e. that LI participants would prefer Contrasting and Massive designs, whilst HI participants would prefer Natural and Delicate designs, the analytical process was consistent with interpretive epistemology. Findings were rooted in the data emerging from the analyst's interaction with it (Patton, 2002) challenging set propositions. Preliminary analysis was done employing cognitive maps (Jones, 1985). Cognitive maps give a first impression of potential relationships in the data. For instance, participants often linked a high price to a higher overall quality. From these maps, codes were developed following the principles of grounded theory (Corbin & Strauss, 2008). NVivo 8 supported the process. For example, the category 'quality judgements' was related to participants' concepts of 'price', 'country of origin', 'authenticity' and so on. The analysis took account for the artificial situation of the

group discussion (Patton, 2002). Participants' verbatim quotes were constantly compared against each other, but also scrutinised against what was known about the UK wine market from e.g. market reports. In reporting the results, the analytical codes and categories provide the basic structure for the text of Chapter 6, although, participants' verbatim testimonies are used to illustrate the data and the conclusions drawn from the analysis (Lautman, 1982).

5.5 Design of the Online Survey

5.5.1 Theory of Survey Sampling

There are two main types of sampling procedure in surveys: (1) probability and (2) non-probability (also random and non-random sampling). Probability sampling is defined as all sampling methods that are based on the theory of probability. The probability of each unit being selected for the sample, relative to the target population, must be known to the researcher (Dodge, 2006). Thus, probability sampling enables the researcher to make inferences from the sample about the whole population. Non-probability sampling refers to sampling processes that are purposeful in their selection of sample units (Dodge, 2006). Only a probability sample allows full inferences about the population in question (Mazzocchi, 2008). Despite this obvious advantage, probability sampling is rarely used in consumer research (Jaeger et al., 2009). This may be due to the significantly higher costs typically incurred by a probability sample (S. M. Smith & Albaum, 2005). However, a probability sample is not necessarily the better choice.

Calder et al. (1981) argue that the choice of sampling procedure depends greatly on the type of generalisability sought in a study. They distinguish between generalisability of *effects* and *theories*. The first type requires a research strategy that resembles the real world as closely as possible and hence must be built on a probability sample. In contrast, the second type (generalisability of theory) requires the researcher to build an experiment that enables rigorous testing of the proposed theory. In this case, participants have to be selected according to the theory that is to

be tested i.e. in a non-probability sampling procedure. Instead of the heterogeneity found in probability samples, the second type of generalisability gains power from the homogeneity of respondents or rather the homogeneity of groups to be compared in the research setting. To test a theory, the research setting needs to be constructed around a set of *relevant* observable variables. *Representativeness* of the research setting as regards the real world is less important and can even harm the rigor of theory testing. In sum, to test theories and make results generalisable, these should be tested in a controlled experiment with a controlled (non-probability) sample (Calder et al., 1981). Also, non-probability sampling has to be used when the sampling frame is not discernable. This can be the case for 'hidden' populations whose exact number in the population cannot be known and cannot be derived from official data e.g. census data (Heckathorn, 2002; Mazzocchi, 2008).

The recruitment process for survey respondents directly depends on the sampling procedure applied for the research i.e. probability vs. non-probability sampling. While the recruitment process for a probability sample has to ensure that each respondent has had the same nonzero probability of being selected, the recruitment process for non-probability samples is purposeful (Calder et al., 1981).

Mazzocchi (2008) lists four major sampling methods for probability sampling: (1) Simple random sampling; (2) Systematic sampling; (3) Stratified sampling; and (4) Cluster / Area sampling. Whilst simple random sampling is the most straightforward method, as the researcher does not have to know anything about the population apart from the sampling frame, it has the highest standard errors. Systematic sampling represents an extraction method for simple random sampling. It defines a rule for extracting respondents from the population. Ideally, this rule is related to a listing variable that is known to influence the target variable. For instance, if customer satisfaction with a loyalty scheme of a wine shop is the target variable, one can assume that this may depend on the time a customer has been a member of the loyalty scheme. So, in a systematic sampling procedure the researcher would sort the

population according to the length of the memberships and then select e.g. every tenth customer from the list. This ensures that customers with long and short membership lengths are efficiently assigned to the sample. Stratified sampling is considered the most efficient probability sampling method. Here the population is divided into strata of interest. For instance, in relation to the example above, strata could be (1) customers with less than five years of membership in the loyalty scheme and (2) those with five years and more. From each stratum a sample is selected randomly. In later analysis the two strata of interest can be compared. Cluster / area sampling - in contrast to stratified sampling, which aims at homogenous strata - is most efficient when heterogeneity within each cluster is high, but the clusters are relatively homogenous. Cluster sampling is particularly advantageous when a full list of population units cannot be obtained. However, it also has high standard errors. This method would be useful to build a sample of customers of a wine shop chain with outlets scattered over the UK. First, the researcher would randomly select a number of cities, hence within each city a random sample of shops would be drawn and then customers would be again randomly addressed in the outlet over a period of time. One fundamental drawback of this method is that biases can occur easily as e.g. the customers, who frequent a particular store, are likely to come from nearby and therefore will mirror the socio-economic profile of the particular area (Mazzocchi, 2008).

Mazzocchi (2008) further describes the major procedures for non-probability sampling: (1) Convenience sampling; (2) Haphazard sampling; (3) Judgemental sampling; and (4) Quota sampling. Convenience sampling refers to a sampling that is guided by the researcher's access to the respondents. So for instance, a typical convenience sample consists of students taught by the researcher. This sampling is an inexpensive way to obtain a sample, but may be subject to numerous biases. Therefore, inferences to the population are limited. A concrete example of problems arising from a convenience sampling procedure would be the use of a sample of

customers in a high-end wine store in a study that aimed to make inferences about the willingness-to-pay for wine in the population. This sample would result in a very biased result, as it does not take account of wine consumers who purchase from supermarkets. In a haphazard sampling procedure, the researcher selects respondents without prior criteria. Without a sampling frame however, inferences for the population cannot be made. In judgemental sampling, the researcher uses his / her expertise to draw a sample that he / she thinks represents the target population best, thus acknowledging the sample's non-probability nature. Quota sampling is by far the most common in marketing practice. Although it is often mistaken for stratified sampling (see above), it does not fulfil the criteria for probability sampling, as it only defines a proportion for each population unit that reflects the proportion in the population. For example, if there are 50 percent men and women respectively in the population, the sample would be drawn to reflect these proportions. The recruitment process, however, would then follow a convenience, haphazard or judgemental approach rather than a random design (Mazzocchi, 2008).

5.5.2 Sampling Procedure for the Online Survey

The purpose of the online survey was *theory* application rather than *effect* application (Calder et al., 1981). That is, how consumers' level of involvement with wine influences the relative importance of affective and cognitive responses to wine packaging designs. Consequently, a purposeful (non-probability) sampling procedure was more appropriate than a probabilistic one. Furthermore, as the key research objective was to compare the behaviour of respondents with low and high levels of wine involvement, a sample frame could not be obtained (Heckathorn, 2002; Mazzocchi, 2008) rendering probability sampling impossible. The following paragraphs describe the exact recruitment process for respondents to the online survey, providing justifications for the choices made.

Purposeful convenience sampling was used to recruit the survey respondents. First, 80 students of an undergraduate marketing course taught by the researcher,

completed the questionnaire. Thereafter, to recruit specifically HI wine consumers, a link was posted on three online wine forums that were identified by an internet search made by the researcher. A link was also circulated amongst students of the aforementioned Geography of Wine course at the University of Edinburgh. To recruit LI wine consumers, a link was circulated to four other web forums relating to various topics e.g. British life or women magazines and also amongst University of Edinburgh staff and students. In total, 460 usable questionnaires came out of this process. The characteristics of the final sample are presented in Table 5-2. Quotas for demographic data were not applied as the aim of the sampling process was to achieve a sufficient spread of involvement levels in the sample. For the analysis, a triadic split of the sample based on involvement level (e.g. Hollebeek et al., 2007; Jaeger et al., 2009; Jaeger, Danaher, & Brodie, 2010) was conducted to arrive at LI and HI groups of respondents in the sample.

Table 5-2: Sample Characteristics

	n	%
Age¹		
30 and below	153	28
31 to 40	108	20
41 to 50	133	25
51 and older	146	27
Sex		
Female	223	41
Male	317	59
Income		
30k and below	78	14
31k to 49k	95	18
50k and above	238	44
No answer	129	24
Education		
School to age 16 or less	11	2
A-level, college or vocational training	50	9
University degree	246	46
Postgraduate qualifications	226	42
No answer	7	1
Origin		
UK	202	37
US	180	33
Other	78	14
Pre-test ²	80	15
Involvement³		
Low (LI)	112	21
Medium (MI)	334	62
High (HI)	94	17
Annotations:		
¹ mean age = 41.3 years; all respondents were at legal drinking age when they completed the survey.		
² Respondents in the pre-test were not asked for their country of origin. As they were all Undergraduate students at the University of Edinburgh, it is likely that the majority of them came from the UK.		
³ Respondents were sorted into low involvement (LI), medium involvement (MI) and high involvement (HI) categories by splitting the sample. The cut-off points were plus / minus one standard deviation from the mean of the involvement scale (a similar method was used by Hollebeek et al. (2007) and Jeager et al. (2009, 2010)) As hypotheses relate only to LI and HI respondents; MI results will not be reported here. Nonetheless, MI respondents' responses remained in the dataset and were part of the analyses.		

5.5.3 Theory of Questionnaire Design and Execution

The design of the questionnaire used for a survey is critical for its success as biases can arise from numerous areas in the process of designing a questionnaire. Furthermore, the measurements employed in the questionnaire hold implications for the subsequent analysis of the data. This section presents recommendations from the literature in terms of how to minimise risks of potential bias in questionnaire design

and introduces the theory behind measurements applied in a questionnaire and their implications for later analysis of results.

First, questionnaire length can influence response rate. Dillman et al. (1993), in their analysis of the U.S. decennial census mail questionnaire, found that shortening the questionnaire, refraining from personal questions such as social security number and a respondent-friendly design, had a positive effect on response rate. Smith et al. (2003) compared the response rates for a one page and a three page questionnaire mailed to a probability sample of cabinet producers in the U.S.. They found that the response rate for the shorter questionnaire (30.8 percent) was almost twice as high as that of the longer one (16.6 percent). More exactly, Jespon et al. (2005) in their study of response rates to mail surveys by physicians, reported that there is a length threshold of approximately 1,000 words, beyond which response rates are likely to drop. Whilst these studies, and, in fact, many others (e.g. Biner & Kidd, 1994; Burchell & Marsh, 1992; Roszkowski & Bean, 1990) provide good arguments for keeping questionnaires short, others support that with careful design of the questions i.e. enhancing the ease of completion, response rates can be significantly improved even with long questionnaires on difficult topics (Subar et al., 2001). All of the above studies refer to response rates of personal, telephone or mail surveys, however, similar (mixed) effects of questionnaire length have been found for online surveys (Deutskens, de Ruyter, Wetzels, & Oosterveld, 2004). This implies that response rate and response quality probably depend more on the design and execution of the online survey. The following paragraph will highlight some key results of recent studies concerning the major building blocks of web survey design and execution.

Sánchez-Fernández et al. (2012) investigate the effects and interactions of personalisation, reminders frequency and incentives for web surveys on response rate, retention rate and response quality. In line with other studies, they find that personalisation has a positive effect on response rate and retention (Muñoz-Leiva, Sánchez-Fernández, Montoro-Ríos, & Ibáñez-Zapata, 2010). There was no

significant improvement correlated to the frequency of reminder (after the second one). However, a personalised reminder could make a (positive) difference. Other effects and interactions were not statistically significant in Sánchez-Fernández et al.'s (2012) study. This result contrasts with the majority of studies which find positive effects when an incentive is offered as part of online survey execution (e.g. Deutskens et al., 2004). Göritz (2006) however, from her review of online surveys cautions against the use of incentives. She argues that the promise of incentives may attract a particular type of respondent, which in turn may harm the quality of responses. Also with the anonymity of the internet, such offers may lead to multiple questionnaires being filled in by the same individual or respondents just clicking through the questions as quickly as possible to reach the promised incentive (Göritz, 2006).

The insights presented so far have looked at the execution of online surveys focussing on external issues such as reminders, personalisation or incentives. However, the actual design and layout of an online survey may also have significant effects on response rates and in particular response quality. Overall, the recommendations referring to the structure of the questionnaire for an online survey do not diverge widely from those for offline surveys. The questionnaire should start with simple questions that are easy to answer and encourage the respondent to proceed (Baker, 2003). Also the questionnaire should be structured in a way that keeps the respondent involved and interested. Baker (2003) suggests six measures to achieve this: (1) Varying the type of question asked; (2) Giving the informant things to do (e.g. an interactive exercise); (3) Use of visual aids; (4) Scattering questions on the same theme rather than bunching them; (5) Introducing interesting questions as soon as possible; and (6) Making sure the questionnaire flows (p. 366). In particular, the inclusion of visual elements such as product prompts has been found to increase response quality (Deutskens et al., 2004). Personal questions should be kept to end of the questionnaire as this allows building of a 'rapport' with the respondent even in an

impersonal setting and makes it more likely that he / she will be willing to respond to the questions (Foy, 2004)²⁵. Furthermore, researchers should keep the questionnaire and the handling of it as simple as possible (Foy, 2004). Respondents should know immediately what to do and how to use the questionnaire instruments e.g. where to click to indicate their answer. It can help to let respondents know where they are in the questionnaire i.e. how far they have come using a progress indicator, but mainly when questionnaires are long (Matzat, Snijders, & van der Horst, 2009). Also it is important to design the survey instrument in a way that each page fits on a standard computer screen without having to scroll downwards or sideways (Foy, 2004). However, attention must be paid to order effects in the questionnaire (Baker, 2003) i.e. the influence of the questions amongst each other. Randomisation of items within questions is a commonly applied method to reduce this bias (e.g. Evans & Cox, 2006; Geeroms, Verbeke, & Van Kenhove, 2008; Swami, Chamorro-Premuzic, & Furnham, 2009).

In addition to these general points, the researcher who constructs a questionnaire has to pay due notice to the wording of the questions. He / she must refrain from leading questions e.g. “French wines are commonly thought to be the best, what do you think?”, double barrel questions e.g. “When you buy wine, do you buy in a supermarket or special wine store? (Yes / No); and double negatives e.g. “Would you rather not drink a wine free of sulphites?”. The wording of questions should always be clear, unambiguous and simple. Each question should not be longer than 20 words, except when a longer question can clarify the issue at hand. Finally, specific terminology should be used for the response categories e.g. ‘three times per week’ rather than ‘often’. The latter type of response category hinders the analysis of the data or makes it impossible (Baker, 2003; Lydeard, 1991; Mazzocchi, 2008).

²⁵ Foy (2004) also notes that Frick et al. (1999) show that bringing personal questions to the beginning of the questionnaire may actually have a positive effect on retention rate.

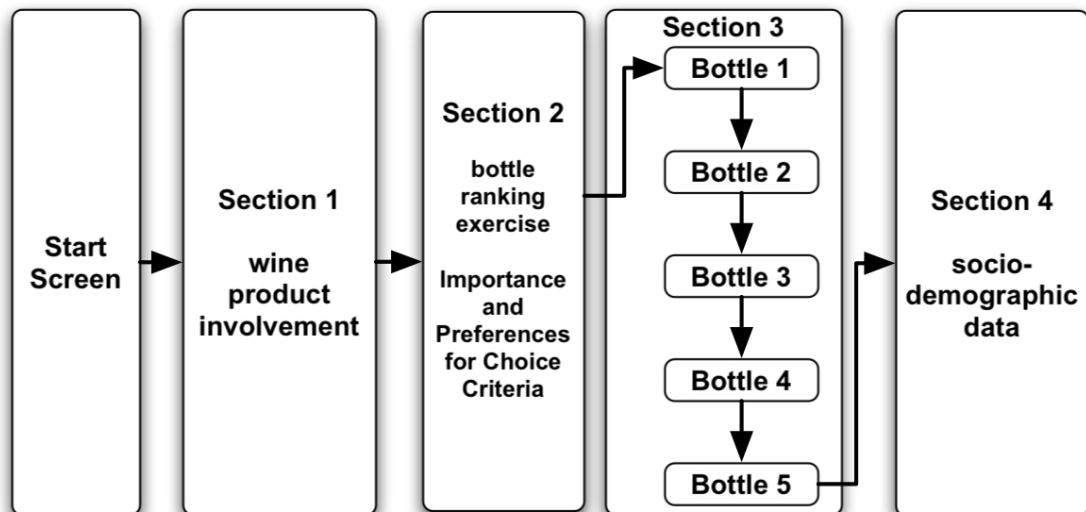
In fact, data analysis also heavily depends on the measures and scales used in the questionnaire. First and foremost, the applied scales – nominal, ordinal, interval, ratio – set the scope for data analysis. Consequently, data analysis has to take account of the scales and apply the corresponding computations (Mazzocchi, 2008). While Likert-scales and similar measures produce essentially ordinal data, the researcher can assume properties that mimic interval / ratio types of scales (S. M. Smith & Albaum, 2005). In addition to the type of data retrieved from an item, the researcher also has to consider whether to apply single-item or multi-item measures. Multi-item measures use two or more closely related items to arrive at a composite measure of a (complex) construct (Peterson, 2000). The quality of a multi-item measure can be derived from its internal reliability (Cronbach's alpha) and its stability over different tests. Thus, Spector's (1992) recommendation on constructing a multi-item scale includes a pilot-test and refining of the measure before it is administered in the survey. Refining and reduction of the number of items can be achieved by factor analysis. Bergkvist and Rossiter (2007) highlight some arguments in favour of multi-item scales, reflecting the common preference for them in marketing and consumer behaviour research. Multi-item scales are considered to be more reliable and said to capture more information i.e. they tap into all facets of the construct and produce more detailed measures than single-item scales. However, their results indicate that multi-item scales are not inherently better in terms of predictive power than single-item attributes (Bergkvist & Rossiter, 2007). In sum, when designing a questionnaire, Baker (2003) cautions against researchers trying to 'reinvent the wheel'. In fact, using existing and tested scales can make the questionnaire process more effective and enable comparisons across studies.

5.5.4 Questionnaire Design and Execution for the Online Survey

The questionnaire for the present online survey consisted of four sections as shown in Figure 5-3. It started with the assessment of each participant's involvement with wine. Then, participants were asked to fill in a simple preference ranking exercise

involving the five packaging prompts selected for the survey (Contrasting, Massive, Natural, Delicate and a stereotypically German design). This section was introduced so early to capture respondents' unbiased relative preferences for those packaging designs. In the same section, basic preferences for wine product attributes in general were asked for (e.g. whether respondents preferred French vs Australian country of origin, wine priced at £5 or less and so on).. The third section (re-)exposed respondents to the same five wine packaging designs introduced earlier and asked them to indicate which product attributes they associated with those designs (e.g. which country of origin, price point, quality level, production method). The final section contained questions relating to the socio-demographic profile of respondents, in order to control for personal characteristics other than level of involvement with wine. The remainder of this part of the Chapter describes each questionnaire section in more detail and gives justifications for the measures employed as part of the questionnaire. This discussion will concentrate on the general constructs and types of questions used instead of listing every question. The full questionnaire is reproduced in Appendix II.

Figure 5-3: Flow-Chart of the Questionnaire Used in the Survey



Section 1

In line with recommendations (Baker, 2003), the first question of the questionnaire was easy and straightforward to answer, with no 'right' or 'wrong' answer possible. Respondents were asked to indicate their frequency of wine consumption. As only wine consumers were the target group for the present questionnaire a 'never' option was considered inappropriate. Next, a seven-item scale to measure respondents' level of involvement was presented. This scale was developed from the multi-item measures developed and tested by Lockshin et al. (1997) and Brown et al. (2006), using the following procedure. All the items used in the published studies were administered to the participants of the preceding focus group discussions (n = 31). A factor analysis (PCA extraction; Kaiser Varimax Rotation; KMO = .717, explained variance = 66.8 percent) was conducted on the data received, to reduce the number of items. From this analysis, the seven items that loaded consistently onto the most important factor (explaining 40 percent of the variance, all factor loadings > .800) were selected for the involvement measure.

Section 2.1

In this section, participants were asked to rank the five packaging designs in order of their preferences for them (for an informal dinner with friends), based on an initial impression. No further advice was given to respondents, so that this measure would capture their spontaneous preferences. The bottles were depicted next to each other (similar to a supermarket shelf) and respondents could indicate the rank of each bottle using a drop-down menu below each bottle. Each rank could only be given once in the exercise and the order in which the bottles were shown was randomised.

The bottles have been combined or directly taken from the three examples published by Orth and Malkewitz (2008) as representative of the five identified archetypes in order to represent the essence of each archetype (see Figure 5-4). All readable information on country of origin, appellation, brand etc. was removed from the

bottles in order not to bias the measured effect of packaging design style and not to turn the exercise into a guessing game for the participants

Figure 5-4: Packaging Design Style Archetypes by Orth and Malkewitz (2008) and Product Prompts Selected for the Online Survey

Massive	Contrasting	Natural	Delicate	German
				
				
				
Correspondingly selected product prompts for the online survey				
				

Section 2.2

In this section, respondents answered a set of questions relating to the *importance* of a number of product attributes for their wine choices and their personal *preferences* within these attributes for an “informal dinner with friends”. For the former set, the responses were recorded on a seven-point Likert-type scale of importance (“very unimportant” to “very important”) and for the second set, on a seven-point Likert-type scale (“strongly disagree” to “strongly agree”). Two exceptions were the price brackets and country of origin preferences, which were recorded using non-scaled categories. In total, eleven product attributes featured in the survey and were based on attributes discussed in the focus groups. The list was identical to the attributes respondents had to consider for each of the packaging designs later in the questionnaire. In this way, the questionnaire allowed construction of a measure for the congruence between product attribute beliefs triggered by the five packaging designs and respondents’ pre-existing preferences. The following paragraph briefly describes the product attributes included in the survey, with justifications.

First, *price* and *country of origin* featured in the list of attributes. The literature reviewed in Chapter 3 indicated that these are the most salient product attributes for wine selection. They also registered with participants in the focus group discussions. The third item was *packaging design* (phrased as ‘the look of the bottle’). It was of interest, because in particular LI focus group participants found this to be a salient product attribute for choice. Furthermore, it constitutes the main theme for the present research. Then five product attributes relating to production methods were included in the list – *scale of production*, *traditional production*, *artisan production*, *organic production*, *additives used in the product process*. These attributes registered with almost all participants in the focus groups discussions as crucial for a high-quality, desirable and typical wine. Moreover, the literature indicates these attributes have growing salience in wine choice, although in some cases (e.g. ‘organic’), their effects are unclear (e.g. Christos Fotopoulos et al., 2003; Stolz et al., 2009). Two

more commonly applied attributes completed the list – *quality* and *taste* of the wine. Both items were expected to be rated important and preferred by respondents i.e. to yield little variance, however, they were important anchor points for the development of the congruence measure. The order of the product attributes was not randomised as this may have resulted in some confusion for respondents. It was deemed more natural to guide the respondents from the most obvious and easy to answer attributes (price and country of origin) to less obvious ones, culminating in two overarching constructs (quality and taste).

Section 3

In this section, participants were re-shown the five packaging design exemplars from the first section and asked to rate one exemplar bottle for each design style archetype tested in the survey. For each bottle, respondents were asked to complete 16 items that were administered over two screens. The items on the first screen asked for respondents' overall purchase intention and their overall perception of attractiveness for each bottle. A single item measure ranging from "definitely would buy" to "definitely would not buy" was used to measure purchase intention. Perceived attractiveness was measured by a three-item measure used by Orth et al. (2010). The second screen presented respondents with the list of eleven product attributes already used in section 2.2, with the instructions such as "This bottle has been produced on a small scale". The responses were recorded using seven-point Likert-type scales ("strongly disagree" to "strongly agree"). Again, price and country of origin differed from this pattern. Furthermore, there was an additional item asking respondents to rate how well that particular bottle represented the product category wine ("This bottle looks exactly the way a wine bottle should"). The aim of these items was to capture respondents' product attribute beliefs relating to each bottle. The order in which the bottles were presented to respondents was randomised.

Section 4

Questions relating to personal information of the respondents was positioned at the end of the questionnaire (Foy, 2004). These questions were kept to a minimum as the questionnaire was already quite extensive and referred to respondents' *sex*, *age*, *occupation* or the *household's main income earner's occupation*, the *amount of the household income* (in categories), *educational level* and *residence*. Respondents were assured that all data were handled according to the 1998 Data Protection Act.

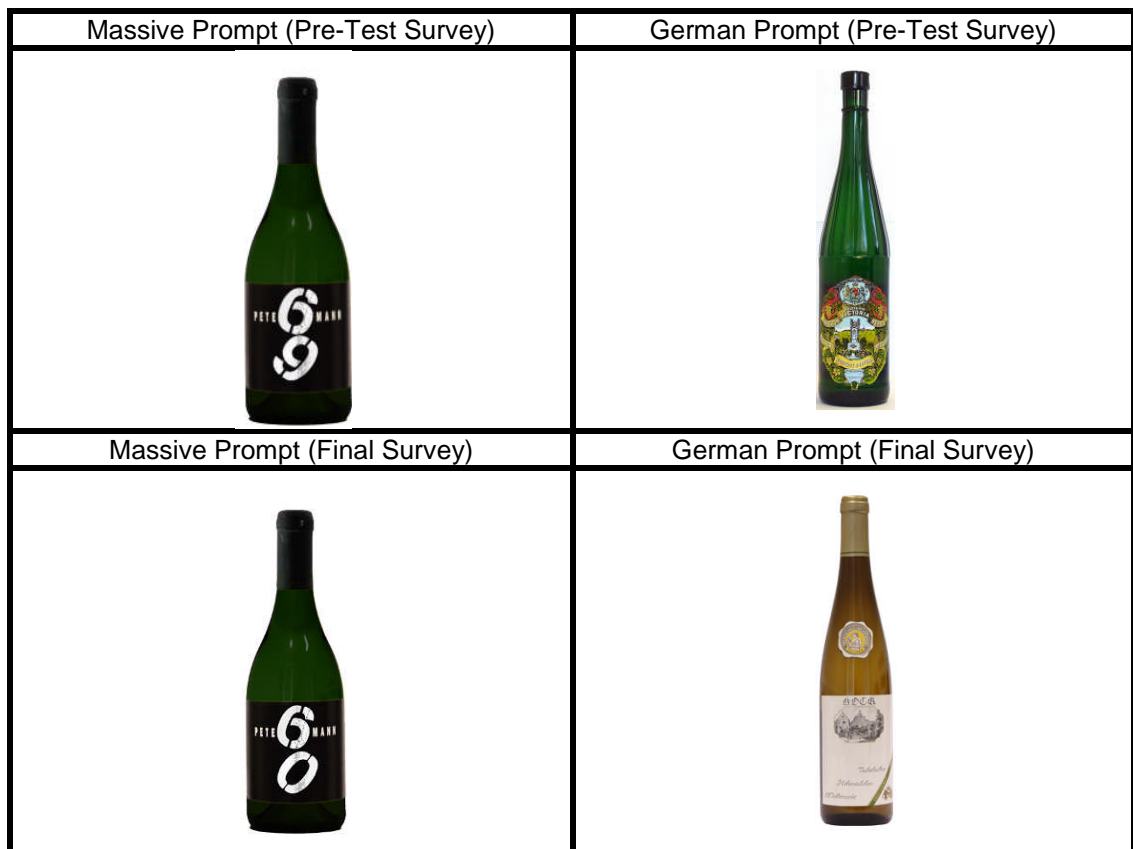
Throughout all sections of the questionnaire, due attention was paid to question formulation in line with the recommendations given in the literature. Also, respondents using a screen with standard resolution did not have to scroll throughout the questionnaire (e.g. Baker, 2003; Foy, 2004; Mazzocchi, 2008). Relevant visual prompts were used wherever possible (Deutskens et al., 2004). These were produced in good resolution for screen display.

The questionnaire was first administered to a group of marketing students ($n = 80$). The pre-test did not yield any problems as regards the questions. However, slight amendments were made to the Massive prompt as feedback indicated that the number displayed on the label may result in a bias. Furthermore, it emerged that the stereotypically German prompt was not perceived as a German bottle (through analysis of responses to the 'Country of origin' product belief item). Consequently, this prompt was replaced with a better representation of a German wine bottle. The alterations are illustrated in Figure 5-5.

As the final survey ($n = 460$) did not differ otherwise from the questionnaire administered to students and response patterns were confirmed to be similar, for the final analysis the responses were pooled for the main body of the questionnaire as

well as the three unchanged product prompts resulting in 540 useable questionnaires²⁶ (460 for the Massive and German prompts).

Figure 5-5: Comparison of Product Prompts Alteration (Pre-Test to Final Survey)



5.5.5 Analytical Techniques Employed in the Online Survey

Data analysis used for the present survey was guided by the type of data obtained from the survey and the research objective being addressed (Mazzocchi, 2008). PASW 18 (formerly SPSS) was used throughout the analysis. To fulfil the research objectives of the survey, first, respondents' 'first impression' preferences for the five packaging designs were analysed, including how these may be influenced by involvement. Overall preferences in the sample were analysed by descriptive statistics. To identify statistically significant differences between the ranking patterns

²⁶ Some fully completed questionnaires were not retained for the final sample based on the time the respondents took to respond to all the questions. A minimum of 30 seconds per page (average) was assumed to be the minimum requirement of having understood the questions. All respondents who took less time for completing the questionnaire were deleted before analysis. In total, this applied to 8 questionnaires.

of LI and HI respondents, ordinal regressions were computed for each product prompt. The rank was used as the dependent variable and involvement level as the independent in each model. Wald's test statistics were used to identify significant differences between the involvement groups tested. The results of these models were only used in the analysis if the parallel lines criterion was met i.e. if the test of parallel lines was non-significant.

Second, respondents' importance and preference ratings for the eleven product attributes were tested. Within that differences related to involvement level were analysed. For importance ratings, the same methodology as for the earlier ranking exercise was applied i.e. descriptive statistics for the overall sample and ordinal regressions for each product attribute to identify differences related to involvement. For price and country of origin items, ordinal regressions could not be used, so descriptive statistics were employed. Although no clear statistical significance could be identified, the results showed marked differences between LI and HI respondents on these items.

The third research objective involved analysing respondents' responses to the five packaging designs, in terms of purchase intention, affective response (perceived attractiveness of the designs) and cognitive response (product beliefs). Purchase intentions were analysed for the whole sample using descriptive statistics and statistically significant differences according to respondents' involvement levels were identified using ordinal regressions. Respondents' affective response to the packaging designs was analysed as follows. First, the three-item measure of perceived attractiveness was tested for reliability, with the result that it could be used as a composite measure. (Cronbach's alpha = .953; n = 2,503). Hence, the three items were summed to a composite scale. Such scales have been shown to have similar properties as the true underlying continuous variable (Srinivasan & Basu, 1989). Therefore an Analysis of Variance (ANOVA) test was deemed more appropriate in to analyse this variable. To detect statistically significant differences

between the five bottles on the basis of involvement level, contrast tests were used depending on the outcome of Levene's test of *homogeneity of variance*. When the test was non-significant, Scheffe contrasts were used. Whenever it was significant, Games-Howell contrasts were used. For the cognitive responses to packaging design the same testing procedures as in the product attributes section before were used i.e. descriptive statistics and ordinal regressions

Finally, the conceptual model was tested, which involved testing the effect of respondents' affective and cognitive responses to the five packaging designs on their purchase intentions for those designs. And then, testing for significant differences in those effects according to involvement levels. Due to the nature of the independent variables that could be assumed to be continuous, linear regression analysis was deemed most appropriate. The analysis involved specifying three models – one for the whole sample and one for LI respondents and HI respondents respectively. The dependent variable in the model was purchase intention. The perceived attractiveness of a wine packaging design and the degree to which a wine packaging design conveyed attributes congruent with pre-selection preferences comprised the two independent variables in the model. Perceived attractiveness of wine packaging design was derived by the three-item measure summed to a composite score as described in the above. The degree to which wine packaging designs conveyed attributes congruent with pre-selection preferences was computed by the following calculation:

$$\sum_{\text{ProductAttribute}=1}^{11} ((7 - |PB - PAP|) * I)$$

PB = Product Belief triggered by Packaging Design

PAP = Product Attribute Preference

I = Importance Rating

All three models showed good specifications referring to R-squared, multicollinearity and homoscedasticity. A small number of data points were deleted from the models, based on Cook's distance measures, to improve their fit to the data.

5.6 Summary

This Chapter has described the methods applied for the empirical investigation as part of the thesis. The research objectives set out for the thesis stretched from the social context of wine consumption to testing a conceptual model of packaging design's influence on purchase intention. Thus, a mixed-methods approach was deemed most appropriate to fulfil them. The empirical research consisted of two phases: (1) Seven focus group discussions with LI and HI participants; and (2) a large-scale online survey (n = 540) that used non-probability sampling. For all steps in the empirical research due attention was paid to the 'best practice' as laid out in the literature.

6 Qualitative Research Results

6.1 Introduction

The purpose of this chapter is to report the results of the focus group research conducted as part of the present thesis. The overarching aim of the focus group discussions was to undertake exploratory research into wine consumer behaviour and packaging perceptions, in light of the gaps in the knowledge on these identified from the literature review in Chapters 3 and 4. The focus group discussions were also designed to provide key pieces of insight into these issues of behaviour and perception to take forward and improve, the quality of the survey phase of the research.

The chapter proceeds as follows. First, the rationale and objectives for the focus group discussions are restated. This section reprises the main insights identified from the literature review relating to wine consumer behaviour, packaging perception and involvement in the purchase process culminating in the restatement of tentative propositions about these phenomena that the focus groups discussions sought to explore. The report of the results themselves begins with an overview of the profile of the participants. After this, the results are presented sequentially in four thematic sections relating to the research objectives, namely: (1) the role played by wine in participants' everyday lives; (2) how participants perceived wine quality and selected a "good" wine; (3) participants' perceptions of, and preferences for, different packaging designs; and (4) participants' perceptions of, and preferences for, German wines. Results relating to how consumption patterns, perceptions and preferences were influenced by participants' involvement levels are integrated into the above sections.

6.2 Restatement of Qualitative Research Rationale and Objectives

In Chapters 3 and 4, a breadth of literature was reviewed which provides insights into how consumer choose wine and how they perceive wine packaging designs.

Tentative propositions about the potential impact of these on purchase preferences have been developed. Before exploring participants' quality judgements and preferences, however, it is necessary to understand the broader frame of wine's role in participants' lives. This constitutes the first research objective.

Focus Group Objective I: To explore wine purchasing and consumption patterns of UK consumers and the role wine plays in their lives.

Wine lends itself to many different roles in consumers' lives. A standard UK supermarkets offers more than 700 different wines. On the one hand, this enables unique, self-expressive choices. On the other hand, there are also branded wines that offer much the same consumer experience as other consumer goods such as chocolate bars or soft-drinks. Second, due to the great diversity in price – a bottle of wine can cost from just under £2 up to several thousands of pounds –, wine can therefore act as a marker of social status. Connoisseurship adds another, more complex dimension to this, as extensive wine-knowledge is often linked to high social status and sophistication. Third, there are many different places to purchase wine ranging from the supermarket to the winery itself, all of which offer a distinct shopping experience. Being a country with only marginal home-based wine production, UK consumers are most likely to visit wineries abroad, usually as a part of a holiday.

The literature reveals that wine has some distinct characteristics, which shape the role of wine in consumers' everyday lives and which influence how consumers judge wine quality, i.e. select a 'good' wine. First, Ritchie (Ritchie, 2007, 2009, 2011) and Charters (2005) highlight the social and symbolic role of wine. Ritchie's studies (Ritchie, 2007, 2009, 2011) reveal how consumers select wine according to different occasions. She finds that wine purchasing is strongly linked to self-confidence and the self-image participants seek to convey. Charters' (2005) study on perceptions of sparkling wine reveals the importance of symbolic aspects of drinking as opposed to hedonic ones. These results indicate that there are numerous roles wine can play in

consumers' lives depending on their own interests and personality. It can positively shape one's social status. On the other hand, a 'wrong' choice can be perceived as socially harmful. Therefore, social risk plays a role in consumers' wine purchasing (Campbell & Goodstein, 2001).

Generally, however, deeper insights into wine consumer behaviour gained by qualitative research are scarce, as quantitative studies dominate wine marketing research. Therefore, beyond the studies briefly discussed here, few insights exist relating to wine's role in consumers' lives as well as their perceptions of wine quality exist. More exploration is needed to further understand wine's role in consumers' lives, in particular, their rationales for purchasing and consuming wines. They are likely to be linked to consumers' ideas of differences between wines and how they suit different occasions.

Focus Group Objective II: To explore how UK consumers perceive wine quality and how they select a 'good' wine.

Relating to consumers' judgement of wine quality and selection of a 'good' wine, studies show repeatedly that price and country of origin are the most important product attributes for consumers (see section 3.3.2). However, these studies offer little if any insight into why and how consumers use these attributes to arrive at their quality judgements and purchase choices. In the current study, such information is necessary for developing insights to test the model of packaging design perceptions phase of research.

Focus Group Objective III: To investigate UK consumer perceptions of, and preferences for, different packaging designs for wine and the role involvement plays in this.

In terms of wine packaging design perceptions, Chapter 4 presented two schools of thought – atomistic and Gestalt Theory – of which Gestalt Theory was argued to be stronger for explaining how wine packaging designs are perceived, as it is based on the premise that consumers perceive visual information as an immediate holistic

impression. In a major study, Orth and Malkewitz (2008) apply the Gestalt Theory approach to wine packaging designs and identify five distinct packaging design archetypes that consumers perceive. Although they linked brand personalities to these five design archetypes, their study so far has not provided insights into more particular consumers' perceptions of the five design archetypes. They also provide no insight into which wine packaging designs consumers may prefer and why. Consequently, the third research objective for the qualitative research is to explore participants' perceptions and preferences for different packaging designs. The focus group discussions will provide insights as to if and how the five design archetypes resonate with participants in reality, and explore their preferences and perceptions of the five archetypes.

In terms of the role of involvement in wine consumer behaviour, the literature in Chapter 3 has emphasised involvement's influence on consumer behaviour and choice in general. HI consumers purchase wine more frequently, have a higher willingness-to-pay and are keen to extend their knowledge about wine. LI consumers instead spend less on wine and do not share HI consumers' interest in the product (Aurifeille et al., 2002; D'Hauteville, 2003; Lockshin et al., 2001).

Quantitative studies confirm that differences exist between LI and HI consumers' wine quality judgements and choice behaviour (e.g. Hollebeek et al., 2007). HI consumers engage closely with product information, whereas LI consumers only use a fraction of the information given. Moreover, whilst LI consumers focus on extrinsic product attributes e.g. price and the aesthetics of the packaging, HI consumers are more likely to refer to intrinsic product attributes such as grape variety or origin for their quality judgements and wine choices. Charters and Pettigrew (2006; 2003) explore quality perceptions of LI and HI consumers in focus group discussions in more depth. They find that their participants perceived wine quality differently. While LI participants formed more subjective judgements, HI participants formed more objective judgements about the quality of particular wines.

The first group referred more closely to the sensory dimension of the wines, while the latter group focussed on cognitive dimensions such as interest and complexity. However, the participants in these studies also tasted the wines thereby they made ex post judgements of wine quality. In reality, it is more common for consumers to make ex ante quality judgements during their wine purchases. Therefore, the focus group discussions in the current research aim to explore how LI and HI consumer judge wine quality without tasting the wines.

The literature on information processing presented in Chapter 4 also gives some clues as to how involvement influences quality judgements. While HI consumers with high ability and great motivation follow a systematic / central route in their information processing, LI consumers rely on a heuristic / peripheral route to arrive at their judgements (Chaiken, Liberman, & Eagly, 1989; Petty et al., 1983).

Moreover, Miniard et al. (1991) and DeRosia's (2008) research on different types of visual display in advertising can be employed to develop tentative propositions about how LI and HI consumers react to different types of wine packaging design. Their results indicate that HI consumers are more attracted by congruent and relevant pictorial content as well as informative textual elements. In contrast, LI consumers put more importance on the attractiveness of the picture and are much less interested in textual information. Overall, based on previous research and on insights on how involvement shapes information processing, it is expected that LI participants are more likely to draw on affective cues for their quality judgements and wine choices, while HI participants will rather focus on cognitive aspects.

To explore these expectations about packaging design perceptions and involvement, the focus group discussions here employ Orth and Malkewitz's (2008) five wine packaging design styles: Contrasting, Massive, Natural, Delicate, Non-Descript. Of these, the first two comprise two variations of bold, modern design; Natural and Delicate comprise more traditional, old-fashioned designs; Non-Descript designs encompass clean, simple designs producing little differentiation. Based on the

preceding discussion, it can be expected that LI participants will prefer Contrasting, Massive and Non-Descript designs relatively more compared to HI participants, who are expected to prefer Natural and Delicate designs relatively more.

Focus Group Objective IV: To identify UK consumer perceptions of, and preferences for, German wine.

In light of German wines' distinct position in the UK market, it seemed worthwhile to explore additionally to three main themes of the focus groups, participants' perceptions of, and preferences for, German wines. This formed the fourth and final research objective of the qualitative research.

German wines occupy a particular place in the UK market. Their price is usually relatively low and many consumers have a negative view of Germany as a country of origin. Furthermore, there exists a stereotypically German wine packaging design – gothic, floral and ornate images –, which replicates the 'Liebfraumilch' bottle (Bird, 2005). Exploring this particular case of German wine during the focus group discussion can be a way to unveil some deeper insights about more "commonplace" wine choices as well. For instance, it can be expected that participants may use German wines as a reference point to benchmark other wines in terms of their product attributes, packaging design or purchase preferences. Explicitly investigating consumers' perceptions of German wine also enables the exploration of whether packaging design effects may be strong enough to overcome the negative images instituted for German wines amongst UK consumers.

6.3 Focus Groups Recruitment and Participant Profiles

In total, seven focus group discussions were conducted. All discussions took place in and around Edinburgh, Scotland, between December 2008 and March 2009. Given its importance to the overall research, wine involvement level represented the main differentiator between groups, resulting in four LI and three HI groups (Table 6-1). The groups were also split by age, with those aged 30 and younger described as

“young” and those 31 and older described as “mature”. To recruit on these characteristics a short questionnaire was administered to potential participants before they were invited to participate in the discussions. The questionnaire consisted of questions relating to age and self-ascribed wine knowledge. After each focus group discussion, participants filled in a longer questionnaire, whose main part consisted of well-documented and reliable scales by Lockshin et al. (1997) and Brown et al. (2006) to confirm their involvement levels more objectively.

Table 6-1: Profile of Focus Group Participants

Group	Involvement	Sex	Number of Participants	Age-Group	Sample Population
1	Low	all female	7	Mature	UK-consumers (snowballed)
2	Low	all female	5	Young	(Postgraduate) Students*
3	Low	3 female; 2 male	5	Mature	University of Edinburgh Staff
4	Low	all female	3	Young	(Postgraduate) Students*
5	High	3 female; 1 male	4	Young	Students enrolled on a specialist wine course at the University of Edinburgh
6	High	1 female; 2 male	3	Mature	University of Edinburgh Staff
7	High	all male	4	Mature	and consumers recruited from a wine-web-forum

*from different universities in Edinburgh

The discussion guide was structured according to four main themes. First, to gain an understanding of the social context of wine behaviour and to explore choice processes, participants were asked to talk generally about their wine consumption and choice habits. This part included some discussion of participants’ perceptions of wine quality and what made for a ‘good’ wine in their view. Then, participants were encouraged to discuss wine packaging, their likes and dislikes and implications for quality without any product prompts. The final part of the discussion continued the focus on wine packaging. It comprised approximately half of the total discussion and was supported by eleven wine bottle prompts. Of these eleven prompts, two bottles represented each of the five packaging design archetypes of Orth and Malkewitz (2008). Regardless of their design, one bottle was of German origin and one from another country. The final prompt was a very stereotypically German design. Participants were presented with these bottles in an unstructured way, giving them

the opportunity to pick up, examine, discuss and comment in a spontaneous and informal manner.

Each discussion lasted about two hours and all were fully recorded and transcribed by the author. The analysis followed the basic principles of grounded theory (Corbin & Strauss, 1990) with initial stages using the cognitive mapping approach described by Jones (1985).

6.4 The Role Played by Wine in Participants' Lives

6.4.1 Introduction

In order to gain an understanding of the social context of participants' wine behaviour, participants were first asked how they perceived wine in general and what role wine played in their lives. According to Aurifeille et al. (2002), Lockshin et al. (2001) and d'Hauteville (2003) the role of wine in life depends critically on the personal involvement of a consumer in the product i.e. whether they are LI or HI consumers. Moreover, Charters (2005) and Ritchie (Ritchie, 2007, 2009) propose that wine usage taps into aspects of consumers' personalities and social interaction. These proposals accord with ideas expressed by the focus groups participants here. Participants themselves led this part of the discussion largely on their own with very little guidance from the moderator. The following sections represent the key themes participants mentioned in relation to their purchase and consumption patterns, as well as the role wine played in their lives.

6.4.2 Participants' Consumption Patterns and the Role of Wine in Their Lives

For virtually all participants, wine consumption was strongly linked to food and relaxation on weekends. Participants stated that they tended to drink wine more often in groups, whereas drinking wine alone was rarely mentioned:

"I'll have wine with a meal, share a bottle with my wife [...]" (Tim, HI, mature)

“I might have a glass of wine with lunch if I’m out with friends.” (Lisa, LI, young)

“It’s like I associate it with doing nice things like nice respectable activities. Maybe that’s because it’s when my family drink, so it’s like cooking dinner or eating dinner or eating in restaurants.” (Mira, LI, young)

As can be seen in the above quotes, both LI and HI participants regarded wine as a social lubricant. The core difference of the role wine played in LI as opposed to HI participants’ lives was that LI participants appeared to use wine to enhance a given social situation, while HI participants used the social situation to enhance the wine experience. LI participants spoke of drinking wine almost always in a social situation either with family at home or when invited to someone’s house. However, they distinguished sharply between wines they would purchase to accompany a meal as opposed to the ones they bought when gathering at e.g. a party to get intoxicated:

“I don’t really drink wine when I go out to be honest. I tend to drink beer. [Laughter from the other participants] But like if I was going around to someone’s house, I’d take a bottle of wine with me because it’s that kind of sharing gift kind you take and you drink and you have a chat.” (Megan, LI, young)

“I drink wine quite a lot. Probably, it would be my drink of choice. When I go to the bar, which is a few times a week, one or two glasses. If I have a nice meal or I have...normally I have people around or a particularly nice meal I have made, I would have it with that and yeah especially if I go to a party, I take a bottle of wine.” (Cora, LI, young)

The jargon associated with wine was disliked by LI participants and led to some cynical statements about wine connoisseurship. Most LI participants were not interested in knowing more about wine:

“You see, I can never quite get the grips with that [wine jargon]. You know, I could never say there is blackberries and there is others, you know something else. I would like to.” (Jacky, LI, mature)

“Images of these middle aged men around the table [Giggling from the others] [Laura, imitating these men] ‘hoho, that’s a fine Rioja’.” (Laura, LI, mature)

Perhaps unsurprisingly, HI participants placed more importance on wine in their lives and consumed it more frequently. They not only enjoyed educating themselves about wine, but took great pleasure in interacting with others who shared their interest in wine and the jargon associated with it. HI participants also used their wine knowledge to underline their social status, for instance, when at social events only wine was offered that did not meet their quality expectations, they would drink juice instead:

“[...] with some of the more famous wines that are a bit more expensive [I buy them] if I can afford them and I can get hold of them it’s sometimes nicer to buy those because you have tried it and can take part in a conversation.” (Lars, HI, young)

“[...], because I’m primed to educate myself rather more for what reasons you [the others] will understand, ehm, I’m expanding into more varieties of wine and grape varieties and also spend more, so between £8 and £10 a bottle, so I can engage with a greater variety.” (Robin, HI, mature)

“[In] places where it’s kind of the Gallo Blossom Hill type of wines being offered, I’ll rather have orange juice. [Others agree]” (Robin, HI, mature)

Across groups, it was found that wine also played a role as a typical small gift one would bring someone’s house. On this topic, participants’ statements capture well the difference between LI and HI participants’ views on wine and its role in their lives. While LI participants tended to opt for what they considered a safe and socially acceptable choice, when buying wine as a gift, it was clear that HI participants would tailor the chosen wine to the recipient’s level of wine interest:

“Sometimes, when I buy my presents for people, I’ll go to Nicolas on George Street [a relatively expensive wine shop]. [...] [The wines there] are like real wine and expensive, but it’s pretty much like, I wouldn’t be able to afford a wine from there every week, because it’s like £10 a bottle of wine. So, I only

go there when I buy presents for people or when I really want to treat myself.” (Sally, LI, young)

“It depends on who I’m buying it for. If I’m buying it...say I buy a bottle of wine for my brother’s birthday and he doesn’t have a big interest in wine at all I wouldn’t spend as much as if I were buying a bottle for my DOS [University tutor who teaches a specialist course on wine] who has a lot of knowledge, because the better the bottle and I wouldn’t want to give it to someone who wouldn’t know what to do with it or hasn’t the knowledge how to get the best out of it. So, I find something like a Burgundy, a red Burgundy which is kind of notoriously difficult to get the conditions right and it can go wrong and if it’s too warm or if it’s too cold it won’t taste particularly nice. Eh so I wouldn’t give it to someone who just would treat it as a kind of more luxury kind of a gift in a way.” (Lars, HI, young)

6.4.3 Summary

This section has reported the results relating to wine’s role in the participants’ lives. On the whole, the key themes echoed the findings in the literature. Wine was generally seen as strongly linked to food and as a social lubricant. Beyond this, involvement levels with wine constituted the key differentiator in the role wine played in the participants’ lives. LI participants attached significantly less weight to wine and its consumption compared to HI participants, who saw wine as a field of steady engagement and derived enjoyment from learning more about wine and its production. The core difference in the role that wine played for LI compared to HI participants was that LI participants used wine to enhance a given social situation, while HI participants used the social situation to enhance their wine experience through either discussing wine with other HI consumers or educating others. This behaviour also resonated in situations when participants presented wine as a gift to others. HI participants used their wine knowledge in gift giving, but also at other social events to enhance their social status amongst their peers. Although the literature and in particular the study by Ritchie (2007) indicate such a role of wine, these differences appeared particularly clear-cut amongst this group of participants.

6.5 Participants' Perceptions of Wine Quality and Purchase Choices

6.5.1 Introduction

The next objective of the focus group discussions was to explore participants' perceptions of wine quality and to understand how they chose a "good" wine. Within this, participants were encouraged to discuss their perceptions of packaging designs in an unprompted way. Based on Charters and Pettigrew's (2003, 2006b) results on quality perceptions of LI and HI consumers, it was tentatively proposed that participants would employ a similar set of product attributes to arrive at their quality judgements, independent from their involvement levels, but have different interpretations and dimensions of evaluation. With regard to packaging design perceptions, information processing studies (Chaiken et al., 1989; Petty et al., 1983) led to the tentative proposition that LI participants would generally find packaging design's aesthetic attractiveness more important within their purchase decision and would freely admit that, while HI participants would place more weight on (written) information relating to intrinsic product attributes, such as production methods, to arrive at their quality judgements.

6.5.2 How Participants Judged Wine Quality and Selected a 'Good' Wine

Before further exploring participants' purchase processes and choices, the first objective of the discussion was to understand which criteria participants used to judge wine quality and how they selected a 'good' wine. It was expected that participants independent from their personal involvement levels with wine would employ similar quality criteria, but interpret them differently. In the wine marketing literature price and origin commonly feature as the main quality criteria used by consumers. HI participants had little doubt that more expensive wines were actually better:

"See, I'd like to say I very rarely spend more than 10 pounds, but I like to spend more than £5 say above the bottom range, because I feel that I get better quality, more individual products." (Lars, HI, young)

LI participants expressed some doubts about whether more expensive wines actually were better. Some were convinced that there were little, if any quality differences. When they subscribed to the idea that more expensive wines were better, they were doubtful about whether the difference in quality would make a difference to their consumption experience or they thought that they could not appreciate the quality fully:

Jane: *“We don’t drink a lot of wine. So when it’s more expensive is it always better?”*

Magret: *“Not always, I don’t think so. But when you’re up at that price range. It should be.”*

Jane: *“Yeah, it should be.”*

Magret: *“But me personally, I’m a great believer in it’s what you like yourself. In other words, [...] before I started to drink wine regularly, quite regularly. I wouldn’t know what was good and what was bad and I still don’t, but I know what I like.”*

(Conversation amongst LI mature participants)

“[...] generic Tesco Claret for £2 is really nice.” (Anna, LI, mature)

“Occasionally, the cheapest ones are the nicest. I remember, in Tesco, once and I must go around to see if they still got it cause it’s really good value; 2.99 and it didn’t even have a name. It is Australian white wine. It did say it was dry and it did say where it was from and it was right at the bottom right in the corner and it was lovely.” (Lisa, LI, young)

“But it [a £35 champagne] would probably be wasted on me when somebody gave me that.” (Becca, LI, mature)

According to the wine marketing literature, origin is the second most important quality cue for consumers and this also resonated with the participants in the present focus group discussions. HI participants’ unprompted statements about wine quality referred more often to its origin than the ones by LI participants. For HI participants, any wine with an unclear region of origin was of (at best) doubtful quality. Wines from designated regions were clearly seen as superior in quality. More particularly, the wines’ *terroir* represented the most important quality characteristic for them. To

arrive at their quality judgements, HI participants measured the wine against the region's and grape's characteristics as laid out in their wine knowledge:

"[...] like a bottle that only gave me the information for region like 'South of France' or 'South East Australia', it would just give me the impression that it's just like [...]wine they got from all over and blended it together and stuck in a bottle and just got it out there and make some money. Whereas if it's a specific region and they give the name of the vineyard, I tend to think of it as higher quality and yeah it's nice to associate wine with a place rather than just being mixed from all different regions." (Eva, HI, young)

"But for me it's the interest as well cause comparing wines sometimes we try two wines from the same area. [...] Sometimes a couple of wines you know from the same vintage, but from different producers." (Tim, HI, mature)

Formal quality classifications, which are also often linked to the wine's origin, resonated only with HI participants:

"[...] if it is something like French [wine] I want to buy, I will see if it is Appellation Controlée. And if it is, [...] then that would give me the impression, that it was better quality. I do kind of tend to believe that. Even though there are some studies that believe that it's actually not a good indicator of quality, but I still make that assumption just because it is an appellation that it is higher quality. And the same is true for Italian and Spanish wine as well." (Eva, HI, young)

Within that, it was important to HI participants that wines had identity and were authentic to the region they came from. They linked these characteristics often to the wines they had purchased directly from wineries e.g. when on holiday. To some extent the purchase experience at the winery became part of the (experiential) wine quality:

"[...], but also the memory of being there and walking up through the vineyard and gazing all over and it's very experiential, knowing the oenologist and smelling it [the wine] and tasting it [the wine]. (Eric, HI, mature)

"I think just reading the labels of each shows that each wine has its own sort of particular identity as opposed to whatever you have like Wolf Blass and Hardy's or whatever, which all tends to come out of a huge factory somewhere." (Sven, HI, mature)

LI participants were not familiar with the *terroir* idea. Nonetheless, a good wine for them was connected to modest scale production and rural idylls as possibly seen on holiday. So, often wines consumed in the UK were compared to the ones they had enjoyed in situ:

“I used to live in the US and there was a lot of local vineyards. There you could get often, like really cheap, really good local wine and things like that.”
(Anna, LI, mature)

“You know it’s a strange thing, because we were in Portugal. And I have to say it was all bottled wine and I never had a bad half bottle. They were half bottles. And they were all Portugese [...] and they were lovely. Every single one and Alan [her husband], well, he drinks red. It was the same. Lovely wines.” (Magret, LI, mature)

Other potential quality criteria such as awards or particular production methods like organic production were not mentioned in the unprompted part of the discussion. Participants’ impressions of packaging design as a sign of quality are discussed in section 6.5.4 Packaging Design’s Role in Wine Choice.

6.5.3 Participants’ Wine Purchase Processes and Preferences

Purchase processes were very different for the two involvement groups. HI participants would spend more time scrutinising information in front of the wine shelf, they would shop at specialist merchants and be more adventurous and less price sensitive than LI participants. Those in the LI groups, meanwhile, would generally pick up their wines with all their groceries in supermarkets and feel largely overwhelmed by the vast selection there.

Similar to its role as an indicator of wine quality, price also played an important role in participants’ purchase processes. As some of the HI participants were students and were facing some financial constraints, they either purchased cheap and therefore (in their perception) low quality wines or were looking for bargains. Mature HI participants with stable finances were understandably less worried about price, nonetheless they were also keen to “smart-shop” for (relatively expensive) wines:

“Bottom of the range, cheapest ones, but if it’s a special occasion then I’d pay a bit more, but just purely because I am a student, but if I find a cheap one that tastes nice I will continue buying that. And also the offers in the supermarkets or the wine shops [...] that’s what I tend to go for.” (Eva, HI, young)

“I tend to be a sucker for a bargain, so I will go over to [wine shop] to buy the cheap stuff that has been recommended in particular, but also I go to independent shops if they have you know case deals. So, a few years ago, I bought quite a lot of fine wine from the fine wine market in Stockbridge because I bought it ‘en primeur’, so I selected the vineyards and the casks and that was quite a good deal. I loved that, so I bought loads of Rhône wine, Chateneuf du Pape and Grand Crus, which were obviously around £50 a bottle.” (Steve, HI, mature)

“[...], but I just discovered three or four months ago, checking Waitrose, they had like a Grand Cru Alsace Gewürztraminer. The standard price was £28, being sold for £8.50. So, I bought all the bottles they had around, which was about six so and I would say they turned out to be rather nice actually.” (Robin, HI, mature)

LI participants stated that price was a main driver in their purchase processes. Commonly, they would decide which wine to buy based on which wines were on offer. ‘Half price’ was generally considered a good bargain. Some LI participants felt that this enabled them to purchase wines that otherwise would be out of their price range. Others expressed that they often felt overwhelmed by the wide range of wines available in supermarkets and such offers were a good way for them to shorten the time they needed to decide which wine to buy:

“I’m a sucker for the offers. [...] If a bottle of wine is on half price and you see it’s down to 3 or 4 pounds, it’s a bargain.” (Jacky, LI, mature)

“I’d never buy a full price wine in the supermarket.” (Mira, LI, young)

“I’ll just have the one that’s 3 for £10. It’s the truth, you know.” (Lisa, LI, young)

Furthermore, it emerged from the discussions that colour (red, white, rosé), grape variety and country of origin were additional product attributes that guided participants’ wine purchases. While price and in particular special offers provided a shopping experience for (mature) HI participants and instant orientation for LI

participants, the other product attributes seemed to act as pre-selection preferences. The focus group discussions showed clearly that consumers do not enter wine sales outlets in a *tabula rasa* state, but rather have a number of pre-selection preferences for particular colours, countries or grape varieties. Since being adventurous and trying new wines constituted a major part of HI participants' consumption patterns, they found it difficult to express clear-cut preferences for a particular wine:

"I'm sure what to say, any colour, still or sparkling, as I said lots of what's in my cellar is from Burgundy, Alsace or Champagne, but I also got Rhône, Bordeaux. Most of them tend to be the better wines I wouldn't drink, you know, all the time. They are usually kept for special meals and weekends and things like that. I would buy a case and a half a month from a wine merchant and that's sort of down on the sort of say £7 to £10 price bracket. That's what I drink, you know, more often. It's also good for experimenting as well, because that's when I eventually hop out of France to try some different wines. So I'll go and get a mixed case and very rarely buy the same wine month after month. So it's just a tour of the world and you trying them eventually." (Tim, HI, mature)

"I would also decide between red and white first, but I usually end up deciding whether I want something new or rather to go with something I have had before and if I decide 'had before', I would look for it. I usually can't find it, so I go with something new and then I usually go first by country and then by grape just because a lot of times I want to try a new region and then make the final decision based on price." (Lucy, HI, young)

"I do like reading the labels [...] to expand my knowledge and then trying different wines from different places I think is quite interesting." (Liz, HI, young)

LI participants stated their preferences more clearly. Almost every one of them had at least some pre-existing preferences, that were used to guide wine purchases. Such preferences ranged between vague preferences for particular colour or country of origin over particular grape varieties up to specific brands or types of wines such as Chianti:

"I like red wine, but I also go for a glass of white." (Francis, LI, mature)

"I prefer the South African, Californian or Australian wines. [...] Yeah, usually I go for New World wines. I usually prefer those to a French, German

or that kind of wine. Again, it depends on the [special] offer.” (Lisa, LI, young)

“[I] prefer Shiraz to Merlot that’s all I know. Cause that’s the only two options you’ll ever get in a pub, but I think that’s what I like.” (Mira, LI, young)

“Well, I like my Hardy’s, but also [...] I do like the Wolf Bass [Blass].” (Anne, LI, mature)

“I like the Hardy’s one, but usually we have that. And I’ll tend to buy that one, because I know I like it.” (Mary, LI, mature)

“I tend to like Chianti, red Chianti. Best. But you, if I see something that’s reduced from £10 to £4.99 or whatever, I’ll try it.” (Jacky, LI, mature)

Sometimes, it was easier for LI participants to express what they did not like. Most often these comments referred to a taste they did not like in a particular wine they had drunk:

“I think you often get smoked Chardonnay or like oaked. I don’t know, but it’s just not for me. That’s pretty much the only wine I don’t drink. And that’s because it tasted of pig.” (Sally, LI, young)

Not wanting to be disappointed led some LI participants to a strict “stick to what I know” discipline. That could only be overturned by a good special offer:

“I tend to stick with what I know I like. I don’t like being too adventurous. [...] Unless, it’s on sale.” (Jenny, LI, mature)

“[...], but that’s the label I recognise or that’s the big sticker saying ‘half price’, I think, I would be heading that way. See, I don’t want to spend an hour and a half in the supermarket looking at every single row.” (Sally, LI, young)

In fact, a special offer could overturn most preferences:

“I just, I think I like all red wines. I think it depends a lot on what is on offer.” (Cora, LI, young)

“I mainly drink dry white wine. I will definitely go for anything that is on special offer.” (Lisa, LI, young)

However, as opposed to HI participants, LI participants when talking about their wine preferences evaluated them as incongruent with what they felt was socially desired. The wines, which they felt they ‘ought’ to like, were often ones they did not enjoy drinking. Similar views occurred when prompts with award stickers were discussed. That is, LI participants expressed that the taste of these wines, as they experienced them, did not coincide with what wine judges considered to be a ‘good’ wine:

“[...] , but I don’t really enjoy wine that I’m supposed to like. So, if it’s difficult to drink, I like wine that is enjoyable rather than wine, they say: ‘Well this is a very good wine and you should really enjoy it.’, mostly when it’s not light and nice and easy. Then it’s not a good wine for me even if it’s a vintage one.” (Mira, LI, young)

6.5.4 Packaging Design’s Role in Wine Choice

Focus group participants were also given the opportunity to express, unprompted, the role of packaging design their choice of wines. In line with the basic proposition implied by dual process models of information processing HI participants stated that packaging had only a minor influence on their wine purchase choices. In contrast, LI participants more readily admitted the influence of packaging design in their wine choices:

“I must admit I am a sucker for a nice label. I look at it and think, oh, that looks nice, what if I actually taste it.” (Jacky, LI, mature)

HI participants understood the potential effect a label could have on purchase decision-making. However, they claimed to be more or less unaffected by label and packaging design as they would tend to only purchase wines they were convinced about either because they already knew the producer, had received a tip by a fellow “wine buff” or shop-keeper or had read about a wine and wanted to try it independent of the packaging design:

“I mean obviously the wines I buy in France, I don’t bother about the label, honestly enough. I mean, if it’s my first buy. I might never have seen the

wines before so the labels mean nothing. But I wouldn't, with the wines in a shop, and you know, you're attracted to a label that's interesting. You know when it's a plain old label that looks like sort of, I don't know, that has nothing particularly interesting on it, apart from the name of the wine. I probably wouldn't buy it as well, unless somebody said: 'You know this is a brilliant wine you should try it.' “ (Tim, HI, mature)

“It could affect me when I was in a situation, where I didn't know any of the wines on offer, then I might be attracted to the one that's prettier, but that's very unlikely to happen, because I tend to recognise at least some of the producers and then I tend to gravitate to the one I know that is safe and reliable rather than the one with the fancy label. And normally I know what I buy anyway, so it's more the taste of the wine that matters.” (Steve, HI, mature)

LI participants quite commonly linked bad taste / quality to wines with particularly striking packaging designs. Some expressed the feeling that such packaging designs were marketing schemes by wine producers to lure in particular groups of consumers or to pretend, their wines were of higher quality than they actually are. Particularly plain packaging designs, on the other hand, were linked to high quality wines:

“I'm always a sucker for widely mad labels and then suffer for it.” (Karen, LI, mature)

“If it's too flashy. If it's aimed at young women. I think it's going to be shit wine, always. [...] Pink bottles, pink metallic bottles – always shit.” (Mira, LI, young)

“I mean some people brought some wine and it looked really fancy and I would go 'Hihi, I saw you in Lidl, you are not fancy, you are just regular.' But it does make a difference when you first see it, though.” (Cora, LI, young)

“There is the old saying that the better the wine the less pretentious the label so when you find something that is just white with some typewritten stuff on it. [...] It's probably very good, but I believe also quite expensive.” (John, LI, mature)

HI participants directly framed striking / bold labels negatively as marketing gimmicks. However, when such labels were linked to a particularly famous winery or enabled them to engage more closely with the wine, HI participants were in favour of them:

“I’m slightly off-put sometimes by the thing called the critter phenomenon [...] when they have the animals and stuff like that [on the labels] and I think they were designed to entice people [...], but for me it’s almost the opposite. By seeing a bizarre label on a wine. You know it’s all marketing. So, that puts me off sometimes when I see the critter phenomenon.” (Bill, HI, mature)

“I used to go for the image and the story as well, but as my knowledge has increased you usually disregard what the story says on the bottle cause you know it’s a gimmick in a way. [...] now I just buy what I thought is best to me and not what the label is offering me, is enticing me to believe”. (Lars, HI, young)

“[Describing why Mouton-Rothschild labels are special] Because they commission an artist every year to paint their label. Not that I have bought a bottle of Mouton-Rothschild. But recently I was given one as a present. And a friend also gave me, for a birthday present, he gave me a framed Mouton-Rothschild label. I think it was a 1986 vintage. I can’t remember who the artist is. So I mean these are quite interesting labels so it’s a different picture every year so on the label.” (Tim, HI, mature)

“I don’t know how much labels are actually doing for me. [...] The only time I would pick up a bottle that had an interesting label is when I didn’t know what I was looking for, just because, you know, even if the wine was bad, I’d at least have an interesting bottle afterwards. But if it does have an interesting label I am more likely to remember the wine. I went to a winery in Napa and they had all the wines I loved and they give these wonderful cards that tell about what percentages of grapes are in it and when they were harvested it and you know all this information, but I remember it mostly because the name of the winery. I mean the specific name they labelled it under was Paradox. And Paradox was spelled with a ‘u’ and the label was a pond with two ducks, so it was a ‘Pair of Ducks’. So, I remember the label and that really makes me also remember all the wonderful things about the wine and I guess branding works. [Laughs] (Lucy, HI, young)

When talking directly about their preferences in terms of packaging design, HI participants quickly referred back to the written information about the wine and that the product attributes described there had to meet their expectations of what constitutes a ‘good’ wine (as explained in section 6.5.2). Generally, packaging designs were favoured that suited the character and the origin of the wine. Some packaging designs, however, resulted in adamant dislike:

“It is more the information on the label has on it rather than whether it’s nicely designed or it’s got a nice picture on it.” (Sven, HI, mature)

“When I was looking for a French wine, I would be looking for a little chateau or something. Something a bit more authentic.” (Liz, HI, young)

“Some of the Champagne packaging is getting over the top as well – the sort of ‘bling’ appeal. You know the fancy boxes Veuve Cliquot came in. A picnic basket or something like that you know I wonder what the point of it is.”

(Tim, HI, mature)

“I wouldn’t say there is a great deal of attention I pay to that if it [the bottle of wine] looks beautiful. Well, actually, if it is hideous then I’m less likely to buy it, but if it looks all right, I mean it does usually. I guess you could say, the attention they put into making the wine should be reflected on the outside, so I guess by that if someone has an ugly looking bottle of wine, the wine inside must not be that good, but that’s not always the case.” (Eric, HI, mature)

LI participants also found it easier to identify which types of wine packaging designs they disliked as opposed to the ones they clearly liked. However, their (anti-)preferences, appeared to be more diverse compared to those of HI participants’, e.g. there was no common theme like “authenticity”:

“I am not a big fan of the ones that have like a cartoon on the front or an animal on the front.” (Sally, LI, young)

“Actually, I don’t know, if I would go for the ones that look [...] with this kind of yieldy, older type of writing or the kind of ornate font type, but I think I’d probably avoid those ones. But then that’s probably just what I’m used to, the sort of clean, but nothing too trashy looking. [Laughter] But I definitely do judge a wine bottle by its look.” (jenny, LI, young)

“I’m not into unusually shaped bottles, I don’t really like it and I wouldn’t buy it.” (Mira, LI, young)

Packaging formats and functionalities also arose as themes during the unprompted part of the discussion. In particular, LI participants appeared to be more familiar with different packaging formats such as bag-in-box, TETRA-Pack wines or plastic bottles. Most linked such packaging formats as being of inferior quality. Furthermore, LI participants generally rated screwtops as a sign of low quality:

“Sometimes a screwtop [bottle of wine] is really good, when I go to a friends we just want to have a glass each then you can easily take it home again and you just can have a glass each night.” (Cora, LI, young)

“No, I think a good wine wouldn’t have a screwtop. I mean if we’re talking about quality.” (Magret, LI, mature)

HI participants did not share the latter impression:

“I was speaking to an Australian producer [...], he bottles all of his wines under screwtops and some of them are for very long-term aging.” (Tim, HI, mature)

6.5.5 Summary

The results reported in this section referred to participants’ choice criteria and purchase choices related to wine. Within this, particular attention was paid to the role played by packaging design. Results were generally in line with expectations drawn from the literature, but the findings shed more light on participants’ wine choices. While mentioning similar sets of product attributes that were relevant to their choice, LI and HI participants did not only have different interpretations and frames of references for these product attributes, but also showed marked differences in their overall purchase behaviour. For instance, LI participants used wine origin more as a pre-selection criterion to cope with the vast variety of wine available in UK outlets that they often found overwhelming. In contrast, HI participants did not prescreen their selection by origin, but rather judged an individual wine’s quality against their own knowledge of a region’s and grape’s characteristics. More novel still is the insight of LI participants that perceptions of production methods play a role in purchase decisions of LI participants. Although these participants did not have the background knowledge nor expert jargon to express exactly what production methods constituted a “good” wine for them, they still linked such a wine very distinctly to modest scale production and rural idylls possibly seen on holiday.

6.6 Participants' Perceptions of, and Preferences for, Different Wine Packaging Designs

6.6.1 Introduction

The main part of the focus group discussions was dedicated to the examination and discussion by participants of the eleven wine bottle prompts. Recall that these were a mixture of design styles, a pair of bottles for each of the five design archetypes – Contrasting, Massive, Nature, Delicate, Non-Descript – identified by Orth and Malkewitz (2008). One bottle of each pair was of German origin, whilst the eleventh prompt was a stereotypically German packaging style.

At first, participants were asked to talk about the prompts without picking up any of the bottles. After that, they were asked to choose individual bottles, which they could discuss and compare with the others. When participants were indifferent about which bottle to choose next, the moderator selected a prompt to be discussed. On average, eight out of eleven prompts were discussed in each group.

Based on information processing studies (Chaiken et al., 1989; Petty et al., 1983), it was proposed that participants' perceptions of the prompts would differ according to their involvement levels. Specifically, it was expected that LI participants would prefer the modern and bold Contrasting and Massive designs, whereas HI participants would prefer the traditional, "old World" Natural and Delicate designs. The section proceeds as follows. First, participants' first impressions of the bottle prompts are reported.

This part provides general insights into participants' categorisation of product prompts as well as their immediate impressions of the different design styles. Second, the section reports participants' beliefs about the nature of the wines, as triggered by the packaging designs of the bottles. Third, participants' preferences for particular designs are reported. The final section provides a summary of the reported results.

6.6.2 Participants' First Impressions of the Bottle Prompts

Orth and Malkewitz (2008) in their seminal article used a large data set and factor analyses to identify five packaging design archetypes – Contrasting, Massive, Natural, Delicate, Non-Descript. One research objective of this part of the focus group discussions was to explore whether these design archetypes also resonated with participants' impressions.

When faced with the product prompts, participants did indeed commonly refer to the looks of particular bottles in a holistic manner. Particular details did not register with participants until later in the discussions, usually after they had picked up the bottles one at a time. None of the participants mentioned any preference for particular design details such as specific label colour or format. This supports the Gestalt theory approach to packaging design styles that Orth and Malkewitz (2008) base their archetypes on.

However, during the discussions it became clear that the focus group participants did not distinguish clearly between all five archetypes. Instead, they saw the Massive and Contrasting prompts as representative of one set of design styles (bold / modern) and the Natural and Delicate prompts as representative together of a second set (traditional, old-fashioned). For some participants, the Non-Descript prompts were perceived as very close to the modern set, but the majority saw them as a singular group encompassing clean, simple designs producing little differentiation. Hereafter, the remainder of the results is reported with reference to these three sets of prompts / design styles. The reporting of participants perceptions of the stereotypically German prompt are dealt with in section 6.7.

Before discussing product beliefs and preferences linked to the different packaging design, this section presents how participants spontaneously described the wine bottle prompts. The main adjectives participants used to convey their immediate impressions are listed alphabetically in Table 6-2, and it can be seen there are some distinct differences between the three groups of packaging designs. Modern designs

were described as “distinctive”, “striking”, or “stylish” and “fun” and “light”. On the other hand, participants also described these designs as “a marketing gimmick”, “cheesy”, or “garish”. The traditional designs instead were framed as “how a wine bottle should look” i.e. archetypical designs congruent with participants’ general expectations about the product category wine. Generally, these designs were more commonly described with positive adjectives than the other two. The clean and simple design (Non-Descript) received more negative adjectives than the other two groups of packaging designs. Participants described the two prompts as “naff”, “box standard”, or “generic”. Interestingly, there were few differences between LI and HI participants on these initial descriptions and adjectives.

Table 6-2: Descriptive Terms Participants Used to Describe Their First Impressions of the Wine Bottle Prompts

Modern Designs (Contrasting / Massive)	Traditional Designs (Natural / Delicate)	Clean and Simple Designs (Non-Descript)
A bit too flashy	A bit boring	A bit naff
A piece of marketing gimmick	A restaurant wine	A bit nothingy
Alco-pop	A typical [wine] bottle	average
Brash	Attractive	basic
Cheesy	Authentic	Box standard
Clean	Classic	Classic, but not old-fashioned
Drinkable	Classy	clear
Fresh	Clean and simple	generic
Fun	confident	Just inoffensive
Garish	Definite champagne look	Just really clinically and empty
Impressive	Downplay[ed]	Kind of sturdy
Intriguing	elegant	Looks like a supermarket wine
light	Fresh and clean	Looks like a chain bar
Not a box standard brand	homely	Not overwhelming
Not a serious wine	Hotel wine	Not particularly sophisticated
Not a wine bottle	How a wine bottle should look	Not really nice
Not serious	look	Not threatening
Not threatening	Interesting	Not very exciting
Pretentious	Intimate	Serious
Pretty standard	Kind of old style	Plain and normal
Quite distinctive	Looks like a wine bottle should look	Pretty average
Quite stylish	Lovely	Pretty standard
Semi-clever	More champagny than winy	Quite bland
Silly	nice	Quite nice
Slick	Not classy	Quite subtle
Striking	Not fuzzy	Quite tacky
tacky	Old and distinguished	Really cheap and pretentious
Tatty and garish	Old-fashioned	standardised
Too gimmick[y]	Old world	Very generic
	posh	
	Quite attractive	
	Quite nice	
	Quite simple	
	Traditional	
	Trustworthy	
	Typical	
	Sophisticated	
	Very authentic	
	Very dull	
	Very simple	
	Warm and trustworthy	

6.6.3 Product Beliefs Linked to Wine Packaging Designs

This section reports on participants' beliefs about the nature of the wines contained in the bottle prompts, as triggered by the packaging designs of the prompts. Overall, the product beliefs that participants expressed seemed to be based primarily on the

packaging design i.e. modern, traditional and simple styles, rather than on the written information on the label. These beliefs related to both familiar wine product attributes such as quality, price, country of origin and (unexpectedly) production related ones. Occasionally, such beliefs were found to even override the actual written information on the labels.

(i) Product Beliefs Triggered by Bold Modern Designs (Massive and Contrasting)

Participants, independent from their involvement levels, generally believed that the modern Massive and Contrasting designs bottle prompts communicated low quality. Nonetheless, LI participants also believed that these prompts would be fun and suitable for day-to-day consumption. They also perceived these prompts to be quite cheap (mostly below £5 a bottle). For HI participants, these modern prompts were not considered attractive, the wines felt to lack passion as well as naturalness and overall these were not wines HI participants would buy:

“[...]it doesn't say to me 'wine'. [...] It's more like pop or alco-pop.” (Chris, LI, mature, referring to Massive prompt)

“And the yellow just makes me think acid.” (Megan, LI, young, referring to Contrasting prompt)

“Just light and just easy to drink.” (Lisa, LI, young, referring to Contrasting prompt)

Respondents were using the bottles and labels to categorize and evaluate the wines contained in the bottles without actually tasting the product. Both LI and HI participants held quite strong product beliefs, however, only the latter group was able to articulate their beliefs precisely:

“I guess it almost certainly has gone through oak chips I would imagine that it'll be oaky.” (Robin, HI, mature, referring to Contrasting prompt)

(ii) Product Beliefs Triggered by Old Fashioned Designs (Natural and Delicate)

Participants' statements relating to these two design styles were generally more positive. Both groups (LI and HI) believed that these wines would be generally more expensive than the modern bold designs. However, the old fashioned design prompts generated most interest amongst participants with little wine knowledge. They tended to inspect these bottles more closely than those from other archetypes and thus design details registered with them. LI participants associated this type of packaging with traditional small-scale production methods and higher quality wine:

"[...] it's got what you would see as a vineyard picture on it and looks like how a wine bottle...eh...label should be." (Margret, LI, mature, referring to Natural prompt)

"It looks old-fashioned to me, but I mean often old-fashioned is good with wine." (Jenny, LI, young, referring to Delicate prompt)

"It's a small vineyard, more of a family run thing." (Sally, LI, young, referring to Natural prompt)

In a number of cases the label design also evoked country of origin associations that were not always correct (e.g. French instead of German):

"France, everything, it's definitely French." (Mira, LI, young, referring to German Natural prompt)

While HI participants initially were very positive about these old-fashioned designs, they changed their beliefs on the quality of the wines on closer inspection of the labels and written information:

Tim and Kim (HI, mature, talking about the Natural prompt):

"Somebody who's been in Spain for their holidays [would buy this wine]."
(Tim)

laughter (Kim)

"He recognises the name of Rioja and does not do bother about whether it's a Reserva, Gran Reserva or whatever and he's not too bothered about the producer as well. He will just see it's Rioja. I think it's just the supermarket wine buyer who has bought their pizza and fancies a Rioja to have with it."
(Tim)

“*or Paella.*” (Kim)

“*yeah....a tin Paella.*” (Tim)

(iii) *Product Beliefs Triggered by Clean and Simple (Non-Descript Designs)*

These bottle prompts yielded rather negative beliefs by participants. For LI participants, the clean and simple designs were associated with mass-produced wines, although to a somewhat lesser extent than for the bold modern designs. These prompts were often described as ‘simple’ which reflected participants’ perceptions about the methods of production for the wine, its taste and also the sorts of occasions and persons associated with consumption of these wines. Participants generally believed these prompts to be quite cheap, around £3 to £4 and most probably available on special price offer:

“[Non-Descript prompt] *equally just looks like a supermarket wine.*” (Mira, LI, young, referring to Non-Descript prompt)

“[...] *it looks quite like a safe bottle.*” (Jenny, LI, young, referring to Non-Descript prompt)

“[...] *it’s a simple bottle of wine you’d have on a sunny afternoon.*” (Karen, LI, mature, referring to Non-Descript prompt)

“*it looks quite mass-produced to me.*” (Bill, HI, mature, referring to Non-Descript prompt)

“*I presume it’s a big conglomerate and that would put me off as well. But the whole style of the bottle seems to me to be generic so these big companies like Hardys let’s say they have a very similar one there.*” (Lars, HI, young, referring to Non-Descript prompt)

6.6.4 Preferences for Wine Packaging Designs

Participants were encouraged to discuss their views of all the prompts including the bold, modern Massive and Contrasting types, more traditional Natural and Delicate types and the clean and simple Non-Descript types. Contrary to the tentative proposal drawn from the literature, packaging design preferences expressed by LI and HI participants were similar. When the product prompts were circulated and

discussed in depth, both groups preferred Natural and Delicate designs to Massive and Contrasting ones. Non-Descript designs were most often rated lowest.

HI participants initially preferred the Natural and Delicate product prompts. On closer inspection, however, more often than not, these prompts did not meet HI participants' quality classification requirements. For instance, the wines were not classified high enough in the respective country of origin's wine quality classification system (e.g. Crianza, Reserva, Gran Reserva, three top level quality classifications in the Spanish system). LI participants not being knowledgeable about these classifications, often equated the Natural and Delicate designs with what they understood as an 'ideal bottle'. When discussing the Natural prompts themselves, most participants associated such packaging with classic, 'cared for' wines, likely to be of high quality. Delicate designs were most often described as classy and potentially for suitable for somebody knowledgeable about wine:

"I like the Rioja. [...] It's the usual information that you get from a Rioja. Although it must be at the very bottom of the ladder because it is not a Crianza, Reserva or Gran Reserva." (Tim, HI, mature, referring to Natural prompt)

"[...] it's got what you would see as a vineyard picture on it and looks like how a wine bottle...eh...label should be." (Margret, LI, mature, referring to Natural prompt)

"If I was buying it for someone who was into the wine, I would probably buy that." (Francis, LI, mature, referring to Delicate prompt)

Contrasting and Massive designs elicited general dislike amongst HI participants. They were linked to overly marketed wines produced on a large scale. Although, some mentioned examples of wines they liked despite their packaging design. LI participants were somewhat more favourable of these designs. They acknowledged that these were the designs that jumped at them from the shelves, but rated them as 'not serious'. Often they would buy these wines for everyday consumption or for sharing at a party, but also they expressed some disappointment about the quality of

these wines. Non-Descript designs, meanwhile, were disliked by both LI and HI participants as (low-)standard and mass-produced wines:

“I would agree Australian wine seems to be a lot more like brightly coloured labels. I mean that’s one of the reasons that puts off from Australian wine.” (Elly, HI, young, general statement to packaging design)

“I don’t really like Chardonnay and then it’s the thing with the label that would put me off straight away.” (Liz, HI, young, referring to Contrasting prompt)

“It looks quite mass-produced to me.” (Bill, HI, mature, referring to Non-Descript prompt)

“[...]it doesn’t say to me ‘wine’. [...] It’s more like pop or alco-pop.” (Chris, LI, mature, referring to Massive prompt)

“I would look at that and say ‘no thank you’ I don’t like that.” (Jacky, LI, mature, referring to Non-Descript prompt)

6.6.5 Summary

This section has reported the results relating to participants’ perceptions of, and preferences for, different wine packaging designs, the main research objective of the present qualitative research. Three themes have been explored: (1) Participants’ first impressions of the bottle prompts; (2) the product beliefs participants linked to different wine packaging designs; and (3) participants’ preferences for wine packaging designs. While results for the first two themes were in line with expectations, the results for the third part contradicted the tentative proposition drawn from the literature.

The way participants discussed wine packaging designs in the focus group sessions generally supported the proposition of holistic perception process as based on Gestalt Theory. Participants’ views of the prompts were almost always drawn from impressions of the whole bottle. Details of the prompts’ designs registered with participants only later in the discussions if at all. When participants picked on particular details, they always discussed them with reference to the complete packaging design and not independent from it. In terms of packaging design

archetypes, however, rather than distinguishing five independent styles of wine packaging design from the prompts, participants distinguished only three sets of designs: (1) Bold modern designs (Contrasting and Massive); (2) traditional old-fashioned designs (Natural and Delicate); and (3) clean simple designs (Non-Descript).

Participants' perception of wine packaging designs included product beliefs that went beyond the written information on the label and sometimes even contradicted it. While LI participants possibly due to their limited wine knowledge and command of the expert jargon faced problems expressing these product beliefs, HI participants could quite clearly articulate them. Product beliefs related to both familiar wine product attributes (quality, price, country of origin) and less familiar ones (production methods). The product beliefs triggered by packaging designs seemed to be strongly linked to preferences.

The preferences participants stated for different wine packaging designs during the focus group discussions were not in line with the tentative proposal developed from the literature. LI and HI participants consistently preferred traditional old-fashioned packaging designs, i.e. Natural and Delicate, to modern bold ones i.e. Contrasting and Massive. However, LI participants were still relatively more positive about the modern designs than HI participants. The first group saw these wines as generally fun, everyday, easy-drinking wines, while the latter showed (sometimes adamant) dislike for these designs and the wines held within. Non-Descript designs were generally described as being generic and therefore not preferred by the both groups of participants.

6.7 Participants' Perceptions of German Wine

6.7.1 Introduction

Having reported the results relating to the first three objectives of the focus group discussions this section reports results relating to the fourth: To explore participants'

perceptions of German wine and whether packaging design may be able to overcome negative images either by a particularly attractive design or by triggering product beliefs that could possibly override instituted images. Furthermore, these wines provided a known benchmark to assess the other wines that served as product prompts in the focus groups.

6.7.2 Perceptions of German Wine

In practice, focus group participants' perceptions of German wine were largely congruent with expectations towards negativity. However, HI participants being more open to new and unusual experiences did express interest in exploring German wines in more depth. Although, they were aware of the stereotypes attached to German wine and felt these were justified in the light of the quality of commonly known German wines such as "Blue Nun" or "Black Tower", they also expressed very favourable views about 'good', dry wines stemming from Germany. LI participants' perceptions of German wine largely conformed to the established stereotype of sweet white wine sold in tall skinny brown bottles. Interestingly, both mature and young participants associated German wines with first / early drinking experiences, for which they registered some embarrassment. For the few participants who expressed liking for this style of wine, the embarrassment transferred into a fear of being seen buying such a wine. They would refrain from it despite their preference. Generally, participants were relatively unsure about the true merits and quality of German wines. Some showed adamant dislike:

"I had a few German wines. I'm not sure why I don't drink more. Cause I do enjoy them. [...] another thing you find about German wines...you don't get that many to choose from over here. It's not a popular wine ehm...and I think a lot of it is down to that historically the labels have been very confusing. Ehm...and a combination of that with the sort of BLUE NUNS and BLACK TOWERS of this world ...so you know they brought out some wines that really ruined the reputation of the real good wines. Although it does have the advantage that you can get some pretty serious quality wines for you know 10, 15 pounds." (Tim, HI, mature)

"Something cheap and nasty when we were younger." (Becca, LI, mature)

However, especially for the LI participants, there were indications from the bottle prompt discussion exercise that the ‘right’ packaging design could overcome these feelings. For instance, the German Natural and Non-Descript prompts – not matching the typical image of German wine – were rated more favourably by LI participants, suggesting that if specific designs are right, they can indeed appeal to LI consumers. HI participants who already were more favourable towards German wines also liked the German Massive prompt, although with these participants’ low reliance on packaging alone, the prompt did not convince them instantly. In line with their general packaging design preferences, both sets of participants discounted the Non-Descript German prompt as mass-produced:

“Maybe for that reason I’d avoid it [German wine], but probably only if it looked cheap, if it looked nice than I’d still buy German wine.” (Jenny, LI, young)

“I do like the label and the design of the bottle, but I don’t think that’s enough to make me buy it.” (Liz, HI, young, referring to the German Massive prompt)

Somewhat contrary to expectations, German wines were not used as benchmarks for other wines, but rather seen as category of their own.

6.7.3 Summary

This section reported participants’ perceptions of German wines and the role of packaging design within them. The results were in line with expectations. Participants linked German wines to the negative images widely shared in the UK. HI participants, nonetheless, were more willing to try German wines. Some were quite positive about the qualities of “good” dry German wines. Somewhat surprisingly, both young and mature participants linked German wines to their first drinking experiences. When packaging design differed from the stereotypical German design, participants tended to view German wines more positively. So, packaging design could overcome some of the negative images attached to German

wine. In one case, the product belief “French wine” triggered by the packaging design was even strong even to override the written information.

6.8 Discussion

This section structured according to the three main themes explored in the focus group discussions, namely wine purchasing and consumption patterns; wine quality judgements and selecting a ‘good’ wine; participants’ packaging design perceptions and preferences. In each part, the findings of the focus group discussions are presented and discussed with reference to the literature and implications for the survey research are given. Results relating to the role of involvement are presented under the three headings as appropriate. Participants’ perceptions of German wines, the fourth focus group discussion objective, are discussed separately in a concluding section.

(i) Participants’ Wine Purchasing and Consumption Patterns

In line with expectations, wine purchasing and consumption patterns were influenced strongly by participants’ personal involvement with wine. General differences in wine purchase and consumption patterns for LI and HI consumers have already been documented in the literature (Arnold & Fleuchaus, 2008). Studies have also revealed the role played by wine in one’s life is strongly linked to one’s own involvement in wine (Ritchie, 2007, 2009). The results gained from the focus groups, however, can be related to other consumption phenomena drawn from consumer behaviour literature.

While wine was unimportant for LI participants unless bought as a present, it contributed significantly to the identity formation of HI participants. Although their knowledge was generally limited to wine and did not span over numerous product categories, HI participants showed some typical market maven behaviours. For instance, HI participants here had a preference for smart shopping (Price et al., 1988) for the wines they liked. Generally, they also put more emphasis on quality than

prestige (T. G. Williams & Slama, 1995), i.e. purchasing wines from not-so-well-known wineries, when they were sure about their quality. Nonetheless, in comparison to LI participants they were more strongly convinced of the link between a wine's price and its quality (Lichtenstein & Burton, 1990).

Beyond supporting Bloch's (1986) proposition of product enthusiasm consisting of continual information seeking, opinion leadership, early adoption and product nurturance, this study's results emphasise the social and experiential aspect of wine consumption. Being knowledgeable about wine manifested HI participants' social standing amongst their reference groups. So, they would select wines intended as gift on the basis that these had potential to match and possibly extend the recipient's wine knowledge. Although HI participants enjoyed passing on information and knowledge about wine (Feick & Price, 1987), it was also used by them to gain social status. Since wine and wine knowledge are linked strongly to high social status and sophistication (Charters, 2006), HI participants felt they gained social status from educating others about wine or even purchasing wine for them. The social exclusivity of their behaviour was expressed by the fact that they would carefully select whom to share a good wine with and making public statements by choosing juice over a bad wine offered at a social event. So, in conclusion, for HI participants, wine constituted a central building block of their social life. They would carefully build a social sphere around it to make it even more enjoyable for them. LI participants saw wine mostly as a social lubricant supporting a given social occasion. Therefore, they would select a wine, which they considered to fit the occasion.

The implication for the survey phase of this research is that when investigating purchase choice across a large sample, it is important to include guidance to respondents on the social occasion intended, in order to establish a meaningful purchase scenario.

(ii) Participants' Perceptions of Wine Quality Judgements and Selecting a 'Good'

Wine

From the literature (Charters & Pettigrew, 2003, 2006b), it was expected that participants independent from their personal involvement levels with wine would use similar product attributes to arrive at their quality judgements. However, LI and HI were expected to interpret product attributes differently.

In line with expectations, both groups of participants (LI and HI) used price and origin as the main indicators of wine quality, but interpreted them in different ways. HI participants were more convinced of the link between price and quality. In terms of origin, for HI participants, it was crucial to measure the particular wine against the region's and grape's characteristics as laid out in their wine knowledge. For them, wines produced in small-scale wineries with high levels of manual input were most likely to be of high quality and authentic to their region's / grape variety's characteristics. LI participants also praised local wines produced in small-scale wineries, which they may have experienced on holiday for their high quality at particularly affordable prices. They linked these wines to traditional, artisan production processes with high levels of manual input. In terms of the design of the survey research here, these results imply that when investigating wine choice criteria, it is important to include production process related attributes such as artisan production methods. To date, these have not been well researched in the wine marketing literature. This is in spite of the fact that in the prompt selection exercise, none of the prompts actually was produced in such an idealised way, hence participants' perceptions were entirely due to product beliefs they had formed based on the prompts' packaging designs.

In terms of wine purchase processes and preferences, price differed in its role from other product attributes such as colour (red, white, rosé), grape variety and country of origin. While price and in particular special offers provided shopping experience for (mature) HI participants and instant orientation for LI participants, the other product attributes acted as pre-selection preferences in both sets of participants. The focus group discussions showed clearly that consumers do not enter wine sales outlets in a

tabula rasa state, but rather have a number of pre-selection preferences for particular colours, countries, or grape varieties. The implication for the design of the survey phase is that respondents' pre-selection preferences cannot be neglected in measuring packaging design's impact on purchase decisions.

(iii) Participants' Packaging Design Perceptions and Preferences

Participants' perceptions of, and preferences for, packaging design as well as packaging design's influence on purchase choices formed the major part of the focus group discussions. To engage participants in the discussions eleven product prompts were brought to each of the seven focus group discussions, a pair of bottles for each of the five design archetypes identified by Orth and Malkewitz (2008) plus one stereotypically German bottle prompt. In practice, participants distinguished three rather than five design styles: (1) Modern and bold designs (Contrasting and Massive); (2) Traditional designs (Natural and Delicate); and (3) Clean and simple designs (Non-Descript). The stereotypically German prompt was recognised as such. Differences in participants' perceptions of, and preferences for, particular designs were pronounced between modern and traditional designs. The stereotypically German prompt also led to diverse statements by participants. The clean and simple design prompts, however, were rejected consistently by almost everyone. For the following survey research, this implies first of all further quantitative testing of whether respondents in practice differentiate between four design archetypes i.e. Contrasting, Massive, Natural and Delicate, or rather perceive them in two broader clusters of designs i.e. modern versus traditional ones. Secondly, to reduce the length of the survey questionnaire, it seems advisable to exclude Non-Descript designs from the survey as they will likely not yield further results. Instead, it seems more promising to include a stereotypically German design in the survey, as this may elicit more insights on the link between packaging and origin.

The second key result of the focus group discussion with regards to packaging design's influence on consumers' purchase choices was that packaging designs

triggered specific and consistent product beliefs in participants largely independent from involvement levels. Such product beliefs often influenced participants' preferences. With LI participants, these beliefs once formed even overrode the written information on the label.

Overbeeke and Peters (1991) have shown that consumers consistently link taste expectations to different types of dessert packaging designs. More specifically, Bone and France (2001) have shown that consumers arrive at very concrete beliefs about product characteristics based on particular stylistic elements. Despite such results, (wine) marketing literature has so far neglected the influence of such product beliefs on consumers' purchase intentions reducing packaging design's influence on purchase decisions to its aesthetic characteristics. The results of the focus group discussions clearly show that such an approach does not adequately reflect packaging design's influence on purchase decisions.

Orth et al.'s (2010) results provide some external validity to the product beliefs identified for the different design archetypes in the focus group discussions. They indicate that consumers should have the highest price expectations for wines with packaging designs representing the Natural archetype followed by the ones representing Massive and Delicate designs. The results of the focus group discussions here generally support this as participants believed Natural and Delicate designs to be the most expensive ones. Also the German Massive prompt was judged to be quite expensive by most participants. The Natural design archetype elicited the highest quality expectations (U. R. Orth, Campana et al., 2010) followed by the Delicate, Contrasting, Massive and Non-Descript ones (in descending order). Similarly to price, the participants' quality perceptions here support Orth et al.'s (2010) results. An objective of the survey will be to test statistically the link between packaging designs and the beliefs they generate.

Concerning the relative influence of packaging design within the purchase process and the preferences for different wine packaging designs, tentative propositions were

built from the literature on dual process models of information processing (Chaiken et al., 1989; Petty et al., 1983). First, it was expected that HI participants would put less weight on packaging design for their purchase decision than LI participants (baseline proposition). Furthermore, it was proposed that HI participants would prefer Natural and Delicate Designs whereas LI participants would be more attracted to Massive and Contrasting designs. Non-Descript designs should elicit similar reactions by both groups.

In practice, the results supported only the baseline proposition of the dual process model i.e. that packaging design or phrased more simply “the look of the bottle” influenced LI participants more strongly in their decisions than HI participants who were more interested in the written information on the labels. The proposal on LI and HI preference for particular packaging design archetypes was only partly supported. In agreement with the proposal, both LI and HI participants disfavoured Non-Descript designs as mass-produced and possibly being of low quality. Although, it should be noted that some LI participants expressed liking for the German Non-Descript prompt for not being stereotypically German. Also, in line with the proposal, HI participants disliked Massive and Contrasting designs and initially favoured Natural and Delicate designs. However, this preference was overcome by their wine knowledge. Consequently, they would also buy a Massive or Contrasting bottle when they knew that it contained a high quality wine. Similarly, their initial liking for the Natural and Delicate designs turned into dislike when, judging from the written information, they considered the wine to be of low quality. Thus, the original proposal holds for the HI participants as long as the product attributes match their initial positive perception.

Contrary to the initial proposal, LI participants showed similar initial preferences to HI participants. Although they expressed that they bought Massive and Contrasting bottles for their everyday consumption, they favoured Natural and Delicate designs. There are two possible explanations for this. First, in general, these LI participants

expressed a liking for modest-scale, directly sourced wine, the kind associated with holidays and drinking *in situ*. Although none of the selected prompts objectively met this concept, the Delicate and Natural designs tended to trigger these product beliefs in LI participants. An alternative explanation relates to the social risk associated with buying wine. As wine was associated with social drinking occasions and participants generally expressed frustration with the process of choosing a 'good' wine, it appears that LI participants select Natural and Delicate designs in an effort to reduce social risk. Campbell and Goodstein (2001) argue that consumers in social risk situations will retrieve the 'safe' option, i.e. a bottle design congruent with category expectations. Amongst the designs, Natural and Delicate types could have been preferred because they accorded more with what LI participants expected (or thought that guests / others would expect) to be packaging associated with good quality wine. It may be argued that LI participants, who lack confidence in their abilities to discriminate wine quality, may be more traditional and conservative in their tastes for packaging because of the factor of social risk.

In terms of implications for the survey phase, it is important to test whether these design preferences of LI and HI consumer, which are somewhat contrary to the literature, are observable across a larger population. Hence a key objective of the survey will be to compare the design preferences of LI and HI consumers.

The results relating to preferences for different packaging designs by LI and HI participants show the need for further quantitative research, that the following survey will provide.

(iv) Participants' Perceptions of German Wines

Perceptions of German wines differed between LI and HI participants. The first group expressed the expected stereotypes. However, in the prompt exercise, when German wines differed significantly from the stereotypical packaging designs associated with German origin, LI participants revealed they were more likely to try

them and possibly like them. Consequently, there are indications that packaging design, when triggering the right product beliefs, can overcome even long-established quality images. In line with expectations, HI participants were generally more willing to explore German wines despite the negative stereotypes, which they were aware of. On the other hand, they also were aware of high quality German wines deeming them hard to get, but good value for money. As these results are based on a small sample, the implications are that the survey should include investigation of a stereotypically German prompt to confirm the validity of the views expressed in the focus group discussions.

Having reported and discussed the results of the focus group research, the next chapter turns attention to the survey phase of the research.

7 Survey Results

7.1 Introduction

The purpose of this chapter is to report the results of the survey conducted as part of the present thesis. The aim of the survey was to test the propositions of the preceding qualitative research regarding consumer preferences for wine packaging designs and to examine quantitatively the relationship between consumer involvement levels and the structure of their preferences for wine packaging designs. The chapter proceeds as follows. First, the survey rationale and objectives are restated. This section reprises the main propositions about preferences for wine packaging designs drawn from the literature and the qualitative research and presents again the hypothesised model of preferences for wine packaging designs developed from this work that the survey sought to test quantitatively. The report of the survey results begins with the presentation of the survey sample profile. After this, the results are presented sequentially according to the research objectives, namely:

- i. To investigate quantitatively the wine packaging design preferences of consumers and to test their relationship with consumers' involvement levels in wine;*
- ii. To investigate which wine product attributes are important to consumers and their preferences with those attributes and how these differ according to consumers' involvement levels;*
- iii. To investigate consumers' beliefs about the product attributes that different wine packaging designs trigger and how these beliefs differ according to consumers' involvement levels.*

Finally, the Chapter presents the results relating to research objective (iv), the testing of the hypothesised model of wine packaging design preferences according to consumers' involvement levels.

7.2 Restatement of Research Rationale, Model and Survey Objectives

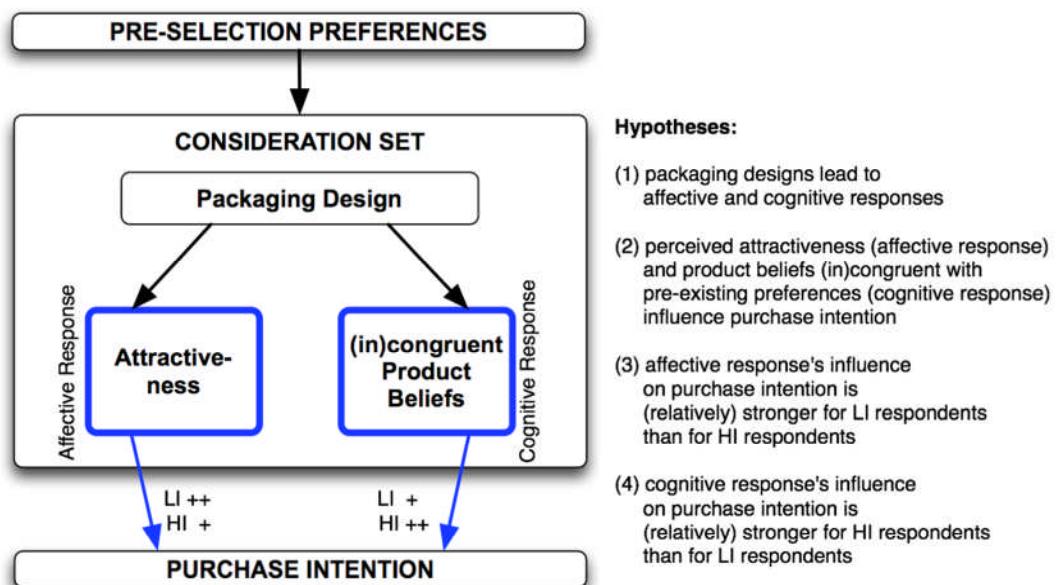
7.2.1 Research Rationale and Hypothesised Model

In Chapter 4, the literature relating to consumer perceptions of packaging design was reviewed. Overall, the review identified that packaging design can play three distinct roles in the formation of consumer preferences and/or purchase intentions for products: an **attractiveness** role, a **categorisation** role and a **congruence with product beliefs** role. Briefly, the **attractiveness** role taps into consumers' affective (emotional) responses and refers to the fact that some packaging designs are perceived by consumers as simply more attractive or aesthetically pleasing than others, e.g. via the use of certain colours, shapes or visual images. Consequently, products with such packaging are likely to be preferred more by consumers than those with aesthetically unpleasing packaging. In the qualitative research, indeed, it was found that participants picked first those bottles that they perceived as particularly aesthetically pleasing. The **categorisation** role taps into consumers' cognitive (thinking) responses and refers to the fact that beyond face value aesthetics, packaging plays a signalling role to consumers, confirming whether or not the product belongs to a particular category of goods. Packaging designs which signal clearly to consumers that they represent a product falling within an expected category are likely to be preferred, particularly when the purchase has an element of social risk attached to it. For example, the qualitative research found that the packaging designs close to participants' ideal image of a wine bottle, i.e. Natural and Delicate designs, were preferred if a wine was purchased for a socially important occasion. Concretely, one participant stated, she would buy a modern design (Contrasting / Massive) for getting drunk at a party with friends, but a traditional (ideal) bottle (Natural / Delicate) when dining with her parents. The **congruence with product beliefs** role, which also taps into consumers' cognitive responses, refers to the fact that packaging conveys material and factual information about a product and its attributes, both via textual and stylistic elements. The evidence

suggests that packaging designs which convey product attributes that are congruent with consumers' pre-existing preferences will be preferred. In the qualitative research, for example, one of the product prompts was perceived to be a French wine from the dominant style of the bottle, which caused them to overlook the fact it was actually from Germany. As participants generally preferred French wines, they were positive in their descriptions of this allegedly French wine.

The literature review identified that although previous studies have investigated individually the three roles that packaging design can play in consumer preferences (e.g. P. F. Bone & France, 2001; DeBono et al., 2003; Smets & Overbeeke, 1995), to date none has attempted to examine these roles in any combination. The present study sought to do this, via the hypothesised model of how packaging design influences consumer purchase intentions for wine. As may be recalled, this model draws primarily from Bloch's (1995) model of consumer responses to product form, augmented with insights from the theories of consumer involvement presented in section 4.5.2. The model is presented again in Figure 7-1 below.

Figure 7-1: The Role of Packaging Design in Consumers' Purchase Intentions for Wine: Hypothesised Model



The model proposes that consumers' purchase intentions for wine follow a basic three-phase structure, in which packaging design plays its key roles. First, it is proposed that purchase intention begins with a consumer's **pre-selection preferences**. These refer to the many possible wine product attributes that consumers may attach importance to (e.g. colour, country of origin, price), which are used to 'screen' products in terms of belonging to a wine category the consumer is interested in (e.g. 'a good quality wine to impress friends', 'an everyday drinking wine'). Packaging design plays its categorisation role here, i.e. consumers make use of the signals conveyed by packaging design as part of their screening process. The better a wine packaging fits the product category, the less social risk is involved in the purchase process. In practice, pre-selection preferences allow consumers to perform an initial navigation of the large range of available wines in a typical retail setting, honing this down to a manageable **consideration set** (the discrete set of options from which the final choice will be made). The second phase of the choice process now follows, involving consumers' closer scrutiny of the options in their consideration sets. It is proposed that in this phase packaging design is instrumental to final purchase intention and it happens in two possible ways: first, via straightforward, aesthetic **attractiveness** (the hypothesis being that packaging designs that are perceived as more attractive will increase purchase intention); and second via **congruence with pre-selection preferences** (the hypothesis being that packaging designs that convey attributes more congruent with consumers' pre-selection preferences will increase purchase intention). The final proposition of the model is that the relative importance of packaging design's attractiveness vs. product belief congruence depends on consumers' level of involvement in wine. Specifically, as LI consumers have lower levels of interest and knowledge, it is hypothesised that straightforward aesthetic attractiveness of packaging design will be linked more strongly to their purchase intentions than the degree to which it conveys attributes congruent with their pre-selection preferences. The purchase intentions of HI consumers however, due to their higher levels of interest and knowledge in wine, are

hypothesised to depend more strongly on the extent to which packaging design conveys attributes congruent with their preferences, rather than simple aesthetic appearance.

7.2.2 Survey Objectives

As may be expected from the above restatement of the hypothesised model, a key objective of the survey was to test the empirical validity of this model. To do so, it was necessary to first gather and analyse a range of pieces of information about consumer perceptions and preferences for wine packaging designs, building on the propositions derived from the qualitative research. Hence, there were four objectives for the survey research:

Survey Objective I: To investigate quantitatively the wine packaging design preferences of consumers and to test their relationship with consumers' involvement levels in wine

From the qualitative research it was found that, in general, participants preferred Natural and Delicate designs to Massive and Contrasting ones and that – contrary to expectations - there was no strong or consistent link between participants' involvement levels in wine and their design preferences. Hence, the first survey objective involved gathering baseline information on the wine packaging design preferences from the survey respondents, to test whether the focus group findings hold true across a larger population. Within this objective, survey respondents were also asked specifically about the attractiveness of different wine packaging designs. These results comprised the wine packaging design '**attractiveness**' measure in the testing of the hypothesised model of wine purchase intention (Survey Objective IV).

Survey Objective II: To investigate which wine product attributes are important to consumers and their preferences with those attributes and how these differ according to consumers' involvement levels

As the hypothesised model of wine purchase intention proposes and the qualitative research supports, consumers generally do not approach wine choice in a retail outlet

in a *tabula rasa* state. Rather, consumers begin the choice process with a pre-existing set of attributes that are important to them and have specific preferences within those attributes, which help them to narrow down the options to a manageable consideration set and then progress to a specific selection thereafter. Hence, the second survey objective involved investigating which wine product attributes are important to survey respondents, as well as their preferences within these attributes. In investigating these questions, the survey also sought to test the relationships between respondents' attribute ratings and their involvement levels in wine, as the qualitative research indicated some possible links: for example, LI consumers may place more importance on familiar and accessible attributes such as 'price' and 'country of origin' compared with HI consumers. As well as being interesting in their own right, the results of these questions on wine product attributes were used as the measures of respondents' '**pre-selection preferences**' in the testing of the hypothesised model of wine purchase intention.

Survey Objective III: To investigate consumers' responses to different wine packaging designs (perceived attractiveness and product beliefs) and how these responses differ according to consumers' involvement levels

From both the literature review and results of the qualitative research, evidence indicates that perceived attractiveness for the different wine packaging design styles varies. Moreover, evidence was found that wine packaging designs can trigger different ideas and beliefs about the attributes of the product contained in the packaging. For example, some designs may convey a wine of higher price, or quality, or a wine from a particular country of origin. Product attribute beliefs from packaging designs have yet to be systematically explored. Hence, the third survey objective involved investigating the product attribute beliefs of respondents triggered by Contrasting, Massive, Natural and Delicate wine packaging designs to explore any relationships between these beliefs and respondents' involvement levels. Moreover, the results from these questions were used in the hypothesised model of wine purchase intention. Whilst perceived attractiveness was used as a summed score

for each bottle, the results from the product beliefs questions were used in combination with the pre-selection preferences results, as the measure of **congruence with pre-selection preferences**.

Survey Objective IV: To test the hypothesised model of wine purchase intention and the role played by packaging design within it.

The fourth survey objective involved testing the hypothesised model of wine purchase intention. As presented in section 7.2.1, the model proposes that wine purchase intention begins with a consumer employing a set of pre-selection preferences, which are used to hone down options to a manageable consideration set. Thereafter, it is proposed that packaging design is scrutinised and can influence further refinement to purchase intention in two possible ways: via conveying aesthetic **attractiveness** and via conveying product attributes that are **congruent with pre-existing preferences**. Furthermore, the model proposes that the relative weighting of the attractiveness vs. congruence of packaging design to purchase intention depends on the involvement level of a consumer, specifically, LI consumer purchase intentions depend relatively more on the attractiveness of packaging design, whilst HI consumer purchase intentions depend relatively more on the congruence of packaging design with pre-existing preferences. In summary, the specific hypotheses tested in this model are:

- H1:** Packaging designs lead to affective and cognitive responses and both responses influence purchase intention.
- H2:** Perceived attractiveness (affective response) and product beliefs (in)congruent with pre-existing preferences (cognitive response) influence purchase intention.
- H3:** Affective response's influence on purchase intention is (relatively) stronger for LI respondents than for HI respondents.
- H4:** Cognitive response's influence on purchase intention is (relatively) stronger for HI respondents than for LI respondents.

The model and its hypotheses are tested via regression analysis. As indicated, the measures for this analysis are developed from the results of survey objectives I to III. From the results of survey objective I, a measure of packaging design's attractiveness is obtained. This is the first independent variable in the analysis. From the results of survey objectives II and III, a measure of the degree of congruence of packaging designs with pre-selection preferences is obtained. This represents the second independent variable in the analysis. Results from a specific question of purchase intention likelihood comprise the dependent variable measure in the analysis.

Having set out the rationale, hypothesised model and objectives of the survey, the Chapter now reports the results, starting with a description of the profile of the survey sample.

7.3 Sample Profile

The final survey sample was comprised of pre-test respondents (80) plus main survey respondents (460). The questionnaires used in both the pre-test and main surveys were almost identical; hence it was considered legitimate to combine both sets of respondents for analysis. The two differences between the pre-test and main survey questionnaires related to the Massive and German packaging prompts. These prompt images were modified for the main survey. To avoid confusion, the pre-test responses to those prompts are excluded from the final sample. Hence the final sample size of 540 applies to all questions except the Massive and German prompts, where it is 460. For analyses that investigated general (underlying) processes assumed to be independent from specific designs, it was considered legitimate to draw on data for all five product prompts in the survey. For these analyses the final sample size is 2,540 ($3*540 + 2*460 = 2,540$).

Table 7-1: Sample Characteristics

	n	%
Age¹		
30 and below	153	28
31 to 40	108	20
41 to 50	133	25
51 and older	146	27
Sex		
Female	223	41
Male	317	59
Income		
30k and below	78	14
31k to 49k	95	18
50k and above	238	44
No answer	129	24
Education		
School to age 16 or less	11	2
A-level, college or vocational training	50	9
University degree	246	46
Postgraduate qualifications	226	42
No answer	7	1
Origin		
UK	202	37
US	180	33
Other	78	14
Pre-test ²	80	15
Involvement³		
Low (LI)	112	21
Medium (MI)	334	62
High (HI)	94	17
Annotations:		
¹ mean age = 41.3 years; all respondents were at legal drinking age when they completed the survey.		
² Respondents in the pre-test were not asked for their country of origin. As they were all Undergraduate students at the University of Edinburgh, it is likely that the majority of them came from the UK.		
³ Respondents were sorted into low involvement (LI), medium involvement (MI) and high involvement (HI) categories by splitting the sample. The cut-off points were plus / minus one standard deviation from the mean of the involvement scale (a similar method was used by Hollebeek et al. (2007) and Jeager et al. (2009, 2010)) As hypotheses relate only to LI and HI respondents; MI results will not be reported here. Nonetheless, MI respondents' responses remained in the dataset and were part of the analyses.		

Table 7-1 shows the sample represented a good spread across age groups with 28 percent under 30²⁷, 20 percent between 31 and 40 years old, 25 percent between 41 and 50 and 27 percent 51 and older. It was important to the research to achieve an even spread of age groups. A person's age indicates his / her likely stage of life e.g.

²⁷ All respondents were at legal drinking age when they completed the survey.

homemaker or pensioner. The preceding focus group discussions supported that the stage in one's life may strongly influence wine-purchasing behaviour; therefore a wide range of age groups ensures that consumers in different life-stages feature in the survey.

The split between female and male participants (approximately 40 vs. 60 percent) was in line with expectation as men tend to engage more closely with the topic wine (Ritchie, 2007). In terms of income categories, 44 percent of the sample claimed to have a household income above £50k, compared to only 18 and 14 percent who claimed household incomes of between £31k and £49k and below £30k respectively. Almost a quarter of respondents (24 percent) refrained from stating their household income. The high proportion of affluent respondents was in line with expectations, as wine consumption still tends to be more frequent in affluent households (Keynote, 2011). In terms of education, it can be seen that almost all respondents had at least a University degree (88 percent; 46 percent with University degrees and 42 percent with postgraduate degrees). The remaining 12 percent split into 2 percent having basic education up to the age of 16, 9 percent up to A-level education and 1 percent who did not indicate their education levels in the survey. The high level of education was in line with expectations as wine consumption is more concentrated amongst the well educated (correlating with income). Furthermore, the survey method (online survey) was likely to yield more highly educated respondents with a degree of computer literacy. In terms of respondents' country of origin, it can be seen that 37 percent came from the UK²⁸, 33 percent from the US, 14 percent from other origins. As the 80 respondents taken from the pre-test survey were Undergraduate students at the University of Edinburgh, it is likely that the majority of these came from the UK. Finally, in terms of involvement Table 7-1 shows that 21 percent of respondents show low involvement in wine, while 62 percent show medium level of involvement and 17 percent of respondents have a high level of involvement. The proportion met

²⁸ There was no question about origin in the pre-test questionnaire. However, it was administered to mostly UK students. Therefore, the total number of UK participants in the survey is close to 280.

the objective of oversampling high involvement respondents in order to allow performance of statistical tests comparing different involvement levels.

7.4 Respondents' Preferences for Different Wine Packaging Designs

The first objective of this survey was to investigate consumers' preferences for different wine packaging design styles. From the qualitative research results, it was proposed that traditional design styles, i.e. Natural / Delicate ones, would be preferred overall to "modern" Contrasting / Massive ones. Beyond this overall preference however, it was proposed that respondents' packaging design preferences would vary according to their involvement levels in wine. In particular, following basic concepts of Dual Process Model of Information Processing (Chaiken et al., 1989; Petty & Cacioppo, 1996), LI consumers were expected to prefer modern design styles relatively more than HI consumers and HI consumers to prefer traditional styles. For the stereotypically German design style, the results of the qualitative research indicated stronger preference by HI consumers.

In order to test these propositions, respondents were asked to observe and rank five fictitious bottle designs (one Massive, one Contrasting, one Natural, one Delicate, plus an additional German one, using specific instructions: "Based on your first impressions, please rank the five bottles in order of your personal purchase preference. Enter "1" for most preferred; "2" for second most preferred; and so forth from the drop-down menus."). All bottles were shown at once in randomised order and respondents could indicate their personal preference for each bottle by assigning "Rank 1" to "Rank 5" to them from a drop-down menu. Respondents could not rank two bottles on the same rank. The ranking exercise was situated early in the questionnaire before respondents were asked any questions about wine choice, product attributes, or packaging design. Therefore, the ranking exercise represents a very direct and spontaneous measure of personal preferences. Table 7-2 shows the results, first, for the whole sample and then according to respondents' involvement

level. Numbers in bold indicate the two largest categories of response for each packaging design.

Table 7-2: Rankings of Wine Packaging Designs by all Survey Respondents, and According to Respondent's Involvement Level

Rank	Total Sample	Contrasting		Massive		Natural		Delicate		German	
		N	%	N	%	N	%	N	%	N	%
1		73	14	37	8	232	43	147	27	45	10
2		69	13	51	11	144	27	168	31	84	18
3		104	19	62	14	87	16	121	23	136	30
4		143	27	148	32	45	8	75	14	90	20
5		145	27	158	35	30	6	26	5	102	22
N		534		456		538		537		457	
The two cells with the highest counts have been highlighted.											
Rank	Involvement	Contrasting		Massive		Natural		Delicate		German	
		N	%	N	%	N	%	N	%	N	%
1	low	26	23	3	5	43	38	30	27	6	9
	high	12	13	8	9	26	28	37	39	9	10
2	low	18	16	9	14	35	31	29	26	9	14
	high	9	10	10	11	28	30	22	23	25	27
3	low	19	17	9	14	20	18	28	25	18	28
	high	13	14	14	15	17	18	23	24	25	27
4	low	33	29	21	33	9	8	18	16	10	16
	high	26	28	34	36	12	13	9	10	16	17
5	low	16	14	22	34	5	4	6	5	21	33
	high	33	35	28	30	11	12	3	3	19	20
N¹		534		456		538		537		457	
The two cells with the highest counts have been highlighted for LI in blue and for HI in green. ¹ Results shown in this table are based on the analysis of the full sample, however, results for medium involvement respondents are not depicted.											
Statistically significant difference between LI and HI respondents as indicated by ordinal regression models.		yes		no		yes		yes		yes	

In terms of the overall sample, the first part of Table 7-2 unambiguously shows the general preference amongst respondents for traditional packaging designs (i.e. Natural and Delicate) over modern designs (i.e. Contrasting and Massive). That is, 70 and 58 percent of the overall sample ranked the Natural and Delicate designs respectively as their first or second preferences, compared with only 27 percent and 19 percent for the Contrasting and Massive designs respectively. Preferences for the

typically German design were low, in line with Contrasting and Massive designs. Thus, the key first finding from the survey confirms the proposition that overall, consumers prefer Natural and Delicate designs over Contrasting and Massive ones.

The second part of Table 7-2 reveals respondents' preferences according to their involvement levels. It was proposed that LI respondents would disproportionately prefer Contrasting and Massive designs, whilst HI respondents would disproportionately prefer Natural and Delicate designs. For the German design prompt, stronger preferences by HI respondents were proposed. In practice, the overall pattern in the second part of the table is similar to that of the overall sample, that is, a general preference for traditional packaging designs over modern ones. For example, almost one quarter of LI respondents ranked the Contrasting design bottle on rank one. HI respondents' rankings for the product prompt bulked around ranks four and five. The German design prompt was generally ranked higher i.e. closer to rank one by HI respondents than by the other two groups. HI respondents also showed higher preference for the Delicate design prompt. Only the Natural design prompt violates the proposition about involvement's influence on preference as LI respondents rank this prompt significantly higher than HI respondents. The Massive design did not reveal any statically significant differences. Although not fundamentally contradicting the general preference pattern, these results support the proposition that LI respondents would relatively prefer modern design styles as compared to their HI counterparts. The proposition was not met for the Natural prompt. However, this may reflect one particular outcome of the focus groups with HI consumers when they discarded one of Natural product prompts because they felt that it was only pretending to be an authentic Spanish wine.

In summary, the results of the ranking exercise support the proposition about consumers' packaging design preferences in three out of five cases. LI respondents' ranking of the Contrasting bottle prompt was significantly more likely to be higher than that of HI respondents. HI respondents attached significantly higher ranks to the

Delicate bottle prompt than LI respondents. Also HI respondents showed stronger preference for the German design than LI respondents. However, there were no significant differences in the ranking patterns of LI and HI respondents for the Massive prompt. The Natural prompt was ranked significantly higher by LI respondents compared to HI respondents.

7.4.1 Summary

This section reported the preferences survey respondents had for five different wine packaging designs: two modern ones (Contrasting and Massive); two traditional ones (Natural and Delicate); and a stereotypically German one. For the whole sample, it was proposed that traditional packaging designs would be preferred over modern ones. Beyond this, however, it was proposed that respondents' preferences would vary by respondents' involvement levels. LI consumers were expected to prefer modern packaging designs whereas HI were expected to prefer traditional ones. For the German design, it was expected to find higher preferences amongst HI respondents than from LI respondents.

In practice, for the whole sample traditional wine packaging designs i.e. Natural and Delicate ones were preferred over modern ones, confirming the proposition. In terms of the relationship between wine packaging preferences and respondents' involvement levels survey results give support to the propositions. LI participants relatively preferred one of the two modern packaging designs (Contrasting). HI respondents preferred one traditional packaging design (Delicate) relatively more than LI respondents. Also the German prompt was preferred more by HI respondents than LI respondents in the current survey. Surprisingly, the Natural design was preferred more by LI respondents, in contradiction of the proposition. As noted above this may reflect one particular outcome of the focus group discussions and therefore be related to the particular product prompt rather the packaging design style as such.

7.5 Respondents' Perceived Importance of Wine Product Attributes and Preferences within These Attributes

7.5.1 Introduction

Having investigated respondents' instinctive or "face-value" preferences for different wine packaging designs, the next objective of the survey was to examine which attributes are important to consumers when they purchase wine and their preferences within these. This part the survey reflects the fact that when consumers buy wine they generally do not approach choice in a "*tabula rasa*" state, but have pre-existing preferences and ideas that they draw from to support their choice, rather than relying on packaging design alone. For example, from the focus groups it was found that participants would use attributes like price, country of origin or colour to "screen out" certain wines, regardless of whether they liked the packaging design or not. To understand preferences better therefore, it was important to understand respondents' views about these attributes and their preferences for them.

Respondents were presented with a randomised list of eleven wine product attributes identified from the literature and the focus group discussions as being salient in wine choice:

- Country of origin
- Look of the bottle
- Price of the wine
- Overall quality of the wine
- Overall taste of the wine
- Scale of production
- Organic production
- Traditional production
- Artisan production
- Fair production & trade
- Use of artificial additives in the production process

It can be seen that this list comprises attributes commonly attributed to wine choice as well as attributes not commonly found in wine marketing studies (e.g. the wine's production process). Respondents were asked to rate the importance of each attribute when purchasing wine for an informal dinner with friends with the specific

instruction: “In this section, we would like to know about what things you consider when choosing wine. Imagine you are choosing a bottle of wine to take along to an informal dinner with a small number of close friends. Please indicate how important the following things are when making your wine choice:”; where 1 = “very unimportant” and 7 = “very important”. Respondents were then asked to indicate their preferences within each attribute from a predefined list of categories. For example, respondents were asked to rate how important “country of origin” was for them. Then, they were asked to specify which country of origin they preferred e.g. France, Spain, or Australia. The results to both these sets of questions are now reported in turn, first for the whole sample and then with the sample split according to involvement level. The propositions related to each set are explained in each section.

7.5.2 Respondents’ Perceived Importance of Wine Product Attributes

As indicated above, respondents were first asked to rate the importance of eleven wine product attributes when purchasing a wine for an informal dinner with friends. Traditionally, wine marketing studies ask wine consumers how important they find core wine product attributes such as price, grape variety, country / region of origin and vintage (e.g. Müller & Lockshin, 2008). Generally, these studies conclude that “taste” and “quality” in combination with price tend to be rated most important. Hence, in the current survey, it was anticipated that these attributes would feature prominently within the whole sample as “important”. However, besides these traditional attributes, it emerged from the focus groups that consumers also take aspects of the wine production process into consideration when choosing wine, such as the extent to which the wine is produced in a traditional way, or organically, or without the use of artificial additives. Although such attributes have not been investigated in wine studies previously, it may be postulated that they may record at least medium levels of importance, given their increasing salience in relation to other food and drink products. Table 7-3 reports the results for the whole sample.

Table 7-3: Survey Respondents' Importance Ratings of Wine Product Attributes, where 1 = "very unimportant" and 7 = "very important"; n = 539

Item	Mean	Median	Min.	Max.	Standard Deviation
The overall taste of the wine is	6.64	7	2	7	0.68
The overall quality of the wine is	6.33	7	2	7	0.92
The wine's price is	5.29	5	1	7	1.28
The wine's country of origin is	4.84	5	1	7	1.58
Whether artificial additives (except sulphites) have been used in the production is	4.64	5	1	7	1.80
Whether the wine has been produced and traded in a way that is fair to workers is	4.07	4	1	7	1.71
The look of the bottle is	3.91	4	1	7	1.58
Whether the wine has been produced in a traditional way is	3.88	4	1	7	1.75
Whether the wine has been produced in an artisan way is	3.80	4	1	7	1.77
The wine's scale of production (as you perceive it) is	3.79	4	1	7	1.53
Whether the wine has been produced organically is	3.01	3	1	7	1.67

1 = unimportant; 7 = important (seven point Likert-scale; items order was randomised)

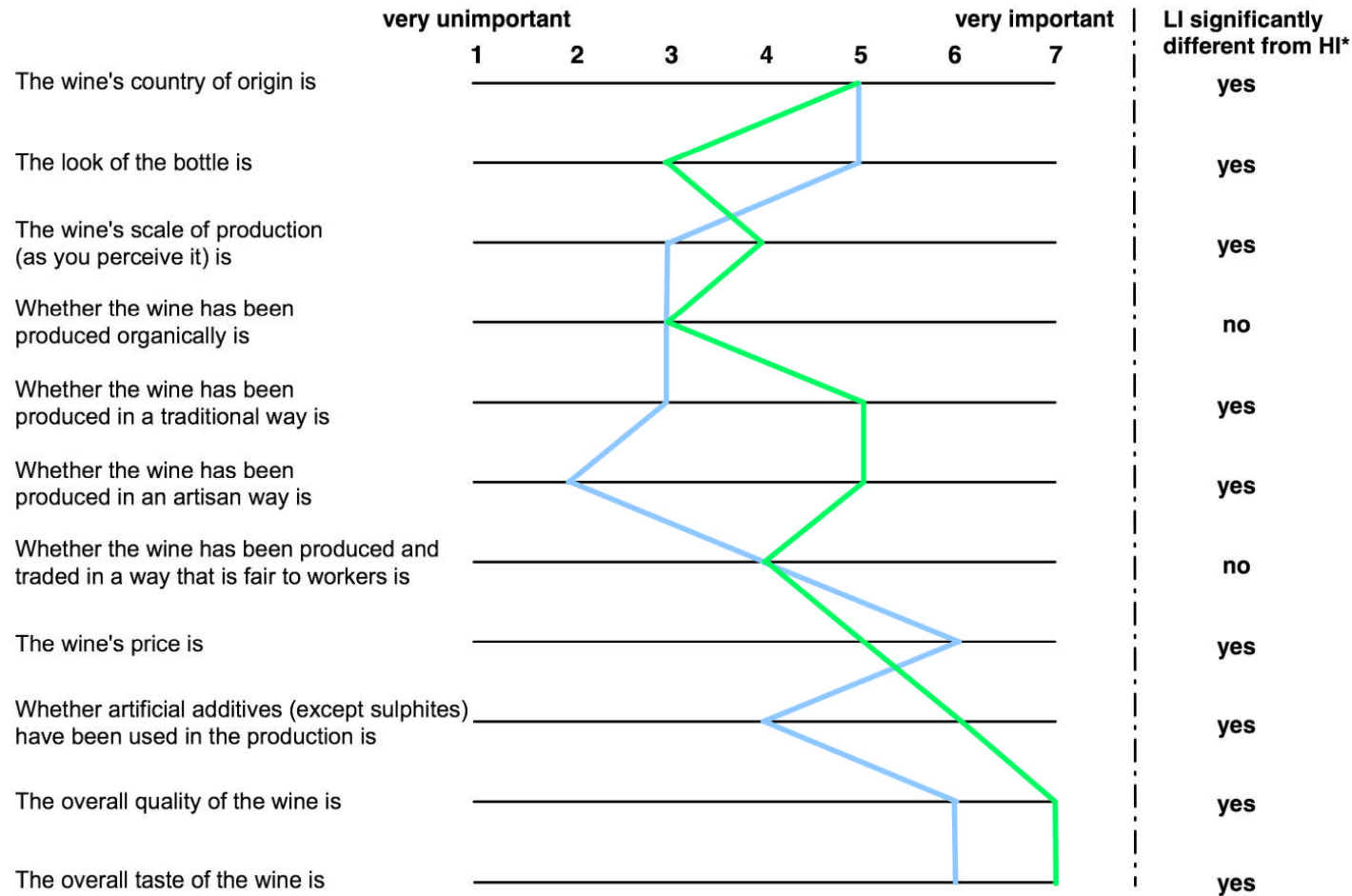
It can be seen from Table 7-3, that the overall quality and taste of a wine were rated as the most important attributes, followed by price and country of origin. These results echo those of previous research. Interestingly, the next most important attribute was the use of artificial additives in the wine making process (except sulphites), which rated more important on average than the look of the bottle. Thereafter, the importance ratings of other attributes related to the wine making process – scale of production; traditional production methods; artisan production; fair production and trade –were rated, on average, as neither important nor unimportant,

with “organic production” registering the lowest level of importance. These results suggest that whilst underlying production processes play a relatively important role in consumer choice for many food and drink products, these issues are of lesser concern in relation to wine.

Having reported the importance ratings of attributes of the whole sample, it was of interest to explore whether respondents’ ratings of these attributes varied according to their involvement levels. Previous studies in the field of wine marketing suggest that LI consumers rely heavily on extrinsic attributes e.g. the look of the bottle for their wine choice, while HI consumers give more weight to intrinsic attributes e.g. taste (Brown et al., 2006; Charters & Pettigrew, 2006b; Lockshin et al., 1997; Santos et al., 2006b). These results were echoed in the focus group discussions. Hence, in the survey it was expected to find that for the two extrinsic attributes included in this question (look and price), LI respondents would give higher importance ratings than HI respondents, whilst for the intrinsic attributes (all other attributes), LI respondents would give lower importance ratings than HI respondents.

Figure 7-2 shows the median importance ratings by respondents according to involvement levels (LI= blue; HI= green). Significant differences were identified using ordinal regressions in SPSS (HI were the reference group in these regressions).

Figure 7-2: Median Importance Ratings of Product Attributes for LI and HI respondents



blue = low involvement; green = high involvement

* significant differences were calculated using ordinal regressions; significance level $p = .05$

As Figure 7-2 shows, several statistically significant differences emerged between LI and HI respondents' importance ratings for wine product attributes. Whilst LI respondents placed more importance on attributes of price and look of the bottle (i.e. extrinsic product attributes), HI respondents place more importance on process-related attributes such as traditional methods and artisan production (i.e. intrinsic product attributes). In addition, HI respondents placed more importance on the quality and taste of a wine.

Overall, the results reported here support the propositions derived from the literature. LI respondents place more importance on extrinsic attributes. They take fewer attributes into account when making wine choices and stick to familiar accessible ones like price and the look of the bottle most. HI respondents place more importance on intrinsic product attributes. They use a wider range of attributes, including less accessible ones such as those relating to production processes.

7.5.3 Respondents' Preference within Wine Product Attributes

The preceding section presented respondents' views of which attributes are important to them when choosing wine. Understanding such views is important, because they represent first steps in the choice process. However, knowing the importance of an attribute to a consumer, does not in itself predict how that consumer will judge a wine label: it necessary to understand that consumers' preferences within each attribute. For example, knowing "country of origin" is important to a consumer will not help predict how he / she will respond to a label, if it is not known which country's wines he / she prefers. A label clearly marked "Australian" will not be preferred by a consumer who dislikes Australian wines. This section reports respondents' preferences within the previously investigated eleven wine product attributes. The response categories offered to respondents were as follows.

First, for the attribute "country of origin", respondents were asked to tick all countries on a list that produce wines they prefer. The list consisted of wine

producing countries commonly found in UK supermarkets and wine shops (WSTA, 2012). Second, for the attribute “price”, respondents were asked to choose one price bracket from a list of five that they prefer in their wine choice. Price brackets were based upon typical price brackets in the UK wine market (Keynote, 2011; Mintel, 2007, 2008). For the remaining nine attributes, respondents were asked to rate their agreement / disagreement with a statement on their preference for a wine containing these attributes, using a 7-point Likert scale where 1 = “strongly disagree” and 7 = “strongly agree”. For example, to test preferences for the attribute “artisan production”, respondents were asked to rate their agreement / disagreement with the statement: “When purchasing a wine for an informal dinner with friends, I prefer artisan wines.” For the whole sample, a number of propositions were formulated relating to respondents’ attribute preferences.

Based upon Mintel (2007, 2008), it was expected that respondents would prefer wines around the average price point i.e. £3.84 per bottle²⁹ and originating from countries with the largest market shares i.e. France, Australia, South Africa. Based on the preceding qualitative research, it was expected that respondents generally would prefer wines that had been produced on a small-scale with high manual input i.e. artisan / traditional production and without artificial additives. Finally, it was also expected that high quality wines and wines whose overall taste is very good would be preferred by consumers. Table 7-4 presents the results for price and country of origin, whilst Table 7-5 presents the results for the remaining wine product attributes.

²⁹ This price represents the average price at the time of the survey. Current average prices are slightly higher and described in Chapter 2.

Table 7-4: Respondents' Preferences for Price and Country of Origin Attributes (n = 538)

Price Preference			Country Preferences		
Price Bracket	Count	%	Country	Count	%
below £2.99	2	0.4	France	415	76.9
between £3 and £5.99	113	21.0	Germany	163	30.2
between £6 and £8.99	189	35.1	Italy	356	65.9
between £9 and £11.99	122	22.7	Portugal	131	24.3
above £12	112	20.8	Spain	294	54.4
Total	538	100.0	Australia	290	53.7
			Chile	263	48.7
			New Zealand	241	44.6
			South Africa	202	37.4
			USA	275	50.9
			Other	89	16.5

As Table 7-4 shows, the single most preferred price category for respondents was £6-8.99. This was slightly more expensive than expected from UK wine market data. One explanation for this is the relatively high proportion of HI respondents in the sample, more than would be represented in the UK population generally. In terms of Country of Origin, Table 7-4 also shows the countries registering the highest preferences were France, Italy, Spain, Australia and the USA. These accord closely with the highest market shares in the UK wine market.

In terms of the other product attributes, Table 7-5 shows that “Wines that taste very good” and “High-quality wines” received the highest preferences. These two attributes were followed by “Wines without artificial additives (excepting sulphites)”, “Wines that have been produced using traditional methods”, “Wines that have been produced in a small-scale winery”, “Artisan wines”, “Wines produced in a way that is fair to workers” and “Wines with an attractive bottle design”. All received median scores of 4, the midpoint of the scale. Only “organic wines” received a score below the midpoint of the scale and were therefore not preferred by respondents in the survey. So, overall all propositions were supported.

Table 7-5: Respondents' Preferences for Quality, Taste and Production Process Attributes in Wine (n = 538)

Item	Mean	Median	Min.	Max.	Standard Deviation
Wines that taste very good	6.49	7	1	7	0.85
High-quality wines	5.66	6	1	7	1.27
Wines without artificial additives (excepting sulfites)	4.33	4	1	7	1.82
Wines that have been produced using traditional methods	3.93	4	1	7	1.68
Wines that have been produced in a small-scale winery	3.80	4	1	7	1.65
Artisan wines	3.80	4	1	7	1.67
Wines produced in a way that is fair to workers	3.70	4	1	7	1.68
Wines with an attractive bottle design	3.59	4	1	7	1.74
Organic wines	3.06	3	1	7	1.59
When purchasing a wine for an informal dinner with friends, I prefer [...]: 1 = disagree; 7 = agree (seven point Likert-scale; items' order was randomised)					

Having reported, for the whole sample, the survey respondents' preferences within attributes, it was of interest to explore whether any significant differences existed between LI and HI respondents on these preferences. According to the results of the qualitative research, it was expected that LI respondents would prefer less expensive wines since their willingness to pay tends to be lower. Also it was expected that LI respondents would nominate a smaller range of country of origin preferences than HI respondents. HI consumers display a stronger variety seeking behaviour than LI consumers in the wine category, so they draw from a wider range of countries they are familiar with when it comes to wine choice. For the product attributes relating to production methods such as "small-scale production" and "artisan wines", it was expected that LI respondents would show weaker preferences within these attributes than HI respondents. As the qualitative research revealed, HI participants place

emphasis on wine with high manual input produced on a small scale, as to them this reflects the *terroir* of the region. On the other hand, it was expected that LI respondents would prefer wines in an attractive bottle more than HI respondents since the qualitative research found they put more importance on this attribute. Concerning the intrinsic product attributes “high quality” and “overall taste”, it was expected that LI respondents’ preferences within these attributes would be weaker than those of HI respondents. In the qualitative research, LI participants stated that although they liked “good” wines, their preferences were not for ultra-premium wines like the ones “wine buffs” would drink.

The results for the preferred price categories of LI and HI respondents are shown in Table 7-6. It can be seen that the category with the greatest number of preferences amongst LI respondents was £3 to £5.99, followed closely by the £6-8.99 category. Together, these categories were preferred by 87 percent of LI respondents. The difference in price preferences with HI respondents is striking, as the greatest proportion of these nominated the most expensive (£12 plus) category, followed by 32 percent nominating the £9-11.99 category. These results corresponded with expectations and serve to reinforce how willingness to pay for wine increases markedly with involvement level.

Table 7-6: Respondents' Preferences for Price Category according to their Involvement Levels (LI, HI); (n = 538, MI not reported)

Price Bracket	Involvement Level			
	low		high	
	Count	%	Count	%
below £2.99	2	1.8	0	0.0
between £3 and £5.99	51	45.9	0	0.0
between £6 and £8.99	46	41.4	21	22.3
between £9 and £11.99	10	9.0	30	31.9
above £12	2	1.8	43	45.7
Total	111	100.0	94	100.0

LI and HI respondents’ preferences for country of origin are shown in Table 7-7. In the question, respondents were asked to tick all countries on a list that produce wines

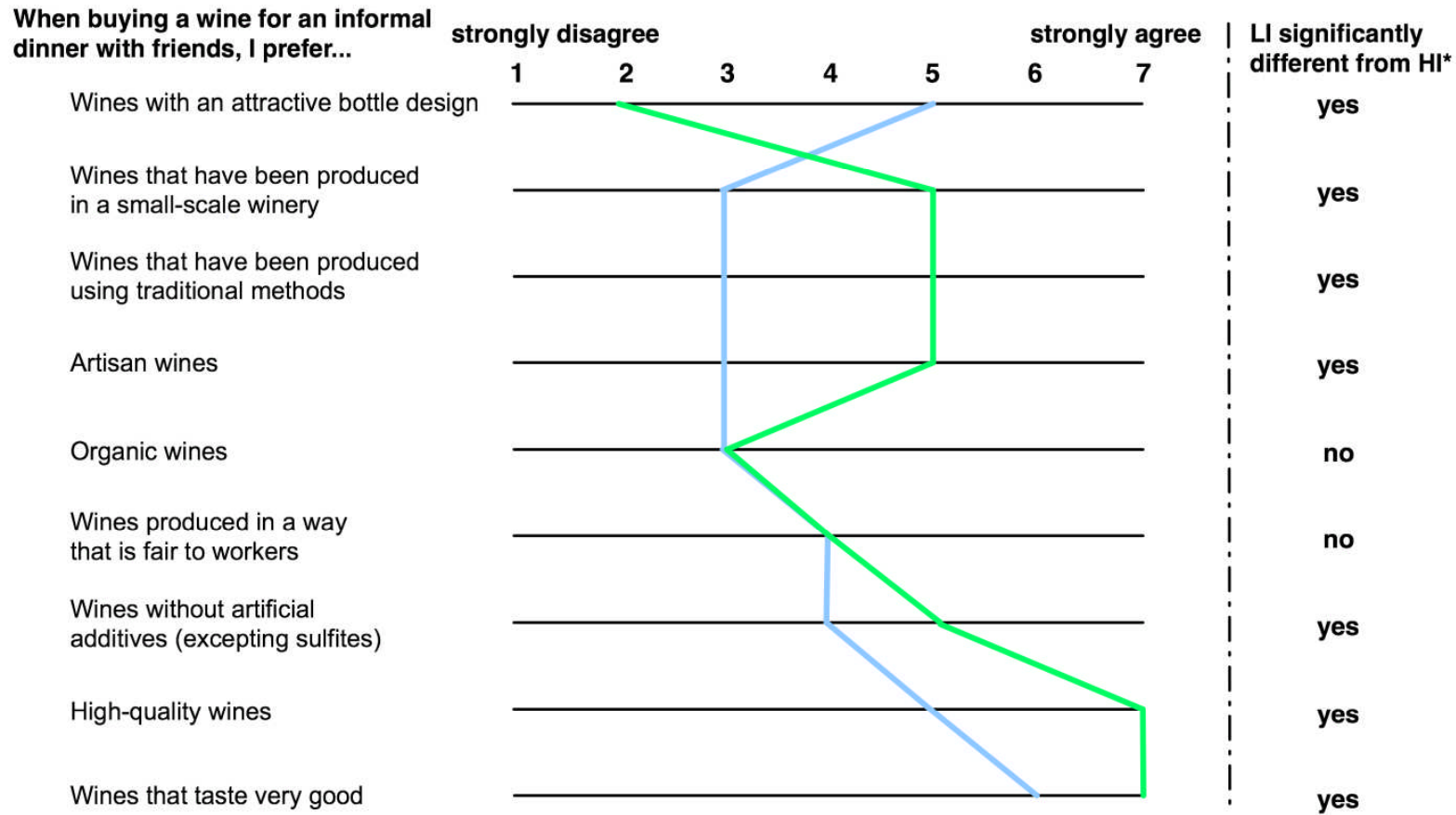
they prefer. LI respondents showed a more confined set of country of origin preferences compared with HI respondents, which was in line with expectations. Also in line with expectations, LI respondents preferred France, Italy and Australia at above 50 percent respectively. HI respondents instead showed a much wider range of preferences for country of origin. Five countries were preferred by more than half of the HI respondents: France, Germany, Italy, Spain and the USA. Thus, HI respondents in line with proposition showed a much wider range of preferences for different countries of origin.

Table 7-7: Respondents' Country of Origin Preferences for Wine by Involvement Level (LI, HI); (n = 538, MI not reported, multiple answers)

Country	low		high	
	Count	%	Count	%
France	78	69.6	82	87.2
Germany	20	17.9	50	53.2
Italy	64	57.1	73	77.7
Portugal	19	17.0	28	29.8
Spain	40	35.7	74	78.7
Australia	63	56.3	42	44.7
Chile	55	49.1	33	35.1
New Zealand	37	33.0	46	48.9
South Africa	49	43.8	27	28.7
USA	43	38.4	66	70.2
Other	10	8.9	21	22.3

In terms of the quality, taste and production process attributes, differences emerged between the preferences of LI and HI respondents on all but two of these attributes. Thus, on average, LI respondents preferred an “attractive” bottle design compared with HI respondents, whilst HI respondents, on average, preferred wines made small-scale, with traditional artisan methods and without the use of additives, compared with LI respondents. HI respondents also preferred high quality wines and wines with a good taste more. All the differences between LI and HI respondents were statistically significant. The only two attributes with no significant differences between preferences of LI and HI were again fair production and organic wines. Figure 7-3 summarises these results.

Figure 7-3: Median Product Attribute Preferences of LI and HI respondents



blue = low involvement; green = high involvement

* significant differences were calculated using ordinal regressions; significance level $p = .05$

7.5.4 Summary

This section has reported the results of respondents' perceived importance of wine product attributes as well as their preferences within these attributes. On the whole, both sets of results were much in line with expectations. In the whole sample, it was found that "taste of the wine", "overall quality" and "price" were the most important product attributes in wine choice, followed by country of origin. This concurs with other wine marketing studies. The next most important attribute was "without artificial additives" and therefore one closely related to the production process. The "look of the bottle" for instance received a much lower importance on average. Out of the eleven product attributes only "organic" was rated, on average, unimportant. Considering the preferences within these attributes, respondents, on average, preferred wines priced in the £6-8.99 category, from France, Italy, Australia, or the USA, that tasted good, were of high quality and had been produced without artificial additives. Organic tended to be not preferred by respondents. All these results were generally in line with expectation.

When split by involvement level a number of statistically significant differences emerged within the sample. HI respondents placed more importance than LI respondents on production process attributes (intrinsic attributes) and expressed stronger preferences for artisan, traditional and high-quality wines. LI respondents meanwhile placed more importance on the look of the bottle and the wine's price in their wine choice than HI respondents. They preferred bottles with an attractive design more than HI respondents and preferred lower price categories, whilst also selecting from a narrower set of countries of origin.

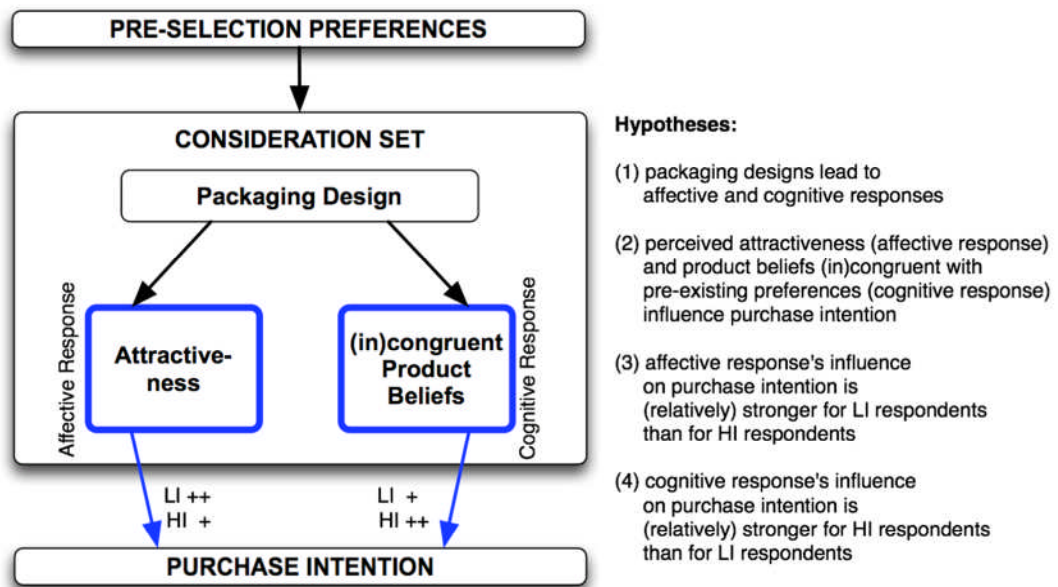
Having presented the results relating to respondents' importance ratings for wine attributes and preferences within those attributes, the Chapter now goes on to test the hypotheses relating to consumers' wine purchase intentions and the role packaging design plays within those intentions.

7.6 The Role of Packaging Design in Consumers' Wine Purchase Intentions: Testing of the Hypothesised Model

7.6.1 The Model and its Hypotheses

The hypothesised model of wine purchase intentions builds on the key results presented in the Chapter so far, relating to respondents' ratings of the attractiveness of different wine packaging designs, their importance ratings of wine product attributes and their preferences within those attributes. To reprise, the model (Figure 7-4) proposes that wine purchase intentions begin with consumers employing a set of pre-selection wine attribute preferences, which are used to hone down options to a manageable consideration set. Thereafter, it is proposed that packaging design is scrutinised and can influence purchase intentions in two possible ways: (i) via conveying aesthetic **attractiveness** and (ii) via conveying product attributes that are **congruent with pre-existing preferences**. Furthermore, the model proposes that the relative weighting of the attractiveness vs. congruence of packaging design to purchase intentions depends on consumers' involvement level in wine, specifically, LI consumer purchase intentions depend relatively more on packaging designs conveying attractiveness, whilst HI consumer purchase intentions depend relatively more on packaging designs conveying congruence.

Figure 7-4: Hypothesised Model of Packaging Design's Influence on Purchase Intention



7.6.2 Analytical Approach and Measures

The model and its hypotheses were tested using regression analysis. The dependent variable in the analysis was **purchase intention**. In the survey, respondents were asked for their purchase intention for each bottle: “Based on your first impressions of this bottle how likely would you be to purchase this wine?” (within the context for an informal dinner with friends). Respondents could rate their purchase intention on a five point scale from (1) “Definitely would buy” to (5) “Definitely would not buy”. The midpoint of the scale was “Might / might not buy”. The perceived **attractiveness** of a wine packaging design and the degree to which a wine packaging design conveyed attributes **congruent with pre-selection preferences** comprised the two independent variables in the analysis. Perceived attractiveness of wine packaging designs was derived by a three-item measure tested and validated by Orth et al. (2010)³⁰. In the survey, respondents were asked to state their agreement / disagreement with three statements concerning the attractiveness of each product prompt on a seven-point Likert scale ranging from 1”strongly disagree” to 7”strongly

³⁰ The measure was originally developed by Hirschman (1996). It has been adapted for this survey.

agree”: (1) The design of this bottle is very attractive. (2) The design of this bottle is very beautiful. (3) The design of this bottle is very desirable. The degree to which wine packaging design conveyed attributes congruent with pre-selection preferences was computed by taking the difference between respondents’ preferred attributes scores and the attribute scores they allocated to each of the wine packaging designs (Contrasting; Massive; Natural; Delicate; German) multiplied by the importance respondents attached to the particular attribute. These scores were summed to arrive at an index of congruity for each of the bottles.

The next sections present the results of each of the individual measures in the model and then the testing of hypothesised model. First, the results relating to respondents’ purchase intentions for wine are presented. Second, the attractiveness ratings of the different wine packaging designs are reported. Third, the results relating to the extent to which the five wine packaging designs in the sample were congruent with respondents’ pre-existing preferences are reported. Finally, the results of the regression analyses (the testing of the model) are reported.

7.6.3 Results: Respondents’ purchase intentions for wine

For each of the five wine packaging designs (Contrasting, Massive, Natural, Delicate and German), survey respondents were asked in the context of an informal dinner with friends, “Based on your first impressions of this bottle how likely would you be to purchase this wine?” Respondents could tick one of the five boxes ranging between “definitely would buy” (5) and “Definitely would not buy” (1). Table 7-8 shows the results of the purchase intention question for the whole sample and according to respondents’ involvement levels. Significant differences were identified using ordinal regression and are shown in the bottom line of Table 7-8.

Table 7-8: Respondents' Purchase Intention Likelihoods for Different Wine Packaging Designs

Purchase Intention		Contrasting		Massive		Natural		Delicate		German	
		N	%	N	%	N	%	N	%	N	%
Would definitely buy	Total Sample	19	4	13	3	86	16	62	12	15	3
Would probably buy		107	20	69	15	255	48	225	43	144	32
Might / might not buy		205	39	172	38	153	29	186	35	186	41
Would probably not buy		166	31	149	33	35	7	50	9	84	19
Would definitely not buy		34	6	46	10	5	1	6	1	25	6
N		531	100	449	100	534	100	529	100	454	100
The two cells with the highest counts have been highlighted.											
Purchase Intention	Involve-ment	Contrasting		Massive		Natural		Delicate		German	
		N	%	N	%	N	%	N	%	N	%
Would definitely buy	low	6	5	1	2	26	23	12	11	1	2
	high	3	3	4	4	10	11	15	16	5	5
Would probably buy	low	40	36	11	17	52	46	47	42	12	18
	high	12	13	12	13	29	32	37	40	36	39
Might / might not buy	low	33	30	17	27	23	21	32	29	25	38
	high	43	47	44	48	40	43	34	37	42	45
Would probably not buy	low	26	23	27	42	9	8	18	16	19	29
	high	22	24	23	25	11	12	6	7	8	9
Would definitely not buy	low	6	5	8	13	2	2	2	2	8	12
	high	12	13	8	9	2	2	0	0	2	2
N¹		531		449		534		529		454	
Significant difference between LI and HI respondents purchase intention		no		yes		yes		no		yes	
The two cells with the highest counts have been highlighted for LI in blue and for HI in green .											
¹ Results shown in this table are based on the analysis of the full sample, however, results for medium involvement respondents are not depicted.											

Table 7-8 shows respondents' purchase intentions for each of the wine packaging designs, first for the whole sample, then according to involvement level. For the whole sample, results are in line with the preferences revealed by the ranking exercise reported earlier in this chapter (section 7.4). Generally, traditional designs, i.e Natural and Delicate ones, showed higher purchase intention ratings. The modern designs (Contrasting and Massive) were less likely to be purchased. Purchase intentions for the stereotypically German design were similar to, albeit somewhat lower than those recorded for traditional designs.

In terms of the relationship between purchase intentions and respondents' involvement level, Table 7-8 shows statistically significant differences between LI and HI respondents' purchase intentions for Massive, Natural and German designs. LI respondents stated they were less likely to purchase the Massive design than HI respondents, but were more willing to purchase the Natural design than HI respondents. HI respondents stated they were more willing to purchase the stereotypically German wine. The results for the Massive and the Natural design were surprising.

7.6.4 Results: Respondents' perceptions of the attractiveness of wine packaging designs

This section reports the results relating to survey respondents' perceptions of how attractive the five wine packaging designs were (Contrasting, Massive, Natural, Delicate and German). For each design, respondents were asked to complete a three-item scale of attractiveness derived from Orth et al. (2010). The three items consisted of "The design of this bottle is very attractive.", "The design of this bottle is very beautiful." and "The design of this bottle is very desirable.". In each case, respondents were asked to fill in a seven-point Likert scale ranging from 1 = "strongly disagree" to 7 = "strongly agree". The presentation order of the items was randomised to avoid bias. A reliability test on the responses to the three items (Cronbach's alpha = .953; n = 2,503) indicated that they could be used as one scale.

Consequently, they were summed together to arrive at a composite score for each respondent ranging between 3 and 21. On this score, 3 meant that a bottle design was perceived to be neither very attractive, very beautiful, nor very desirable; in contrast, a score of 21 represented a bottle design that was perceived to be very attractive, very beautiful and very desirable. Table 7-9 shows the mean composite attractiveness ratings for the whole sample and the results of the significance tests.

Table 7-9: Mean Attractiveness Scores for different Wine Packaging Designs (n = 533)

Design	Perceived Attractiveness Score		ANOVA		
	Mean		F(df)	Homogeneity of Variance	
Contrasting	10.215		124.749 (4,528)	11.223***	
Massive	8.854				
Natural	14.094				
Delicate	13.057				
German	11.650				
Contrasts Games-Howell					
Design	Contrasting	Massive	Natural	Delicate	German
Contrasting	.000***	.000***	.000***	.000***	.000***
Massive		.000***	.000***	.000***	.000***
Natural			.000***	.000***	.000***
Delicate				.000***	.000***
German					.000***

It can be seen from Table 7-9 that the two ‘modern’ designs of Contrasting and Massive received lower attractiveness scores than those of the two ‘traditional’ designs Natural and Delicate, whilst the score for the German design falls between these. An ANOVA and following post-hoc tests confirm that all the mean scores are statistically significantly different from each other (*Games-Howell Contrasts all p-values <.001*). These results accord with expectations about respondent preferences for packaging designs derived from the literature and qualitative research and are also in line with those of the ranking exercise reported earlier in the chapter. Modern designs were generally rated less attractive by respondents than traditional designs.

Having presented the attractiveness scores for the whole sample, it was then of interest to explore whether any significant differences existed in these scores

according to respondents' involvement levels. From the literature review, it was proposed that LI consumers would express a higher attractiveness score for modern designs compared with HI consumers. However, the results of the qualitative research were inconclusive on this point, as all participants expressed a preference for the traditional types of design (in particular the Natural design). Table 7-10 shows the results for the survey sample.

Table 7-10: Respondents' Attractiveness Ratings according to Respondents' Involvement Levels; MI not reported

Design Archetype	Mean Attractiveness Score by Involvement Level		F(df)	Homogeneity of variances	Contrasts for involvement levels		
	low	high				low	high
Contrasting	11.34	9.74	4.138 (2,528)	yes	low	-	.053
					high		-
Massive	8.28	9.29	.949 (2,451)	yes	low	-	.391
					high		-
Natural	13.83	12.78	8.722 (2,530)	no	low	-	.396
					high		-
Delicate	12.93	13.53	.808 (2,525)	yes	low	-	.557
					high		-
German	10.37	13.17	9.807 (2,449)	no	low	-	.000
					high		-

Table 7-10 shows significant differences between LI and HI respondents' attractiveness ratings only for the stereotypically German design, that HI respondents find more attractive than LI respondents. The difference in LI and HI respondents' attractiveness ratings for the Contrasting design is very close to statistical significance (p-value = .053). This is an interesting result as it shows that purchase intentions and general preference for designs (derived from the ranking exercise) differ more strongly than pure aesthetic attractiveness. That makes it likely that packaging design influences purchase intention not only through aesthetic attractiveness, but also through other factors. One of these factors is likely to be product beliefs, which are to be discussed in the following section.

7.6.5 Results: The Product Attribute Beliefs Evoked by Different Wine Packaging Designs

This section moves on to present the results of respondents' perceptions of different wine packaging designs in terms of the beliefs they might trigger about the attributes of the wines therein. Having, in the preceding section, gained an insight into the affective role that packaging designs can play, via the pure aesthetic attractiveness of different designs, this part of the analysis sought to gain an insight into the cognitive role packaging designs can play. By obtaining information on which wine packaging designs evoked which beliefs about product attributes and then combining this with earlier results relating to which attributes were of most importance to and preferred by respondents, it is possible to devise a measure representing the extent to which different packaging designs evoke consumers' pre-selection preferences (in other words, a measure of congruence). To understand the product attribute beliefs that different wine packaging designs evoke, respondents were presented with the five fictitious wine packaging designs used throughout the survey (Contrasting, Massive, Natural, Delicate and German). The images were void of any text, so that responses were directly attributable to the packaging design. For each one, respondents rated the extent to which they agreed on seven point Likert-scales³¹ that the design contained a wine exhibiting one of 11 product attributes such as "being produced organically" or "high quality". The list of attributes used was identical to that already tested with respondents in terms of importance and preference. Based on the results of the qualitative research, it was expected that modern designs (Contrasting and Massive) would be thought of as cheaper, produced in a more industrial manner and representing overall poorer quality and taste in comparison to traditional packaging designs (Natural and Delicate). Table 7-11 presents the results of respondents' beliefs about the price and country of origin attributes of the different wine

³¹ For the price bracket belief, the same five price brackets were used as in the beginning of the questionnaire, when respondents were asked to state their preferences within eleven product attributes relevant for wine choice. The question relating to country of origin also differed from the seven point Likert-scale pattern of the other questions. Respondents simply were asked to tick the country of origin they felt represented the specific wine best. Respondents could tick only one country per bottle.

packaging designs whilst Figure 7-5 presents their beliefs about the remaining, primarily process-related attributes of the different wine packaging designs.

Table 7-11: Respondents' Beliefs about the Price Category and Country of Origin of Different Wine Packaging Designs

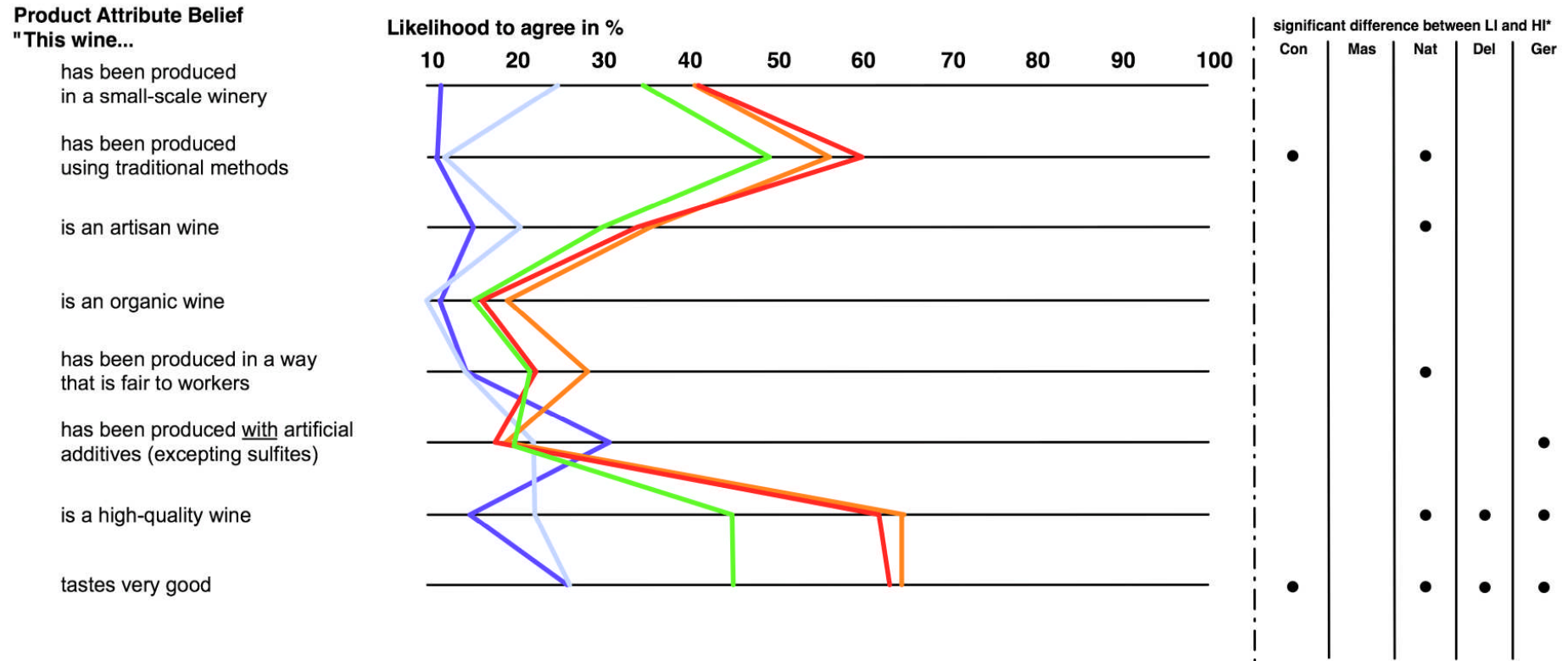
	Contrasting		Massive		Natural		Delicate		German	
	N	%	N	%	N	%	N	%	N	%
below £2.99	42	7.9	45	9.9	5	0.9	7	1.3	16	3.5
between £3 and £5.99	245	46.1	173	38	71	13.3	60	11.4	107	23.7
between £6 and £8.99	164	30.9	141	31	191	35.8	155	29.4	154	34.1
between £9 and £11.99	59	11.1	64	14.1	156	29.2	172	32.6	133	29.4
above £12	21	4	32	7	111	20.8	134	25.4	42	9.3
Total N / %	531	100	455	100	534	100	528	100	452	100
Design	Contrasting		Massive		Natural		Delicate		German	
	In %									
France		0.8		3.5		57		14.3		9.2
Germany		3.2		3.1		0.8		2.3		75.8
Italy		2.3		0.7		9.6		55.3		1.5
Portugal		4.1		3.5		1.5		7.1		2.4
Spain		9.2		0.9		3.8		12.2		2.2
Australia		22.2		39.9		0.6		0.6		0.9
Chile		16.5		1.5		5.1		4.1		0.9
NZ		6.8		8.8		1.9		0.4		0.9
South Afr.		12.4		7.7		4		1.1		1.5
USA		14.8		26		13.6		0.6		1.1
other		7.7		4.4		2.1		2		3.6
Sum		100		100		100		100		100

Bold indicates the highest values.

From Table 7.12, it can be seen that the different wine packaging designs did indeed evoke quite distinct beliefs from respondents about the prices and countries of origin of the wines within. In particular, the greatest single proportions of respondents believed that the modern packaging designs (Contrasting and Massive) contained wine which fell into the relatively cheap category of £3 to £5.99, whereas very few respondents believed that Natural and Delicate packaged wines fell into this cheap category. Instead, the greatest single proportion of respondents believed the Natural design represented a wine in the £6 to £8.99 category and the Delicate design a wine in the £9 to £11.99 category . The single greatest proportion of respondents believed

the German packaging design represented a wine between £6 and £8.99. In terms of country of origin, the modern packaging designs were believed by the majority of respondents to stem from New World wine producing countries such as Australia, Chile or USA, whereas the traditional designs, on the whole, were believed to stem from Old World countries, most notably France and Italy. Figure 7-5 shows the results of respondents' beliefs about the remaining product attributes tested, as evoked by the different packaging designs.

Figure 7-5: Respondents' Beliefs about the Process-Related Attributes of Wines as Evoked by Different PDs. with Signifiicance Test for Respondents' Involvement Levels



Contrasting = dark blue; Massive = light blue; Natural = orange; Delicate = red; German = green

* significant differences were calculated using ordinal regressions; significance level p = .05

In particular, Figure 7-5 shows the likelihood of respondents agreeing with statements related to the product beliefs that the five wine packaging designs (Contrasting, Massive, Natural, Delicate and German) triggered i.e. the summed probabilities received from the ordinal regressions for the three points “somewhat agree”, “agree” and “strongly agree”.

For the whole sample, there were some marked differences in the attribute beliefs triggered by traditional and modern packaging designs. Over 40 percent of respondents were likely to agree with the statement “This wine has been produced in a small-scale winery” when the wine packaging design was a traditional one (Natural / Delicate) , while only 12 percent (Contrasting) and 25 percent (Massive) of respondents were likely to agree with the same statement for modern designs. Differences between modern and traditional designs were even more pronounced for the statement “This wine has been produced using traditional methods.” Contrasting (11 percent) and Massive (13 percent) designs were much less likely to receive agreement with this statement from respondents than Natural (54 percent) and Delicate (58 percent) ones. Similar results were found for the attribute “artisan wine”.

The items “This wine is an organic wine” as well as “This wine has been produced in a way that is fair to workers” were less likely to be agreed with by respondents for all wine packaging designs tested in the survey. Modern design were less likely to be seen as organic than traditional designs, but none of the product prompts was likely to trigger this product beliefs in more than 30 percent of respondents. The same was true for the attribute relating to fair production.

The attribute “This wine has been produced *with* artificial additives (excepting sulfites)” was likely to be agreed with by respondents in approximately 20 percent of cases for all product prompts except the Contrasting one, for which almost 30 percent of respondents were likely to agree with this statement.

Asked whether they felt that the wine contained in the bottle was a “high-quality wine” / “tastes very good”, respondents were much more likely to agree with these two statements when the wine used a traditional wine packaging design than when a modern design was used. Only around 20 percent of respondents were likely to agree with these two statements for Contrasting and Massive designs. Interestingly, agreement with the “high-quality” attribute seemed to be less linked to the attribute “good taste” than for the traditional designs. The traditional packaging design styles (Natural / Delicate) were likely to receive agreement to the attributes “high-quality” and “good taste” from two thirds of the sample.

Overall, the results shown in Figure 7-5 indicate that respondents perceived two broad groups of design styles: Modern and traditional ones. The results for the German design were generally close to the ones of the traditional designs in the survey. However, beliefs were significantly lower for the attributes “high-quality wine” and “The wine tastes very good.”

Figure 7-5 also indicates statistically significant differences between LI and HI respondents. As before for price beliefs and country of origin beliefs, overall, product beliefs triggered by wine packaging designs did not differ greatly between LI and HI respondents. There were some differences in the Contrasting, Delicate and German designs. These differences related mostly to the attributes “high-quality” and “good taste”. The Natural wine packaging design exhibited the greatest number of statistically significant differences in beliefs between LI and HI respondents. Here HI respondents showed statistically significant less agreement across the attribute statements than LI respondents. This may explain some of the surprising results reported earlier.

In summary, the survey results show that the beliefs triggered by different packaging design styles are distinct, most notably between the two broad groups of designs i.e. modern (Contrasting and Massive) and traditional (Natural and Delicate). The nature of the differences in the beliefs about product attributes were in the expected

direction with traditional design being generally rated more positively by respondents. LI and HI respondents' beliefs did not differ greatly for four out of the five designs, with the Natural design generating statistically significant differences across a range of attributes (triggering less positive product beliefs from HI respondents compared to LI respondents). Still, even HI respondents were more positive about the product attributes evoked by the Natural design than by the two modern designs. The German design's results were close to the ones for the two traditional designs excepting the items "quality" and "taste" of the wine.

7.6.6 Results: Explaining respondents' wine purchase intentions by perceived attractiveness of packaging design and degree of congruence between the product attributes packaging design evokes and pre-selection preferences for these

The preceding sections have reported the results relating to respondents' purchase intentions for different wine packaging designs, the perceived attractiveness of these designs and the product attribute beliefs that these designs evoke. In this section, the links between these elements are tested via the hypothesised model of consumers' wine purchase intention. Briefly, the model hypothesises that purchase intention (dependent variable) can be explained by two independent variables (i) perceived attractiveness of the packaging design and (ii) the degree of congruence between product attribute beliefs triggered by the packaging design and a consumer's pre-selection preferences. In addition, the model proposes that the relative influence of these two roles of packaging design on purchase intention depends on the level of involvement of a consumer in wine. The purchase intention of LI consumers are hypothesised to depend more on the simple attractiveness of packaging designs, whereas the purchase intention of HI consumers are hypothesised to depend more on the degree of congruence between the attributes evoked by packaging designs and these consumers' pre-existing attribute preferences.

As indicated in section 7.6.2, the dependent variable in the model was **purchase intention**. The perceived **attractiveness** of a wine packaging design and the degree

to which a wine packaging design conveyed attributes **congruent with pre-selection preferences** comprised the two independent variables in the model. Perceived attractiveness of wine packaging design was derived by a three item measure that was summed to a composite score. The degree to which wine packaging designs conveyed attributes congruent with pre-selection preferences was computed by the following calculation:

$$\sum_{ProductAttribute=1}^{11} ((7 - |PB - PAP|) * I)$$

PB = Product Belief triggered by Packaging Design

PAP = Product Attribute Preference

I = Importance Rating

Table 7-12 shows the results of an OLS linear regression analysis carried out in PASW 18 (SPSS statistics software) for the whole sample over all five design styles (Massive, Contrasting, Natural, Delicate and German). The overall model is significant and explains more than 53 percent of the variance. Both independent variables show high statistical significance $p < .001$. This supports the hypothesis that both attractiveness i.e. mere aesthetics and the degree to which product beliefs triggered by packaging design concur with pre-selection preferences influence respondents' purchase intentions.

Since the two independent variables do not share the same scale, to interpret the results one should refer to the standardised coefficients (in **bold**). These coefficients give the expected change in the dependent variable, per standard deviation increase in the predictor variable. For the whole sample a wine bottle's attractiveness influences purchase intention more than four times more than its degree of congruence with pre-existing preferences.

Table 7-12: Respondents' Purchase Intention explained by Attractiveness and Degree of Congruence (Stepwise OLS Regression, n = 2,498)

		Regr. Coefficient	Std. Error	Beta	Sig.
R²=.534	Constant	.887	.061		.000
	Attractiveness	.142	.003	.669	.000
	Degree of Congruence	.003	.000	.142	.000

The second part of the proposition i.e. the degree of congruence between product beliefs triggered by the wine packaging design and pre-existing preferences being more important to HI's purchase intentions than to LI's purchase intentions was tested by running the same OLS regression for the groups of LI and HI respondents separately. Both models were significant and explained around 50 percent of variance (52.3 percent for LI respondents and 46.6 percent for HI respondents). All coefficients were statistically significant as well.

Table 7-13: Respondents' Purchase Intentions for Wines explained by Attractiveness and Product Beliefs' Congruence according to Respondents' Involvement Levels

		Regr. Coefficient	Std. Error	Beta	Sig.
Low Inv. R²=.523 n = 456	Constant	.947	.152		.000
	Attractiveness	.157	.007	.701	.000
	Degree of Congruence	.002	.001	.083	.000
High Inv. R²=.466 n = 452	Constant	1.104	.139		.000
	Attractiveness	.114	.007	.583	.000
	Degree of Congruence	.003	.001	.199	.000

The regression in Table 7-13 supports the proposition that the degree of congruence between pre-existing product attribute preferences and product beliefs triggered by wine packaging designs is more important for the HI's purchase intentions than for LI' purchase intentions. Per standard deviation the influence of the degree of congruence for HI's purchase intention is more than double that for LI respondents.

Accordingly, attractiveness' influence on purchase intention is about 20 percent stronger for LI respondents than for HI respondents.

7.6.7 Summary

This section has reported the results of analyses revolving around the proposed model of the role of packaging design in consumers' wine purchase intentions. Starting out with the introduction of the proposed model and relating hypotheses, first the dependent and independent variables used in the model were introduced, analysed and discussed. Hence the model was tested for the whole sample as well as according to respondents' involvement levels.

In line with Bloch (1995), the model proposes that packaging design triggers affective and cognitive responses in consumers that both influence their purchase intentions. Furthermore, it was proposed that affective responses to packaging design influence LI respondents' purchase intention more strongly than HI respondents' purchase intentions, while cognitive responses to packaging design influence LI respondents' purchase intention less strongly than HI respondents' purchase intentions. The model is constructed from three variables: (1) purchase intention serves as dependent variable; (2) perceived attractiveness and (3) degree of congruence between product beliefs and pre-existing preferences serve as independent variables. All three were analysed and discussed before the model was tested. Perceived attractiveness served as the measure for affective response and degree of congruence between product beliefs and pre-existing preferences served as the measure for cognitive response to packaging design. Before the model was tested, all three variables were analysed and discussed separately.

For the whole sample, **purchase intention** was higher for traditional designs (Natural and Delicate) than for modern designs (Contrasting and Massive). The results differed only slightly from the results of the ranking exercise reported in section 7.4. Statistically significant differences were found between LI and HI

respondents' purchase intentions for Massive, Natural and German designs. LI respondents were less likely to purchase a modern (Massive) design than HI respondents, whilst they were more willing to purchase a traditional design (Natural) than HI respondents. The results for the German design concur with the results of the ranking exercise. HI respondents were more likely to purchase a wine with this bottle design than LI respondents. Differences in respondents' purchase intentions for Contrasting and Delicate designs were not statistically significant.

Mean scores of **Perceived attractiveness** derived for the whole sample were generally higher for traditional wine packaging designs (Natural and Delicate) than for modern ones (Contrasting and Massive). All differences were statistically significant. Interestingly, apart from the stereotypically German product prompt, there were no statistically significant differences in perceived attractiveness between LI and HI respondents.

Product Beliefs triggered by wine packaging designs (see section 7.5) indicated that there are two broad groups of packaging designs i.e. modern vs. traditional ones. Product beliefs triggered by Contrasting and Massive designs (modern) were very similar as were the ones triggered by Natural and Delicate designs (traditional). Overall, there were relatively few statistically significant differences between LI and HI respondents regarding the product beliefs. However, the number of statistically significant differences differed according to the wine packaging design. While product beliefs triggered by modern designs were coherent across involvement groups (only two statistically significant differences for the Contrasting and one such difference for the Massive design), product beliefs triggered by traditional designs showed statistically significant differences between LI and HI respondents for five (Natural) and two (Delicate) product attributes. Product beliefs and pre-existing preferences for product attributes as well as the importance respondents attached to these product attributes for their wine choice were used to calculate a score for the degree of congruence between pre-existing preferences and product beliefs triggered

by wine packaging design. This measure served as the second independent variable in the proposed model explaining respondents' purchase intentions.

The proposed model supported the hypothesis that both affective responses (perceived attractiveness) and cognitive responses to packaging design (degree of congruence between pre-existing preferences and product beliefs triggered by wine packaging designs) influence respondents' purchase intentions. Furthermore, when tested for LI and HI respondents separately, the model supported the hypothesis that LI respondents' purchase intentions are more strongly influenced by affective responses compared to HI respondents' purchase intentions, while vice versa cognitive responses have less influence on LI respondents' purchase than on HI respondents' purchase intentions. The following section will discuss these results in light of the qualitative research phase as well as other studies.

7.7 Discussion

This survey set out to test the propositions of the preceding qualitative research regarding consumer preferences for wine packaging designs and to examine quantitatively the relationship between consumer involvement levels and the structure of their preferences for wine packaging designs as well as to better understand packaging design's influence on purchase intention. The results support the proposition that packaging design's influence on purchase intentions cannot be reduced simply to consumers' affective responses: i.e. whether a consumer finds a particular packaging design aesthetically pleasing or not. Rather, one also has to understand consumers' cognitive responses to packaging design in order to predict purchase intentions. Concerning these cognitive responses, the present survey focussed on product beliefs triggered by wine packaging designs and whether their congruence with pre-selection preferences could influence purchase intentions. It was found that product beliefs congruent with pre-selection preferences influence HI respondents' purchase intentions relatively stronger than LI respondents' purchase intentions. Nonetheless, some unexpected results were also found in this survey, e.g.

LI respondents' stronger preference and purchase intention for the Natural packaging design. The following section discusses results that were not in line with expectations drawing from the preceding qualitative research as well as from other studies. The discussion revolves around the third role of packaging design that can be derived from Bloch's (1995) theory – i.e. categorisation – and how this may explain some of the unexpected results found in this survey.

First, the result that LI respondents showed stronger general preference for the Natural design, perceiving it as being more attractive and expressing a stronger purchase intention for it than HI respondents. This result was similar to the one found in the qualitative research, where LI participants showed stronger preference for Natural wine packaging designs than HI participants. LI participants saw the Natural wine packaging design as the “ideal” wine bottle, an archetypical representation of the product category wine. Other studies have shown that the better a design fits with consumers' prototypical expectations of a product category the lower the perceived social risk attached to the choice (Campbell & Goodstein, 2001; Ritchie, 2009). In other words, the better a packaging design fulfils its categorisation role (Bloch 1995), the more likely consumers who feel insecure in their choice select it. Hence in the survey, the high scoring by LI respondents of the Natural design can be explained as an expression of confidence by these less secure or knowledgeable respondents in a design that represents an archetypical “quality” wine. HI respondents did not express the same confidence because they had their own knowledge to draw from. This third role of packaging design should therefore also be tested in future research.

The second unexpected result found in the present survey was that respondents' perceptions of some product beliefs expected to be triggered by wine packaging designs did not differ greatly between the five packaging designs used in the survey. In particular, attributes “organic production” and “fair trade” showed little variation in ratings. Other studies can provide some insights here. Following Giannakas

(2002), organic and fair trade products are credence goods i.e. consumers unlike the producers cannot be aware that a product is organic or fair trade unless they are told so (Giannakas, 2002). Consequently, logos or labels have been emerging in all national food and drink markets, albeit with notable differences in their actual merit (C. Fotopoulos & Krystallis, 2002; Hutchins & Greenhalgh, 1995). Although some labels such as “FairTrade” are used in the wine category, or have been developed particularly for it, such labels and logos are still in their infancy compared to other food and drink categories. Their impact has not been tested in the present survey. None of the product prompts in the current survey did bear a logo or label denoting “organic” or “fair trade” explicitly. As the results showed, respondents’ ratings for product beliefs triggered by wine packaging design without such a logo or label do not differentiate for these items. So, future research should try and better understand the interaction of such and other explicit labels, logos, or certificates and packaging design in general i.e. does the same logo or certificate have the same credibility independent from the bottle design? On a more general level, this aspect also taps into packaging design’s categorisation role as organic and fair trade products constitute a sub-category within the actual product category. Furthermore, given that logos, labels and certificates are actually essential to consumer perception of some product attributes, then this also poses questions concerning the overall perception process i.e. atomistic vs. Gestalt theory approach. It also raises the question of exactly what it is on labels that HI consumers are drawing from to make their quality judgements.

These two critical points as well as the ones raised before in the discussion of the preceding focus group results initiate the final discussion of thesis and implications for further research. This section will follow as part of the final chapter following.

8 Conclusion

8.1 Introduction

The present thesis has investigated consumers' perceptions of wine packaging designs with special attention paid to the moderating role of consumers' involvement level with wine. As part of this investigation, relevant literature was reviewed and built upon and a conceptual model was proposed. Two phases of empirical research were undertaken, an exploratory qualitative phase to generate insights into how LI and HI consumers behave in relation to wine and a large-scale quantitative phase which sought primarily to test the conceptual model of how consumers respond to wine packaging designs. This Chapter aims to draw together the main findings of the thesis, contemplate the theoretical and practical implications of the work and finally highlight directions for future research.

The Chapter is structured as follows. First, the research objectives of the present thesis are reprised briefly. The second section summarises the key findings of the study structured according to the research objectives. Based on these findings, theoretical and practical implications are drawn. The two final sections reflect upon the limitations of the present research and propose directions for future research.

8.2 Restatement of Research Objectives

The starting point of the present thesis was an argument that consumer responses to packaging designs are complex and uncertain, but that to date, no comprehensive model exists to explain and predict them. In order to develop and test such a model, this research was guided by six sequential research objectives, which this section will briefly reprise.

- i. to review the current nature of the UK wine market and the position of German wines within it.*

To understand the environment of the UK wine market, this thesis sought out insights from market reports and relevant academic studies of the UK wine market.

In particular, UK consumers' wine purchase and consumption patterns were analysed, including for German wine and an overview given of the legal framework underlying wine labelling.

- ii. to investigate how consumers interact with the product wine, what role it plays in their lifestyles and the impact of involvement on wine choice and consumption behaviour.*

Having gathered UK wine market information, it was crucial to review the academic literature relating to wine consumer behaviour, in particular, to explore the social and symbolic roles of wine in consumers' lives. The insights gained from this review contributed in particular to the exploratory qualitative phase of the empirical research, but also generated insights to help explain the nature of involvement.

- iii. to investigate the perceptual processes related to packaging design, the role packaging design plays in consumer choice and how involvement level moderates the process.*

The third research objective involved reviewing the academic literature relating to theories of visual perception and consumer responses to persuasive stimuli and product form. From these theories, a conceptual model of packaging design's influence on purchase intention was developed, which included hypotheses relating to the moderating role of involvement.

- iv. to explore UK consumers' perceptions of wine and wine packaging designs (including their perceptions of German wines) and how these are influenced by social context and involvement level.*

The fourth research objective involved undertaking an exploratory qualitative phase of empirical research. It provided first hand information on how consumers perceive choose and consume wine in their daily lives. This phase of research also involved a specific examination of consumer perceptions of different types of wine packaging designs, which allowed a first exploration of propositions relating to the differences between HI and LI consumers in terms of the perceptions and preferences.

- v. *to investigate, on a large scale, consumer perceptions of wine packaging designs (including German designs) and the role involvement plays in predicting their influence on purchase intentions (i.e. to test the conceptual model of consumer perceptions of wine packaging designs).*

The fifth research objective involved undertaking a large-scale quantitative survey of wine consumers, examining the basis of their wine choices and their perceptions of, and preferences for different wine packaging designs. The survey also sought to test the proposed conceptual model of the roles of packaging design in consumers' purchase intentions and how the relative influence of these roles is moderated by the involvement level of consumers in wine (whether HI or LI).

- vi. *to provide (German) wine producers with marketing recommendations for their packaging designs for the UK market, in order to develop their images and sales positively.*

The final research objective has primarily practical relevance. Based on the insights gained throughout the thesis, this objective involves making recommendations for wine producers (and German wine producers in particular) on their packaging design strategies.

The next section presents a summary of the main findings relating to the above research objectives.

8.3 Key Findings of the Thesis

8.3.1 The Nature of the UK Wine Market and Position of German Wines Within It

Drawing from market reports and relevant academic studies on the UK wine market, it was found the UK wine market has changed radically over the last 50 years. Whilst wine consumption was minute up until the late 1960s, it has grown continuously since then. Consuming around 22 litres of wine per capita, the UK wine market shows, however, signs of saturation lately. Due to marginal own production, most wine has to be imported. For most wine-producing countries, the UK market is one of the most important. Thus, competition is fierce. So, compared to other wine

markets, in the UK branded wines hold a stronger position in the market. Still, compared to other FCMG product categories in the UK, wine is highly fragmented. On average, one can find between 700 and 1,000 different wines in a typical supermarket. In fact, supermarkets and discounters constitute the most important outlets for wine in the UK, rather than specialist stores. So, with the lack of knowledgeable shop assistants in most purchase situations, packaging design is commonly the most important source of information for UK wine consumers. However, despite (or possibly because) being highly regulated by the authorities, the way that information has to be presented on wine labels is complex and mysterious. It can in some cases even be misleading as regards the actual quality of the wine for all, but for the most committed and knowledgeable consumers. This further reinforces that packaging design's mix of written and stylistic elements is important to how consumers read and interpret the label.

Socio-demographic profile was found to have some influence on wine consumer behaviour. The highest penetration rates for wine consumption were found in the age-groups over 35 and the higher social groups i.e. ABC1. Preferences for particular types of wine were mostly driven by gender with women preferring white wines to red wines.

German wines in the UK suffer from a poor quality image that is strongly linked to a stereotypical packaging design. Recently, isolated initiatives from German wine producers have tried to overcome this stereotype with some considerable success.

8.3.2 Consumers' Interaction with Wine and Its Social Role

This thesis has found that the academic literature relating to wine consumer behaviour consists of three strands: (1) studies from wine consumer research and then studies from more general consumer behaviour literature in (2) logical positivist tradition and (3) constructivist / interpretivist tradition.

The strand of wine consumer research has focussed on how consumers choose wine. Studies from this strand concur in the importance of price and country of origin for consumer quality judgements and purchase choices. Results on other product attributes remain mixed. From the logical-positivist tradition of consumer behaviour research, the role of involvement for consumer's interaction with wine was highlighted. This echoes also in wine consumer research, where LI consumers are shown to spend little time and effort on wine choices, usually purchasing their wines alongside their grocery shopping. HI consumers, instead, invest a lot of time and effort into their wine purchases, frequent specialist stores and are willing to spend significantly more on wine than LI consumers. Finally, studies in the constructivist / interpretivist tradition give insights into wine's social role. On the one hand, wine can be an inclusive drink for socialising as it naturally captures the notion of sharing (a bottle). It can, however, also be a marker of social exclusion, willingly or unwillingly, for the connoisseur. Within the social context of wine consumption, packaging design can become a strong symbol.

8.3.3 Consumers' Perception of, and Responses to Packaging Design

This thesis identified that the academic literature relating to consumer response to packaging design consists of three areas: (1) Packaging design and visual perception; (2) Information processing of persuasive stimuli; and (3) Consumers' responses to product form.

In the literature on visual perception, two competing theories exist to explain how consumers process visual stimuli: Atomistic perception and Gestalt Theory. Under the atomistic perception approach, perception is thought of as a step-by-step process leading to a composite perception of the whole object. Under Gestalt Theory, perception is considered a holistic and immediate with the whole as well as the arrangement of each element influencing the perception of any other element.

Of these two approaches, Gestalt Theory has the advantage of better representing the actual human perception process. Moreover, a categorisation of wine packaging design styles based on Gestalt Theory was identified in the literature (U. R. Orth & Malkewitz, 2008). Basically, the categorisation proposes 5 types of wine packaging designs, falling into three underlying styles: Contrasting and Massive comprising 'modern' and bold packaging designs usually featuring large pictures and little text on the front label; Natural and Delicate, which are closer to 'traditional' Old World wine producing countries' wine packaging designs featuring lots of written information prominently on the label; Non-Descript design comprise clean and simple packaging designs. Consumer preferences for these styles were unknown however, as this question had not been tested in the original study. From the literature review, it was proposed that LI consumers would likely to prefer Contrasting and Massive designs, whilst HI consumers would be more likely to prefer Natural and Delicate designs.

In the literature on persuasion, the Elaboration Likelihood Model (ELM) (Petty & Cacioppo, 1986; Petty et al., 1983) was identified as a key model providing insight into different types of consumer information processing and offering a way of predicting when each type is likely to occur. Specifically, the model proposes that consumers may follow one of two information processing routes when exposed to persuasive stimuli. A peripheral route when involvement is low. That means that the recipient will pay little attention to the persuasive stimuli. Thus, attractive cues become most salient for attitude change e.g. an attractive celebrity endorser. When involvement is high, a recipient is likely to follow a central route of information processing i.e. carefully scrutinising the information. Consequently, strong and relevant arguments are needed for attitude change.

As regards the types of consumers responses to product form, Bloch's (1995) model provides the necessary insights. He proposes two major consumer responses to product form: (1) affective and (2) cognitive ones. They are considered to be

precursors of consumers' behavioural responses e.g. purchase. His model also highlights the potential impact of consumer's personal characteristics as well as the social context on these responses. Bloch's model is important to understanding consumer response to packaging design because it integrates different roles of packaging design i.e. affective and cognitive responses to it, which have, so far, been investigated only individually in the literature.

The insights from these different theories and models were built upon to develop the conceptual model of consumer response to wine packaging design central to this thesis. Briefly, the conceptual model proposes that packaging design triggers affective and cognitive responses and that the relative importance of these responses for consumers' purchase intentions is moderated by their level of involvement with the product category. It was proposed that affective responses to packaging designs are more relevant for LI consumers' purchase intentions, whilst cognitive responses to packaging design are relatively more important for HI consumers' purchase intentions.

8.3.4 Wine's Social Role in UK Consumers' Lives and Their Perceptions of Wine Packaging Designs

The focus group discussions aimed to explore the social role played by wine in UK consumers' lives as well as gain insights into how UK consumer interact with wine and how they perceive wine packaging designs. This section will briefly summarise the result of the focus group discussions structured along the main parts of the discussion guide used in the focus groups.

As regards wine's role in the participants' lives, wine was generally seen as strongly linked to food and as a social lubricant. This accorded with the results of existing studies (e.g. Ritchie, 2007, 2009, 2011; Ritchie et al., 2010). However, a novel finding was that participants' involvement levels with wine acted as the key differentiator in the role wine played in their lives. LI participants attached significantly less weight to wine and its consumption compared to HI participants,

who saw wine as a field of steady engagement and derived enjoyment from learning more about it and its production. In terms of the social dimension wine held for the two groups of participants, it was found that LI participants used wine to enhance a given social situation, while HI participants sought out a particular social situation to enhance their wine experience, through either discussing wine with other HI consumers or educating others. This behaviour also resonated in situations when participants presented wine as a gift to others. HI participants used their wine knowledge in gift giving, but also at other social events to enhance their social status amongst their peers.

In terms of the product attributes and criteria that participants used to make quality judgements and choices about wine, the results of the focus groups were in accordance with existing studies (e.g. Gergaud & Livat, 2006; Spawton, 2005). Namely that the two most important product attributes are price and country of origin. However, the focus group results shed new light on some aspects of wine choice criteria. For instance, while both LI and HI participants based their wine choices on largely similar sets of product attributes, their interpretations of these attributes - as well as their frames of reference for them - diverged significantly. Specifically, LI participants used country of origin as 'pre-screening' product attribute i.e. they would exclude certain countries from their wine choice completely. HI participants instead were open for any country of origin and used this product attribute almost only in the ex-post evaluation of a wine e.g. whether it reflected its *terroir* or diverged from the typical taste characteristics in an interesting way. Furthermore, the two groups of participants showed marked differences in their overall wine purchase behaviour. For instance, LI participants used wine origin more as a pre-selection criterion to cope with the vast variety of wine available in UK outlets that they often found overwhelming. In contrast, HI participants did not pre-screen their selection by origin, but rather judged an individual wine's quality against their own knowledge of the characteristics of a region and grape. Another original

finding was perceptions of the production context of a wine, in an emotional sense, played a role in the purchase decisions of LI participants. In place of background knowledge and expert jargon to express exactly what production methods constituted a “good” wine for them, they linked such wines very distinctly to modest scale production and rural idylls possibly seen on holiday.

In terms of participants’ perceptions of wine packaging designs, the focus groups gave insights related to three main issues: (1) how consumers arrive at their first impressions of a wine by its packaging; (2) which product beliefs consumer link to different wine packaging designs; and (3) which wine packaging designs consumers actually prefer and why. While results for the first two themes were in line with expectations, the results for the third part contradicted the tentative proposition drawn from the literature.

The way participants reacted initially to the selection of wine bottle prompts in the focus group sessions generally supported the Gestalt Theory view of perception processes as holistic. That is, participants’ views of the prompts were almost always drawn from impressions of the whole ‘look’ of the bottles. In terms of distinguishing between types or styles of packaging design, participants distinguished three types from Orth and Malkewitz’s (2008) categorisation: (1) Bold modern designs (Contrasting and Massive); (2) traditional old-fashioned designs (Natural and Delicate); and (3) clean simple designs (Non-Descript).

In terms of participants’ preferences for different wine packaging designs, the results of the focus groups were not in line with tentative expectations. Based on the literature, it had been proposed that LI participants would prefer Contrasting and Massive designs, while HI participants would be more drawn to Natural and Delicate ones. In fact, LI and HI participants both consistently preferred traditional old-fashioned packaging designs. These preferences may be related to the social risk wine purchases involve. Campbell and Goodstein (2001) argue that consumers in social risk situations will retrieve the ‘safe’ option, i.e. a bottle design congruent with

category expectations. Many LI participants stated that the Natural design represented the 'ideal' wine bottle i.e. a design very congruent with their expectations about the product category. So, it may be argued that LI participants, who lack confidence in their abilities to discriminate wine quality, may be more traditional and conservative in their tastes for packaging because of the factor of social risk.

Perceptions of German wines differed between LI and HI participants. The first group expressed the expected stereotypes. However, in the prompt exercise, when German wines differed significantly from the stereotypical packaging designs associated with German origin, LI participants revealed they were more likely to try them and possibly like them. HI participants were generally more willing to explore German wines despite the negative stereotypes, which they were aware of. On the other hand, they also were aware of high quality German wines deeming them hard to get, but good value for money.

8.3.5 Consumers' Responses to, and Preferences for Packaging Designs

All sections of the online survey (for an overview of the sections see Chapter 5) contributed to the fifth overall research objectives of this thesis culminating in the test of the conceptual model. Thus, results revolved around four key issues: (1) consumers' (initial) preferences for the five identified wine packaging design styles; (2) consumers' perceived importance of, and preferences for wine product attributes; (3) consumers' responses to packaging design styles in terms of purchase intention, affective as well as cognitive responses; and (4) testing the hypothesised conceptual model of packaging design's influence on purchase intentions.

As regards respondents' preferences for different wine packaging designs, the survey results indicated a general preference for traditional wine packaging designs (Natural and Delicate) over modern ones (Massive and Contrasting), confirming the result found in the focus group discussions. In terms of the relationship between wine

packaging preferences and respondents' involvement levels, the survey results were mixed. LI respondents relatively preferred one of the two modern packaging designs (Contrasting) and one of the two traditional ones (Natural), while HI respondents preferred one (but only one) traditional packaging design (Delicate). In sum, the results neither confirmed the original proposition that LI respondents would prefer modern and HI respondents would prefer traditional packaging designs per se, nor the result of the focus group discussions that both LI and HI respondents have preferences for traditional designs.

In terms of respondents' perceived importance of, and preferences for, wine product attributes found that "taste of the wine", "overall quality" and "price" were the most important product attributes in wine choice, followed by "country of origin". This concurs with other wine marketing studies. The next most important attribute was "without artificial additives" and therefore one closely related to the production process. The "look of the bottle" for instance received a much lower importance on average. Out of the eleven product attributes only "organic" was rated, on average, unimportant. Considering the preferences within these attributes, respondents, on average, preferred wines priced in the £6-8.99 category, from France, Italy, Australia, or the USA, that tasted good, were of high quality and had been produced without artificial additives. Organic tended to be not preferred by respondents. All these results were generally in line with expectation.

However, importance of product attributes did vary significantly by involvement level, namely HI respondents placed more importance than LI on production process attributes (intrinsic attributes) and expressed stronger preferences for artisan, traditional and high-quality wines, while LI respondents placed more importance on the look of the bottle and price. In summary, it was found that HI respondents placed more importance on intrinsic product attributes, whilst LI respondents stated to rely more heavily on extrinsic attributes for their wine choices. Respondents were also asked which product attributes they associated with different packaging designs.

As regards consumers' affective and cognitive responses to packaging design, it was found that the five design archetypes elicited different results on both affective (perceived attractiveness) and cognitive (product beliefs) types of responses. Few differences were found between LI and HI respondents concerning these responses. Mean scores of perceived attractiveness referring to affective response to packaging design for the whole sample were generally higher for traditional wine packaging designs (Natural and Delicate) than for modern ones (Contrasting and Massive). All differences were statistically significant. Interestingly, apart from the stereotypically German product prompt, there were no statistically significant differences in perceived attractiveness between LI and HI respondents. The cognitive response to packaging design i.e. product beliefs triggered by wine packaging designs indicated that there are two broad groups of packaging designs i.e. modern vs. traditional ones. Product beliefs triggered by Contrasting and Massive designs (modern) were very similar as were the ones triggered by Natural and Delicate designs (traditional). In summary, traditional design styles triggered more positive product beliefs such as higher quality, better taste, or higher price than modern wine packaging designs. Overall, there were relatively few statistically significant differences between LI and HI respondents regarding the product beliefs. However, the number of statistically significant differences differed according to the wine packaging design. While product beliefs triggered by modern designs were coherent across involvement groups (only two statistically significant differences for the Contrasting and one such difference for the Massive design), product beliefs triggered by traditional designs showed statistically significant differences between LI and HI respondents for five (Natural) and two (Delicate) product attributes. Product beliefs and pre-existing preferences for product attributes as well as the importance respondents attached to these product attributes for their wine choice were used to calculate a score for the degree of congruence between pre-existing preferences and product beliefs triggered by wine packaging design.

Finally, in terms of the test of the conceptual model, the analysis found the following results. The hypothesis directly referring to the effects of the conceptual model was that both affective and cognitive responses to packaging design have a statistically significant effect on purchase intention. The linear regression for the whole sample of respondents and packaging designs supported this hypothesis i.e. the coefficients for affective and cognitive responses were statistically significant. The high R-squared indicated a good fit of the model. Furthermore, it was proposed that affective responses would be relatively more important for LI respondents' purchase intentions. For HI respondents it was expected that cognitive respondents would have a stronger influence on purchase intention than for LI respondents.

8.4 Academic Contribution of the Thesis

The mixed-methods approach using focus group discussions and a web survey has revealed many insights into wine consumer behaviour and perceptions of packaging design. The results address a number of gaps in the literature and offer new contributions to marketing and consumer behaviour research. In summary, the main academic contributions of the thesis are as follows.

Wine Consumer Behaviour and Level of Involvement

The present study is one of the first to explore LI and HI wine consumer behaviour in a qualitative perspective contrasting their perceptions of wine as well as their purchase and consumption behaviours. This has allowed novel identification of differences in how LI and HI wine consumers use and interpret product attributes. For instance, country of origin constitutes a way to pre-screen the options available e.g. in a supermarket to a smaller set that was manageable for LI consumers. HI consumers are unlikely to pre-screen the options based on country-of-origin, but rather use this product attribute to evaluate the wine's quality based on their knowledge about the country's / region's characteristics. Furthermore, novel differences in how LI and HI wine consumers use wine socially were found. In

summary, for HI participants, wine constituted a central building block of their social life. They would carefully build a social sphere around it to make it even more enjoyable for them. LI participants saw wine mostly as a social lubricant supporting a given social occasion. Therefore, they would select a wine, which they considered to fit the occasion. These findings significantly refine the understanding of the differences between LI and HI wine consumer, which have so far been investigated from a logical-positivist point of view.

Consumers' Wine Packaging Design Preferences

Throughout the empirical study, the five wine packaging design archetypes identified by Orth and Malkewitz (2008) were used. As they had not addressed the issue of which packaging design consumers preferred, the present thesis sought out to close this gap in the literature. It was found that overall Natural and Delicate designs are preferred by wine consumers i.e. the packaging designs most congruent with the product category wine. Furthermore, the present thesis tried to find indications of how consumer preferences could be predicted based on their level of involvement with wine. It was found that LI consumers have stronger preferences for the Natural design and the Contrasting design as compared to HI consumers. The latter showed stronger preferences for Delicate designs than LI consumers. These findings support the results of other studies that have shown that the better a design fits with consumers' prototypical expectations of a product category the lower the perceived social risk attached to the choice (Campbell & Goodstein, 2001; Ritchie, 2009). In other words, the better a packaging design fulfils its categorisation role (Bloch 1995), the more likely consumers who feel insecure in their choice select it. In summary, this extends the role social contexts play for packaging design preferences. While Bloch's (1995) model specifies its influence on consumers' (long term) personal tastes and preferences, it may also directly impact their packaging design preferences for individual occasions. This effect is likely to be moderated by consumers'

involvement with the product category as higher involvement may also result in greater confidence in one's ability to choose the right wine.

Conceptual Model of Consumer Responses to Packaging Design, Their Influence on Purchase Intention and the Moderating Role of Involvement

The development and test of the conceptual model predicting involvement's influence on the relative importance of the two major types of consumer response to packaging design for purchase intention is the major academic contribution of the present thesis. This model draws from theories of consumer responses to product form (Bloch, 1995) and information processing (ELM) (Petty & Cacioppo, 1986; Petty et al., 1983). The test of the model provides evidence for the two roles of packaging design – affective and cognitive – proposed by Bloch (1995). It showed that both responses have a statistically significant effect on purchase intention (hypotheses 1 and 2). So, in practice, packaging design affects purchase not just by its perceived attractiveness, but also by the product beliefs it triggers. While the first role of packaging design is relatively straightforward i.e. the more attractive a packaging design the higher the purchase intention becomes, the second role of packaging design can only be measured juxtaposed with the preferences of the individual consumer for relevant product attributes and the importance he / she attaches to each of these product attributes. As part of the tested model this thesis contributes a measure for the congruence of product beliefs and pre-existing preferences for product attributes, which also accounts for the relative importance of each of the product attributes in consumers' decision-making. Furthermore, this study reveals that involvement determines the relative influence of consumer responses to packaging design on their purchase intentions. This contributes a new facet of consumers' involvement influence on their behaviour to the field of consumer behaviour research and highlights involvement's importance.

Wider Applicability of the Model

The model and the impact of consumers' involvement within it have been tested within the wine category and a specific consumption occasion "an informal dinner with friends". The fact that the individual building blocks of the model i.e. the two types of consumer responses to packaging (e.g. P. F. Bone & France, 2001; DeBono et al., 2003; Smets & Overbeeke, 1995) and the ELM (Petty & Cacioppo, 1986; Petty et al., 1983) have been verified across numerous product categories indicates that the model should be applicable to (1) other consumption situations and (2) other product categories.

When applying the model to other consumption situations that involve more or less social risk than the occasion "an informal dinner with friends", one would have to expect that while the pathways would be the same their content might differ. For instance, when selected for an occasion as part of which the consumer tries to impress somebody, a new employer or partner, it may be less important that the packaging design triggers product beliefs congruent with his / her own pre-selection preferences, but rather the (expected) ones of the other person.

To apply the model to other FMCG product categories, one would have to account for the effect of branding, which was due to the fragmented nature of the wine category deemed less important for the present study. For other product categories, where there are strong brands such as confectionary, they have to be taken into account. It may be expected that a strong brand overrides some of packaging design's effect. On the other hand, packaging design is of course an important building block of product branding.

In fact, whilst developed for packaging design, the model may also be applicable for other persuasive stimuli such as advertisements or logos that have potentially significant impact on consumers' purchase intentions.

8.5 Implications for Wine Marketing in Practice

Having introduced the academic contributions of this thesis, this section will highlight the contributions to marketing in practice. First, general contributions to marketing will be described. Second, the final research objective is fulfilled of developing recommendations for German wine producers in terms of their packaging design strategy for the UK market.

From the results gathered in this study, the importance of product beliefs can be derived for the marketing professional. Thus, when developing packaging designs, the study highlights that the marketing professional or designer should account for the product beliefs that a packaging design triggers. Testing these issues seems particularly important for products that aim at HI consumers, since for them the cognitive responses to packaging design have relatively more influence on their purchase decisions than for LI consumers. Beyond being aware of their effects, marketers can use the packaging design to support their brand positioning by adapting it in a way that triggers fitting product beliefs. The results of this study showed that while the relative impact of these beliefs may be different, the actual product beliefs triggered by packaging design did not differ significantly according to respondents' involvement levels. So, packaging design gives marketers the opportunity to send subtle consistent messages to consumers when they are closest to the purchase decision.

In addition to general packaging design implications, the present study makes contributions specifically in relation to wine marketing. First, transferring the above arguments relating to product attributes, wine marketers may find indications in this study as to which packaging designs trigger which product beliefs. So, for instance, in order to position a wine as expensive and of high quality a traditional packaging design i.e. Natural or Delicate seems more appropriate. Also these insights could be used to tailor the packaging design strategy to individual consumer segments e.g.

Delicate designs were preferred by HI respondents, whilst LI respondents showed relatively higher preferences for Contrasting designs.

Second, both the focus group discussions and the survey results concurred in the importance of production methods for consumers' purchase intentions. This also reflects in the recent trend towards 'natural' wines in the UK. However, so far, wine producers largely ignore consumer's interest in product methods and tend to be very tight-lipped about their wine production methods and ingredients used for the wine. A noticeable exemption from this rule is the Co-op in the UK, who have started to list all ingredients on the back labels of their own label wines. An example of such a list reads as follows:

“INGREDIENTS: Grapes (Pinotage), Preservative (Sulphur Dioxide), Tartaric acid. Made using: Yeast, Yeast Nutrient (Diammonium phosphate).
Cleared using: Bentonite, Pectinolytic Enzymes.
Closure: Cork”³²

Potentially, a number of other ingredients and fining e.g. for clearing the wine can be used for wine production. Most of them are filtered out before or during the filling of the bottles, but traces of these additives remain in the final product. With the interest that consumers have in such issues, it may be advantageous to reconsider some of the traditional positioning strategies of wine. While not legally obliged to list all ingredients and additives, the wine industry or particular wine producers should still consider doing it. This would lead to a general awareness of production methods and possibly a return to less industrialised production methods more in line with the 'idealistic' image of wine production commonly emphasised in wine advertisements or back label descriptions.

Throughout the present thesis, the unique position of German wines in the UK market was highlighted. German wines and their packaging designs were also analysed and discussed in the empirical part of the study. Thus, at this point recommendations to German wine producers as regards their packaging design can

³² Source: <http://www.winelabels.org/artilleg.htm>

be provided. The traditional German packaging design has been identified to be easy to recognise by respondents in the survey. Its marked characteristics are a long thin brown or green bottle featuring a very traditional label design with ornate fonts and also brownish colours. Within the five wine packaging design archetypes identified by Orth and Malkewitz (2008), such a design is close to the traditional ones i.e. Natural and Delicate archetypes. This also reflected in the product beliefs results in the survey. Here the stereotypically German product prompt scored in a pattern similar to the two mentioned archetypes apart from the product beliefs relating to quality and good taste. This echoes exactly the problem of German wines in the UK i.e. their very poor quality images. Thus, the task for German wine producers is to find a strategy that can translate the actual good quality of their wines into a positive quality perception. The results of the present study provide some indications as to how such a strategy could be developed, making use of packaging design. German wine producers should possibly amend the colour schemes of their wine packaging design to match Natural and Delicate designs more closely. In the focus group discussions, the German wines that already applied this strategy were rated more positively than the ones one in stereotypically German packaging designs. Such designs also seem more suited to overcoming the poor quality image as they consistently achieved product beliefs of high quality and good taste. This strategy seems particularly suited to attract HI consumers who tend to prefer Delicate packaging designs more than LI consumers and are also more willing to try German wines in general. Their consumer behaviour, which shows clear tendencies of market mavens and opinion leaders, may also help German wines' success in the UK. HI consumers stated in the focus groups that they considered German wines good value for money. If they can be convinced that the wines also can communicate a good quality image, they may become a positive source of word-of-mouth e.g. recommending these wines to their friends who have less knowledge.

For addressing the LI consumer directly, a strategy along the lines of the *Black Tower* re-launch may be more suitable. For this brand, the producer relied on a Contrasting packaging design that is incongruent with the product category wine. With LI consumers being more willing to try new wines because of their unique packaging design and a low price, such a strategy could prove to be successful beyond this unique example.

8.6 Limitations of the Study

This thesis derives its value from the multi-methods approach applied and was able to draw a holistic picture of consumers' perceptions of, and preferences for packaging designs. In particular, the conceptual model of packaging design's role in consumer purchase intention makes relevant contributions to the literature. However, both the research approach and the specific setting of the conceptual model give rise to some limitations of the present study. This section describes the limitations of the thesis.

First, referring to the theory application purpose of the present research (Calder et al., 1981) a generalisation of the results is possible only as regards the general patterns identified in the statistical analysis i.e. that cognitive responses are relatively more important in the purchase decisions of HI respondents as compared to LI respondents. However, the particular sizes of the effects cannot be generalised above and beyond the sample of respondents surveyed for this study. This also means some care has to be taken when interpreting the particular effects found for each of the packaging designs tested e.g. relating to the specific product beliefs they trigger. In the latter case, however, it should be noted that effects were consistent across the two research phases, involvement levels and other socio-demographic groupings. Consequently, it seems likely that the product beliefs identified in this study will also echo in other samples of wine consumers.

A second and potentially more important set of limitations refers to the specific settings of the conceptual model. While its parts were developed carefully from the literature, the choices that were made limit the scope of the model.

The model was tested in the survey with the social occasion “an informal dinner with friends” in the mind of the respondents. From the literature and the focus group discussions, this was deemed a fitting social frame for the purchase situation i.e. with little, but not no social risk at all attached to it. With the importance of social risk found in the qualitative exploration of wine consumers’ choice behaviour, it would have been sensible to vary the degree of social risk in the following survey i.e. formulate and test three controlled social risk settings e.g. no social risk (private consumption at home), little social risk (informal dinner with friends) and high social risk (formal dinner with a potential employer). Adding such a manipulation to the survey would have enabled the researcher to separate the effects of enduring and short-term involvement of the respondents, as respondents with enduring LI with wine would have showed short-term HI with the product category in the high social risk situation. However, it was expected that the sample size of the survey was unlikely to become large enough to allow for a 3 (no, little, high social risk) x 2 (enduring LI, HI respondents) design. Consequently, it was refrained from including a controlled social risk manipulation in the survey in order to concentrate on the main theoretical contribution related to enduring involvement level with wine.

Also the choice of respondents’ enduring involvement level with wine as the main predictor variable in the conceptual model has some drawbacks that need to be mentioned here. First, since it was not possible to manipulate enduring involvement within the experiment, the sampling process became more difficult and some inaccuracies e.g. including respondents from outside the UK had to be accepted in order to achieve a sufficient sample size (although these issues were ensured not to have influenced the validity of the results by using statistical tests to compare the different socio-demographic groups before using them as a consistent sample). In

sum, possibly an experimental manipulation e.g. using a variety of social risk conditions (no, little, high) of short term involvement within a otherwise homogenous group of e.g. students may have had some advantages for the practical realisation of the survey. However, such a design would not have had the same explanatory power (Calder et al., 1981). In addition to the difference between short term and enduring involvement, the choice of involvement may also be questioned more fundamentally. As the present research investigated the relative importance of affective and cognitive responses to packaging designs, the Need for Cognition (NFC) measure (Cacioppo & Petty, 1982) may have produced stronger academic contributions as it fits the specific purpose of the present investigation better. However, the contribution for practical (wine) marketing would have been significantly less applicable. Thus, enduring involvement was preferred.

Finally, the selection of the product prompts in the survey may be criticised. While four of the five product prompts represented design styles identified by Orth and Malkewitz (2008), the fifth product prompt was selected according to the sixth research objective of developing recommendations for German wines producers and represented a stereotypically German bottle design. Thus, the manipulation of this final product prompt was not congruent with the level of manipulation of the others. A stereotypically German design is close to the traditional design as represented by the Natural and Delicate archetypes. This was supported by the similar patterns of product beliefs triggered by the German prompt and the other two mentioned archetypes. However, while the German prompt triggered (as intended) consistently the belief that the wine came from Germany, the other traditional packaging designs did yield similarly consistent beliefs as regards their country of origin. Furthermore, the German prompt triggered significantly poorer product beliefs referring to the quality of the wine and its taste as compared to the other two traditional designs. Whilst the German wine packaging design may be the one most strongly linked to a certain stereotypical style, especially in the UK, it is not the only nation / region that

has its own particular wine packaging design, e.g. rosé wine from the Provence region or Vinho Verde from Spain have similarly iconic packaging designs. On the one hand, this insight sheds some doubts on the merits of the archetypical design. On the other hand, it provides an interesting new research avenue for future studies. This and other possible avenues are described in the following section.

8.7 Future Avenues for Research

First and foremost, the model itself offers some potential for future research. For instance, it may be tested whether LI respondents actually rely on a smaller number of product attributes in their cognitive responses than HI respondents. This would support the result of the focus group discussions where LI participants referred to a smaller number of product attributes as regards their wine choices. It should therefore be tested whether a solution with a smaller number of product attributes results in a better fit of the model in particular for LI respondents.

The first interesting area for future research derives directly from one of the limitations of the present thesis i.e. the mixing of general design archetypes and stereotypical country designs in the survey. The results relating to the designs reveal some overlap between the two theoretical constructs e.g. modern design archetypes (Contrasting and Massive) were more likely to be linked to New World wine producing countries, while traditional designs (Natural and Delicate) were linked to Old World wine producing countries. Beyond these general categorisations, wine packaging design can also act in a brand-like fashion for the country / region of origin e.g. stereotypically German designs, rosé wine from the Provence region, or Vinho Verde from Spain. These stereotypical packaging designs are close to the respective design archetypes as used in the present study. However, there seem to be certain design parameters that make them immediately identifiable as originating from a particular country or region. Future research should approach this area and try to disentangle these two concepts i.e. holistic design archetype and stereotypical packaging design acting as a regional / national brand. This research question could

be approached with a methodology similar to the one used by Orth and Malkewitz (2008) surveying a mix of wine packaging design expert and consumers.

Equally, future research should try and disentangle the effects of short-term involvement induced e.g. by social risk attached to the purchase decision and enduring involvement with a product category in the conceptual model. However, this poses significant empirical challenges as a research setting has to be developed that allows to the purposeful recruitment of respondents with enduring LI and HI in the product category as well as a sufficient experimental manipulation of the social risk attached to the purchase decision. Instead of an experimental setting this may be better achieved by an observational study e.g. in a random set of wine shops across the UK with a control instrument for the two types of involvement administered after the observation of the purchase. Such a research setting if conducted according to probability sampling rules may also have the advantage of yielding results for the specific effects that are generalisable over the whole population of UK consumers.

An experimental setting would also be efficient to test the respective roles of packaging design and taste within the purchase decision as well as how these two product attributes influence each other. For such an experiment a conjoint approach seems most suitable. Different types of packaging design archetypes could be tested with a number of corresponding wines. Such an experiment would be particularly interesting as taste has been rated by consumers as the most important product attribute and is known to influence their intentions to purchase any wine again.

A third possibly interesting avenue for future research emerges from the qualitative empirical study that explored the social role of wine in the lives of LI and HI participants. Overall, it was found that participants with a high level of involvement with wine profited from their wine knowledge in terms of their social standing and enjoyed educating others about wine. These findings echoed the results by Ritchie (2007, 2009). Manzo's (2010) ethnographic study of coffee connoisseurs, however, highlight a darker facet of connoisseurship namely the exclusion from social

interaction because of connoisseurs' ambition to consume only 'real' coffee, which often put off colleagues, friends or family. Indications of such behaviour were rare in the transcripts of the present study, but could be identified e.g. choosing orange juice over 'inferior' wine at dinner parties. Investigating, defining and understanding the concept of connoisseurship was not amongst the objectives of the present study. Nonetheless, the literature review and the focus group discussions highlighted the need to develop a consistent understanding in the field of consumer behaviour research about the concept of the connoisseur and the consequences of being a connoisseur. This research objective would have to be approached by a wider literature review specifically on this topic, which was impossible within the present thesis and an empirical study possibly similar to Manzo's methodology. It would make a very interesting area of inquiry.

Appendix I

Figure (Appendix) A: Orth and Malkewitz (2008) original examples and selected product prompts


























Massive	Contrasting	Natural	Delicate	Non-Descript
				
				
				
Correspondingly selected product prompts for the focus groups (Row 1: German prompts; Row 2: Prompts from other countries of origin)				
				
				

Figure (Appendix) B: Example of a stereotypically German bottle



Appendix II

Questionnaire for the Online Survey

This questionnaire aims to gather your views and opinions about wine and in particular about the look of wine bottles and labels. There are no right or wrong answers, it is your opinions that matter most. So please answer the questions as honestly as you can.

Section 1: Wine & You

First of all, please answer a few questions on how much wine you buy and your feelings about wine.

1. In general, over the last year, do you buy wine...
 - less than six times a year
 - once per month
 - once per fortnight
 - once per week
 - two to four times a week
 - more than four times a week

Now please indicate your agreement or disagreement with the following statements:

2. I have a strong interest in wine.
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree
3. I am very concerned about the wines I purchase.
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree
4. My interest in wine has been very rewarding.
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree
5. I am knowledgeable about wine.
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree
6. People come to me for advice about wine.
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree
7. My interest in wine makes me want to visit wine regions.
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree
8. I have invested a great deal in my interest in wine.
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

Section 2: Bottle Choice

In this section, we would like to find out your views on the design of wine bottles and labels. Take a look at the following five pictures, which show different bottles of wines with some information removed from the labels. Based on your first impressions, please rank the five bottles in order of your personal purchase preference. Enter “1” for most preferred; “2” for second most preferred; and so forth.

				
Rank	Rank	Rank	Rank	Rank

Section 3: How You Choose Wine

In this section, we would like to know about what things you consider when choosing wine. Imagine you are choosing a bottle of wine to take along to an informal dinner with a friends.

Please indicate how important the following things are when making your wine choice:

9. The *wine's price* is
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
10. The *wine's country of origin* is
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
11. The *look of the bottle* is
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
12. The *wine's scale of production* is
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
13. Whether the wine has been *produced organically*
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
14. Whether the wine has been *produced in a traditional way* is
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
15. That wine has been *produced in an artisan way* is
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
16. Whether the wine has been produced and traded in a way that is *fair to workers* is
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
17. Whether *artificial additives* (except sulphites) have been used in the production is
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
18. The *overall quality* of the wine
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important
19. The *overall taste* of the wine
very unimportant 1 - 2 - 3 - 4 - 5 - 6 - 7 very important

Section 4: Your Preferences

For this bottle of wine to take along to an informal dinner with friends, can you now please indicate your preference for the following:

20. Wine *that cost*

- below £2.99
- between £3 and £5.99
- between £6 and £8.99
- between £9 and £11.99
- above £12

21. Wine from (please tick all that apply)

Old World		New World	
<input type="checkbox"/>	France	<input type="checkbox"/>	Australia
<input type="checkbox"/>	Germany	<input type="checkbox"/>	Chile
<input type="checkbox"/>	Italy	<input type="checkbox"/>	New Zealand
<input type="checkbox"/>	Portugal	<input type="checkbox"/>	South Africa
<input type="checkbox"/>	Spain	<input type="checkbox"/>	USA (e.g. California)
<input type="checkbox"/>	Other	Please specify:	

22. Wines with *an attractive bottle design*

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

23. Wines that have been *produced in a small-scale winery*

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

24. *Traditionally produced* wines (alt. this wine has been produced using traditional methods)

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

25. *Artisan* wines

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

26. *Organic* wines

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

27. Wines produced *fair to workers*

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

28. Wines *without additives* (excepting sulfites)

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

29. *High-quality* wines

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

30. Wines that *taste very good*

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

Section 5: Your Opinions about Wine Bottle Designs

You will now see five wine different wine bottles. Please answer all the questions for each bottle. Please, try to answer as spontaneously as possible! There are no right or wrong answers to these questions. All written information indicating origin, vintage, etc. have been removed from the bottles.

Bottle 1 of 5



31. Based on your first impressions of this bottle how likely would you be to purchase this wine?

- Definitely would buy
- Probably would buy
- Might/ might not buy
- Probably would not buy
- Definitely would not buy

Now please indicate your further views of this bottle.

32. The design of this bottle is very attractive.

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

33. The design of this bottle is very beautiful.

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

34. The design of this bottle is very desirable.

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree



35. This bottle looks exactly the way a wine bottle should
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

36. This wine costs approximately
 below £2.99 between £3 and £5.99 between £6 and £8.99 between £9 and £11.99
 above £12

37. This wine is from (choose one):

Old World		New World	
<input type="checkbox"/>	France	<input type="checkbox"/>	Australia
<input type="checkbox"/>	Germany	<input type="checkbox"/>	Chile
<input type="checkbox"/>	Italy	<input type="checkbox"/>	New Zealand
<input type="checkbox"/>	Portugal	<input type="checkbox"/>	South Africa
<input type="checkbox"/>	Spain	<input type="checkbox"/>	USA (e.g. California)
<input type="checkbox"/>	Other	Please specify:	

38. This wine has been produced on a small scale
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

39. This wine has been produced using traditional methods
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

40. This is an artisan wine
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

41. This wine has been produced using only organic methods
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

42. During the production of this wine workers have been treated fairly
strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

43. For the production of this wine artificial additives (other than sulphites) have been used.

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

44. This is a high quality wine.

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

45. This is a reliable wine.

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

46. This wine tastes good.

strongly disagree 1 - 2 - 3 - 4 - 5 - 6 - 7 strongly agree

[These two screens were repeated for the remaining four bottles. The order, in which the bottle were presented was randomised.]

Section 6: About You

To finish, please can you answer the following questions about yourself. These questions are to help us understand the profile of the participants in the survey. Your answers are confidential and anonymous and will be used for statistical purposes only, in accordance with the 1998 Data Protection Act.

47. Your gender:

male

female

48. Please state your year of birth: _____

49. What is your occupation?

(if retired, please also state your previous occupation)

50. If you are not the main wage earner in your household, what is the main earner's occupation?

51. In which of the following categories is the estimated annual income (wages or benefits before tax) in total for your household?

Ⓒ < £10k

Ⓒ £10k – £20k

Ⓒ £21k – £30k

Ⓒ £31k – £40k

Ⓒ £41k – £50k

Ⓒ > £50k

52. Which of the following is the highest level of formal education that you have completed or are currently undertaking?

Ⓒ School to age 16 or less

Ⓒ A-level, college or vocational training

Ⓒ University degree

⑥ Postgraduate qualifications

53. Please write down the region you are living in

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