

How to discriminate fun and exploratory labels from typical labels?

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Abstract:

Purpose: Past research has examined aesthetic design in a context of experiential products. However, only a few studies have examined this variable in the domain of wine packaging. Therefore, nothing is known as to whether aesthetic can be considered a relevant way of differentiation. Hence and precisely, this paper seeks to explore the differences between fun, exploratory and typical packagings and their impact on the price of the wine.

Design/Methodology/Approach: A qualitative study is conducted with 31 people. In order to investigate the extent and the reasons why fun, exploratory and typical packagings are considered different, participants were asked to select from a sample of 100 labels 2 labels of each packaging category and to explain why they see the selected labels as representative of their category.

Findings: The results highlight the design as a way to differentiate wine packagings and to set up a clearer positioning in terms of price. Fun and exploratory packaging induce aesthetic reactions while typicality elicits more security-oriented responses.

Practical Implications: From a managerial point of view, design elements and price can be associated for each packaging type, especially for fun and exploratory ones. Their description are more precise.

Research limitations/implications: This study has a limitation in that the typical wine is not precisely defined by a specific group: wine is more or less typical. Future research could compare basic wines with exploratory and fun ones, and generalize the study to another experiential product.

Keywords: Packaging, typicality, aesthetic design

1. Introduction

The marketing literature emphasizes the consumer's tendency to use cues such as price to judge product quality (Kardes, Posavac, and Cronley, 2004; Labro et al., 2007). This process might be particularly relevant for experiential products, those such as wines (Nelson, 1970) for which people are not necessarily fully informed as to their quality before consuming them.

Among the specific attributes used by consumers as cues to shape their preferences and perceptions of quality and price, the design of the label has probably been the cue that has received the widest attention from academics (Combris et al., 2009; Mueller et al., 2010). To this regard, research on design typicality of the label or packaging (Landwehr et al., 2013) has established that consumers prefer more typical (vs. atypical) designs (Celhay and Trinquescoste, 2011; Veryzer and Hutchinson, 1998). The typicality refers “the degree of which the product is representative of the category” (Veryzer and Hutchinson, 1998), here of the category of Bordeaux wine design packaging. Also, research shows that the greater the distortion with the product category stereotype design is, the less consumers exhibit favorable responses toward the product (Karnal et al., 2014). What these results suggest is that consumers evaluate bottle designs in a holistic manner (Orth and Malkewitz, 2008)). Precisely, what matters most lies in the aesthetic dimension of the packaging, with aesthetic packaging leading to higher evaluation. Such aesthetic packaging here refers to one that is holistically beautiful, original and prototypical while standardized packaging is functional, practical and prototypical (Reimann et al., 2010). These authors show that aesthetic packagings are preferred over more standardized ones, especially when consumers are unfamiliar with the brand. For instance, any figure or identifier on the label that is unusual may increase the consumer's preference (Labroo and al., 2008), making typicality an important dimension of aesthetic packaging (Landwehr et al., 2013; Sangwon and Rajani Ganesh, 2013).

In addition to label design, wine origin represents another cue that consumers use to shape packaging evaluations (Perrouy et al., 2006; Orth et al., 2005). For instance, and with regard not specifically to wine but rather to products, research shows that product origin enhances subjective fluency and subsequent product evaluations (Sangwon and al., 2009). Different levels of origin can be distinguished, from the more global product to the more local. With respect to wine, origin can be global and thus related to country, or more local and related to a particular region. However, other packagings highlight the name of the winery to make their wine be seen as a local and private brand. Such wines are produced for consumers who like to discover or explore different wines, those that are not too global or typical but rather more local. Such wines might be preferred by consumers that are more attracted by and place more value on such local wines, and exhibit a high level of motivation for searching information (Suri and Thakor, 2013). However, the literature has not identified whether labels that are designed as typical and global shape different reactions than labels that are designed as more local and requiring more exploratory behavior.

Several studies have examined the link between aesthetic design and price (Orth et al., 2010; Homburg et al., 2014). Orth et al. (2010) consider the attractiveness as a mediator between aesthetic design elements and price. This result is consistent with the fact that aesthetic design generates more favorable responses when the attractiveness of the packaging is high (Landwehr et al., 2012). However, only a few research have focused on the relationship between typicality and price (Landwehr et al., 2013; Sangwon and Rajani Ganesh, 2013). Firms can implement price-skimming strategy, but without implementing price reductions

(Landwehr et al., 2013) as they want to have a valuable differentiation and clear positioning from typical design.

Considering the aforementioned roles of typicality and origin, we distinguish labels that differ in their typicality and local-and exploratory-related properties to explore how they offer potential differentiation. More precisely, we investigate how three distinct types of labels, which can either be seen as fun, typical or local and exploratory-related, affect consumers' evaluations and price.

2. Method

The research question refers to the reasons that make typical, exploratory and fun labels relevant cues that consumers use to evaluate and pay for wine. Hence, it seems necessary to understand how "fun" and "exploration" labels are perceived, and to know how consumers differentiate them from typical wine from Bordeaux. This typology of labelling comes from an internal document of wine Bordeaux professional syndicate (Chateau 2010).

Given this goal, a qualitative and exploratory study was conducted. Data collection took place in Bordeaux. In order to investigate the extent and the reasons why fun, exploratory and typical packagings are considered different, participants (n= 31, most being female and aged between 19 and 55, with 7 experts inside the sample) were asked to select from a sample of 100 labels 2 labels of each packaging category and to explain why they see the selected labels as representative of their category. Finally, participants inferred the price for each label. In total, 186 labels were selected by participants.

A content analysis was used, as well as methods previously accepted in marketing research on design. Particularly, the main design dimensions was used to evaluate each label that respondents considered as representative of a category. These dimensions were the following: elaborate, harmony, abstract, weighted, contrasted, original, typical, pleasing, engaging and reassuring (Henderson et al., 2004; Orth and Malkewitz, 2008). The prototypicality and, visual unity (Veyzer and Hutchinson, 1998) of these labels was also checked.

3. Results and discussion

The most frequently selected labels for each category were the following. At least, the label are selected by 3 people. Five labels were defined as fun (Label 22 for example), 3 labels as exploratory (Label 42 for example) and 4 labels as typical (Label 73 for example).

Figure 1. Examples of fun, exploratory and typical labels



As shown in Table 1, eight themes have been ascertained: "classical", "pleasure", "original", "weighted", "humor", "sober", "stylish" and atypical". Classicism (35.5%) sober appearance or weighted (51.6%), humor (17.2%), originality (29%) and the pleasure induced by the label (26.9%) remain important. For label's characteristics, five themes are revealed "information", "château", "image", "color", drawing" and "millesime". If the information and the vintage

(41.9%) are attributes that describe all the labels, some use the Castle (35.5%) or an image (39.8%) and others drawings (34.4%). In contrast color is an attribute that is surprisingly never used.

Table 1. Label impressions and characteristics

Label impressions	Nb. cit.	Frequency.
No answer	14	15.1%
Classical	33	35.5%
Pleasure	25	26.9%
Original	27	29.0%
Weighted	27	29.0%
Humor	16	17.2%
Sober	21	22.6%
Stylish	15	16.1%
Atypical	17	18.3%
Label characteristics	Nb. cit.	Frequency.
No answer	18	19.4%
Information	39	41.9%
Château	33	35.5%
Image	37	39.8%
Color	26	28.0%
Drawing	32	34.4%
Millesime	16	17.2%

However, there are strong differences between each label type when it labels ‘impressions ($\chi^2 = 111.17$, $ddl = 30$, $p=0.000$) and labels’ characteristics ($\chi^2 = 77.69$, $ddl = 18$, $p=0.000$) are considered. A factorial correspondence analysis was used to emphasize the differences between label’s type and label impressions. For the first axis, typical label with sober and weighted is the opposite of fun’s label and atypical and for the second axis is defined by exploratory’s label, stylish, pleasure and originality. Fun label is strongly associated to atypical and humor, exploratory label to stylish, original and pleasure and typical label to sober and weighted. The last one could be defined as classical because all the informations and the image of the castle contribute to the sober style of the label.

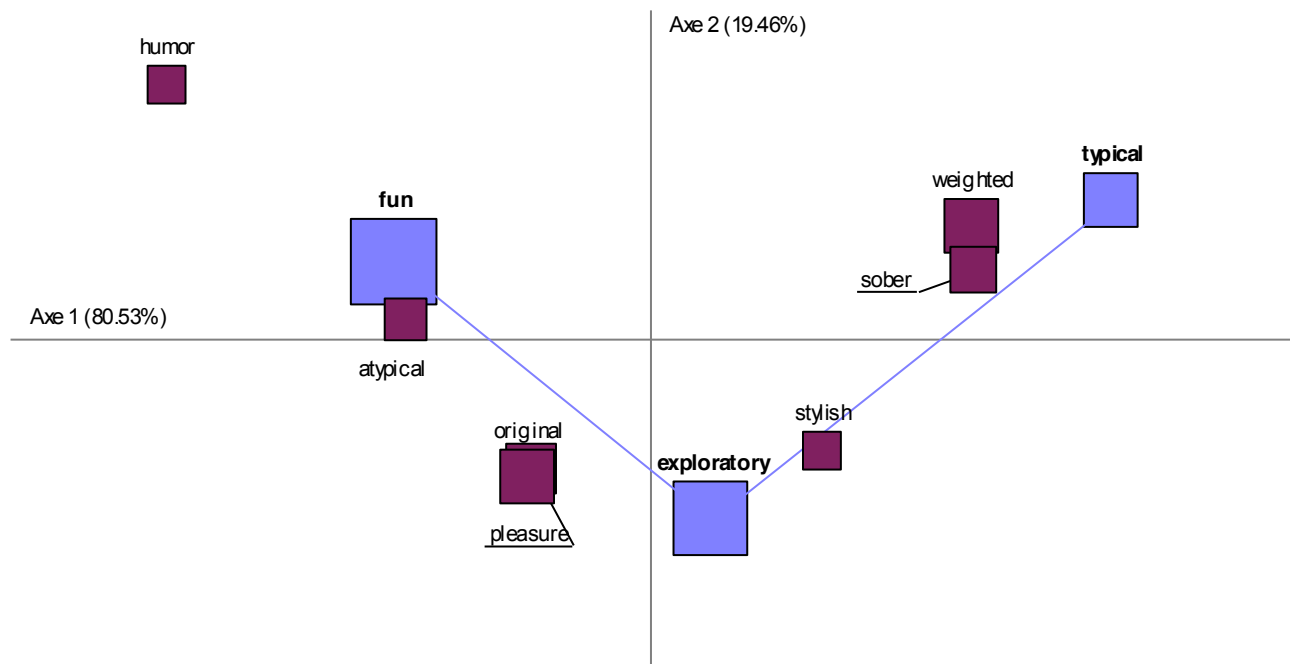


Figure 5: How to differentiate labels from evaluations.

A second factorial correspondence analysis was used to highlight the differences between label types and label characteristics. Regarding the first axis, typical labels that present a 'château' is depicted as the opposite of fun labels, that are characterized by the presence of a drawing. The second axis refers to exploratory labels, those that present information and color (Figure 2).

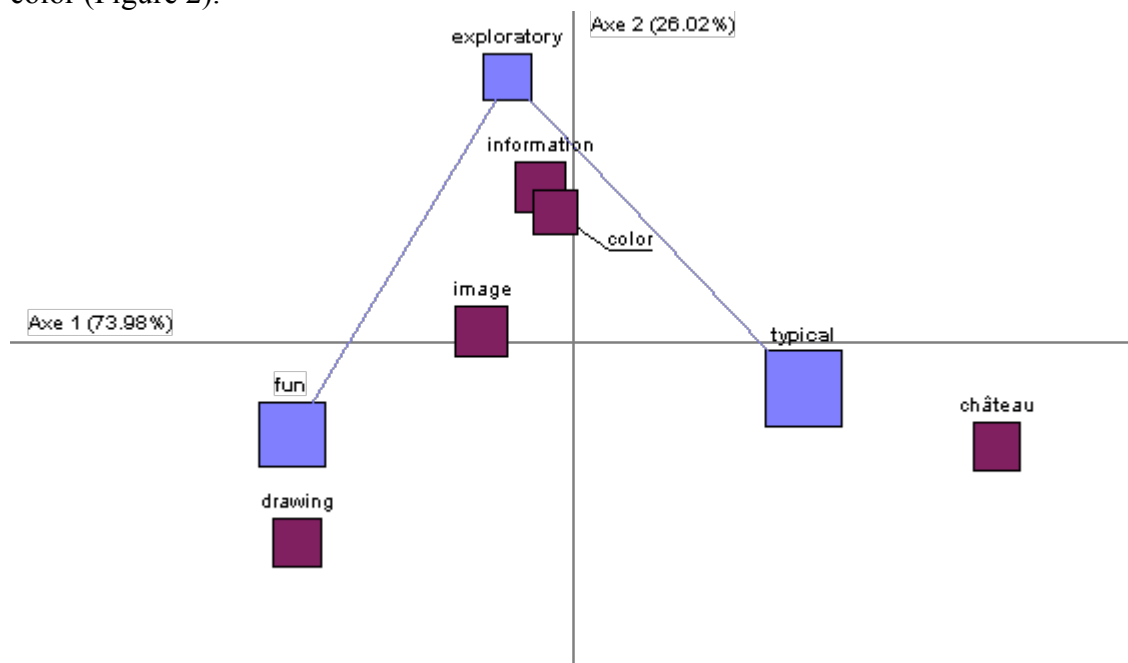


Figure 6: Label types and characteristics

Humor and atypical appearance through the presence of a drawing relate to an image of fun wine, while stylish effect through searching for information elicits an image of exploratory wine. In contrast, classicism and sober aspect with an image of the Castle refers to a typical image of the Bordeaux wine. Below are presented labels' evaluation by label's type.

Tableau 3: Label evaluations by label's type

	Global	Fun	Exploratory	Typical
Pleasing	61.30%	67.7	80.7	35.5
Original	57.00%	90.3	74.2	6.5
Harmony	55.90%	25.8	80.7	61.3
Elaborate	47.30%	38.7	54.8	48.4
Reassuring	38.70%	9.7	35.5	71
Weighted	36.60%	41.9	22.6	45.2
Typical	36.60%	3.2	19.4	87.1
Abstract	28.00%	41.9	41.9	
Contrasted	28.00%	35.5	32.1	16.1
Engaging	25.80%	41.9	22.6	12.9

Tableau 4: Price, Typicality and Visual unicity by label's type

	Global		Fun		Exploratory		Typical	
	Mean	Standard	Mean	Standard	Mean	Standard	Mean	Standard
Price	11.80	11.04	7.32	2.49	10.31	4.73	17.76	16.92
Typicality	2.95	1.53	1.55	0.62	2.45	0.99	4.71	0.46
Visual Unicity	3.64	0.89	3.32	0.86	3.87	0.86	3.73	0.89

The majority of people evaluate labels as being harmonious (55.9%), original (57%), pleasant (61.3%) and elaborate (47.3%). On the other hand, they consider the labels are less contrasting (28%), less abstract (28%) and less engaging (25.8%). If you compare evaluations by label's type, fun label is defined as weighted (41.9%), contrasted (35.5%), engaging (41.9%) and even more (original 90%), exploratory label as elaborate (58.4%), in harmony (80.7%), original (74.2%) and pleasing (80.7%) and finally typical label as typical (87.1) reassuring (71%) and much less weighted label (45.2%). But there is a large variance of responses (typicality 1.53) on what is typical for consumers whereas for visual unity, people are much more agreed. For this sample, the average of prices that reflect these labels is 11.8 euros with high standard deviation. Now we present differences between the three labels.

	Fun	Exploratory	Typical
Packaging Evaluation	Weighted Original Constrated Engaging	Harmony Pleasing Elaborate Original Visual unity	Typicality Reassuring Weighted
Price	7.32 with standard deviation (2.49)	10.31 with standard deviation (4.73)	17.76 with standard deviation (16.92)

Tableau 5: label's evaluation and price by label's type

When consumers face wine choice, they need more information to decide for an exploratory wine than for typical wine. They want to reduce the risk to make a wrong choice and to make a better diagnostic. Local wine as exploratory wine are preferred when you compare with

global and typical wine (Zhang and Khare, 2009). Typical packagings emphasize country and/or region as the place of origin of their wines, making them global and having similar properties for all consumers worldwide (Zhang and Khare, 2009). We can consider exploratory as wine of “*petites propriétés*”. Different levels of origin can be distinguished from the more global product to the more local one. However, other packagings highlight the name of the winery to make their wine be seen as a local and private brand. Such wines are produced for consumers who like to discover or explore different wines, those that are not too global or typical but rather more local. Such wines might be preferred by consumers that are more attracted by and place more value on such local wines, and exhibit a high level of motivation for searching information (Suri and Thakor 2013). The fun and exploratory packaging release aesthetic responses as originality, humor, stylish and pleasure, perhaps more affective reactions for fun wine than for exploratory one. We can distinguish aesthetic packaging design (exploratory and fun) from standardized packaging design (typical) in terms of consumer choice (Reiman et al., 2010). Fun is the most atypical design packaging and release more strong response as excitement or humor and they have contrasting design packaging with a drawing of sheep for example (Orth and Malkewitz, 2008). Also, exploratory wine could be associated with a moderate typicality and enhance a long term attractiveness for the consumer. In short term conditions, typical design could be chosen. It is not the case with atypical and typical design packaging (Karnal et al., 2014). If people are more agreed concerning fun and exploratory price than for typical wines, the positioning for typical wines is not clear. If we consider low price (less than 3 euros) for typical basic wine, the consumer considers fun and exploration wine are much more value for money. So, we have clearer positioning for fun and exploratory wines and a better segmentation (basic, fun and exploration). Normally, more the design is atypical, more the price is expensive (Landwehr et al., 2013). It is not the case for the wine and especially that from Bordeaux. We can explain that with “*primeur*” system that decides the price of the wine after tasting (Ali and Nauges, 2007) without design evaluation. This system have an impact for all the wine. The *primeur* price is a quality signal in terms of expectations for the consumers and the wine in *primeur* system are typical for Bordeaux. Another explanation could be the several classifications that decide the price of all the wines in the region of Bordeaux. Also, more the wine is typical, more the price is high.

4. Conclusions, Limitations and Implications

This paper highlights the importance of design elements, especially in regard to experiential products segmentation. The results highlight how design elements contribute to differentiate exploratory or fun wines from typical wine. We can define exploratory wine as “*vins de petites propriétés*”, fun as accessible and uninhibited wine and typical as the classic wine of the region. The price associated to each packaging present a clear segmentation between fun and exploratory wine and it is not the case for typical wine.

From a managerial point of view, the fun label is based on humor and atypical appearance. In addition, it requires drawing. Consumers evaluate the fun as original, abstract and attractive packaging. But the wines must be lower than 9 euros and it is the most accessible for a novice consumer. Exploratory label is on stylish appearance, originality and pleasure. In addition, it requires putting forward information including the vintage to show the origin and specificity of the wine and seeks to use color to differentiate them. Consumers evaluate the packaging as harmonious, abstract and pleasing with a strong visual unity. Consumers want to discover a local wine not drunk by a lot of people. The price is less 14 euros. The typical label is based on the classicism and his sober style. In addition, it requires the signals of *château*.

Consumers evaluate the typical packaging as reassuring. But the wines will be higher than 15 euros.

The main limitation of this study lies in that the respondents did not precisely define what typical wine is. If we have a chateau, it is considered as a typical wine. So all the wines in Bordeaux with this kind of definition are typical but we have a large range of price. To make the results more accurate, future researchers could compare basic wines (low price) with fun and exploratory wines. Also we could replicate this study with another experiential product to examine if an exploratory packaging can be specified, and to compare its perceived price with its real price (because “what you see may not be what you get”; Mueller et al., 2010).

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