

**Operational Mechanism of Cultural
Packaging: Through Re-recognizing
Cultural Chinese Liquor Packaging**

July 2018

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**Graduate School of Engineering
CHIBA UNIVERSITY**

(千葉大学審査学位論文)

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ACKNOWLEDGEMENT

My doctoral study at Chiba University is coming to an end. Recall the trepidation and excitement when I first came to Japan, the mood at this moment is even more complex. The process of doctoral study not only trained my research ability, but also broadened my horizons and tempered my will. It has become the most abundant and valuable experiences in my life. What made this a wonderful experience possible, was the selfless care and help that come from professors, my family, and my dear friends. Without them, my doctoral study could not be completed.

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ABSTRACT

In an increasingly globalized environment, culture resource has received more attention as an important source of national soft power. In terms of China, although its economy has made great progress since the Economic Reform in 1978, its culture has not progressed well in modern era. In recent years, it is being increasingly aware that design should devote to the inheritance and promotion of Chinese culture.

Chinese liquor (白酒) as a national industry faces challenges stemming from the domestic and foreign market environment. To meet those challenges, establishing cultural liquor is commonly valued as an important strategy. This study takes the cultural packaging, the critical content of cultural branding, as the research objective, tries to make an effort to assist designers and managers in understanding and optimizing the strategy of cultural packaging, particularly on the aspect of improving the aesthetic experience of Chinese liquor's cultural packaging.

This study combines the qualitative and the quantitative research methods, profoundly explores the cultural liquor packaging from multiple perspectives. In summary, we made the effort to answer the following questions: what is the historical and industry background of liquor packaging in China? Why is the cultural packaging an important strategy for the development of Chinese liquor in the present environment? How does culture contribute to cultural liquor packaging? How do consumers perceive it?

In order to answer these research questions, this study firstly clarifies the development trajectory of the Chinese liquor and the characteristics of liquor packaging in the process. It has been found that the 1) the reason of many liquor brands, which originally considered themselves as cultural packaging, failed in the market competition through their cultural appeals, is due to their misunderstanding and misusing of those strategies. The hollow and homogenous cultural positioning has led to the aimless and homogenized cultural packaging. 2) During the emerging and the developing process, the cultural packaging generally was developed from liquor enterprises' or designers' unilateral perspectives, not based on consumers' perspective. Based on these backgrounds, this study analyzes the new opportunity for cultural packaging in the new environment.

Subsequently, this study analyzes the internal mechanism of the cultural liquor packaging by means of multiple fields' theories. Specifically, the information communication model is used as a structural basis to analyze how does culture contribute to cultural liquor packaging. We propose that the cultural beauty (interchangeable with cultural aesthetic experience) is the greatest contribution of culture within cultural liquor packaging, and it is reflected in the two processes of packaging communication: the design process and the response process. The main

contributions in the design process are: 1) The abundant culture sources lead to unlikely cultural beauty, which makes packaging appear more diverse. 2) The cultural liquor packaging involves three groups of design elements which not only including graphic and structural design elements, but also including connotational design elements. 3) The cultural liquor packaging has both denotative and connotative symbolic levels, the former resulting in obvious, general meanings and the latter resulting in more extensive, personal meanings. The main contributions of culture in the response process are: 1) Because of a relatively complex and meaningful perception process, compare to non-culturally designed liquor packages, the cultural liquor packaging provokes consumers more cognitive and aesthetic pleasure; moreover, it generates better memory retention and recollection, finally results in a more impressive brand image. This analysis not only gives us a deep understanding of how cultural packaging establishes deeper emotional connections with consumers and shapes brand personality, but also presents a systematic perspective instead of the original fragmented perspective.

Besides, based on the perspective of cultural spatial levels, this study experimentally examines the effect of different spatial levels of cultural elements in generating aesthetic experiences from consumers' perspectives. It reveals that different from the results of other design domains' similar investigation, certain spatial level of cultural elements in cultural liquor packaging does not have an inherent superiority on staging aesthetic experiences. Then, according to the correspondence of design element's performances and consumers' aesthetic experiences, this study classifies the design elements of cultural liquor packaging based on Kano's model. This classification can provide important reference for designers as it reveals multiple design elements' different priorities when staging aesthetic experience. It can guide designer's efforts, facilitate design work efficiency, and encourage effectiveness.

It is hoped that this study not only provides valuable reference for Chinese liquor's cultural packaging design, brand design, and its future development, but it also benefits to the promotion of Chinese culture and other domains of cultural design research and practices.

TABLE OF CONTENTS

ACKNOWLEDGEMENT	I
ABSTRACT	II
TABLE OF CONTENTS	IV
INDEX OF TABLES	VIII
INDEX OF FIGURES	IX
CHAPTER ONE: GENERAL INTRODUCTION	1
1.1. Background	2
1.2. Chinese Liquor and Cultural Packaging.....	2
1.3. The Cultural Elements’ Applications in Cultural Chinese Liquor Packaging	4
1.4. The Goal of This Research.....	6
1.5. Research Questions	6
1.6. Terms Defined.....	7
1.7. The Structure of Dissertation and the Methodology	10
References	12
CHAPTER TWO: THE HISTORICAL AND MARKET BACKGROUND OF CHINESE LIQUOR AND THE DEVELOPING PROCESS OF LIQUOR PACKAGING	16
2.0. Introduction	17
2.1. Stages of Chinese Liquor Development and Related Liquor Packaging Characteristics	17
2.1.1. Stage One: Liquor Package Was Used as Container (Eastern Han Dynasty — Before 1840).....	18
2.1.2. Stage Two: The Beginning of the Commercial Liquor Packaging (1840 — Before 1949)	20
2.1.3. Stage Three: Initial Stage of the Modern Commercial Liquor Packaging (1949 — The early 1980’s).....	24

2.1.4. Stage Four: The Flourishing Period of the Liquor Packaging (The early 1980's —Till now).....	27
2.2. The Emergence and Development of Cultural Liquor Packaging and Cultural Liquor Branding.....	28
2.2.1. The Emergence of Cultural Liquor Packaging	28
2.2.2. The Emergence of Cultural Liquor Branding.....	29
2.2.3. The Development of Cultural Liquor branding.....	31
2.2.4. The Cultural Liquor Branding and Cultural Liquor Packaging in Golden Period.....	32
2.3. New Opportunity for Cultural Liquor Packaging.....	33
2.3.1. The Necessity of Adjusting the Present Liquor Industry	34
2.3.2. The Opportunity of Upgrading Cultural Liquor Packaging.....	35
2.4. Conclusion.....	38
References.....	40

**CHAPTER THREE: HOW DOES CULTURE CONTRIBUTE TO CULTURAL
LIQUOR PACKAGING (CLP).....**

3.0. Introduction.....	44
3.1. Key Term - Cultural Beauty.....	44
3.2. The Framework of Communication Process Through CLP	45
3.3. The Cultural Beauty of CLP in the Design Process	46
3.3.1. Cultural Packaging Originates from Diverse Culture Sources	46
3.3.2. Cultural Packaging has Three Groups of Design Element	49
3.3.3. Cultural Packaging has Two Symbolic Levels	51
3.4. The Cultural Beauty of CLP in the Response Process	52
3.4.1. Cultural Packaging Generates Customer's More Cognitive Pleasure.....	52
3.4.2. Cultural Packaging Generates Customer's More Aesthetic Pleasure.....	54
3.4.3. Cultural Packaging Results in Better Memory Retention and Recollection of Liquor Products and Brands	54
3.5. Conclusion.....	55
References.....	57

CHAPTER FOUR: THE INTERACTIONS BETWEEN CULTURAL ELEMENTS, DESIGN ELEMENTS, AND AESTHETIC EXPERIENCES IN CLP.....	61
4.0. Introduction.....	62
4.1. Theoretical Background.....	62
4.1.1. Culture’s Spatial Perspective and Its Applications in Cultural Design Research.....	63
4.1.2. Research Questions, and the Abbreviations: OLP and ILP.....	63
4.1.3. Kano’s Model.....	64
4.1.4. Design Elements of CLP.....	65
4.2. Methodology.....	66
4.2.1. Selecting and Preparing Stimuli of OLP and ILP.....	66
4.2.2. Employed Measures.....	67
4.2.3. Evaluating Procedure.....	70
4.2.4. Participants.....	70
4.3. Results and Discussions.....	72
4.3.1. Effects of Different Levels of Cultural Elements on CLP’s Aesthetic Experience.....	72
4.3.2. Effects of Design Elements’ Performance on CLP’s Aesthetic Experience.....	73
4.4. Conclusion.....	81
References.....	83
CHAPTER FIVE: GENERAL CONCLUSION AND DISCUSSION.....	85
5.1. Conclusion.....	86
5.2. Practical Implications for Improving Cultural Packaging.....	87
5.3. Theoretical Implications.....	89
5.4. Future Research Directions.....	90
References.....	92
APPENDIX.....	93
APPENDIX 1: THE EXPERIMENTAL STUDY PROCESS.....	94

APPENDIX 2: DATA SOURCES IN PROCESS OF PREPARING STIMULI	95
APPENDIX 3: EXPLAINING THE MEASURE ITEMS IN FINAL QUESTIONNAIRE TO PARTICIPANTS.....	96
APPENDIX 4: QUESTIONNAIRE EXAMPLES	97
APPENDIX 5: RAW DATA OF QUESTIONNAIRE SURVEY.....	122
APPENDIX 6: MEAN EVALUATING SCORES OF STIMULI'S FAMILIARITY.....	123
APPENDIX 7: MEAN EVALUATING SCORES OF STIMULI'S AESTHETIC EXPERIENCE.....	125

INDEX OF TABLES

Table 1.1. The Forms of Cultural Elements Used in Cultural Chinese Liquor Packaging.....	5
Table 1.2. Definitions of Culture.....	8
Table 2.1. The Characteristics of Chinese Liquor Industry and Liquor Packaging at Development Stages	18
Table 3.1. The Characteristics of Different Categories of Chinese Culture Sources	47
Table 3.2. Lin’s Framework of Design Features of Cultural Products	49
Table 3.3. Comparison of Design Elements Between Non-CLP and CLP.....	50
Table 3.4. Cultural Beauty in Design Process of CLP	51
Table 3.5. Cultural Beauty in Response Process of CLP	55
Table 4.1. Aesthetic Experiences of OLP and ILP	72
Table 4.2. Comparison of Design Element’s Performance Between the Best and the Worst Aesthetic Experienced Group	74
Table 4.3. Design Element’s Contribution to B-OLP	76
Table 4.4. Design Element’s Contribution to W-OLP	76
Table 4.5. Design Element’s Contribution to B-ILP.....	77
Table 4.6. Design Element’s Contribution to W-ILP.....	78
Table 4.7. The Correspondences of Design Element’s Performance and Aesthetic Experience, the Classifications in OLP	79
Table 4.8. The Correspondences of Design Element’s Performance and Aesthetic Experience, the Classifications in ILP	79
Table 4.9. Comparison of the Classifications of design elements Between OLP and ILP.....	81

INDEX OF FIGURES

Figure 1.1. Dissertation’s Structure and the Methodology.....	11
Figure 2.1. A Jue (爵).....	19
Figure 2.2. A Zhong (钟).....	19
Figure 2.3. An Ewer (壶).....	19
Figure 2.4. The Unpackaged Liquor’s Selling Way in Tavern.....	20
Figure 2.5. A Liquor Earthen Jar with the Product Name ‘Zhuang Yuan Hong	21
Figure 2.6. Fen Jiu’s Packaging in the 1915 Panama Pacific International Exposition	23
Figure 2.7. Moutai’s Packaging in the 1915 Panama Pacific International Exposition	23
Figure 2.8. The New Label of Fen Jiu	24
Figure 2.9. A News Advertisement of Fen Jiu	24
Figure 2.10. Liquor Supply Tickets during the Cultural Revolution	25
Figure 2.11. Liquor Packages during the Cultural Revolution	26
Figure 2.12. Jin Jiu’s Packaging.....	29
Figure 2.13. Shenu ’s Packaging	29
Figure 2.14. Xiangquan’s Packaging	30
Figure 2.15. (upper) A Scene When Huang Yongyu Designed Jiugui’s Package; (lower) Jiugui’s Packaging.....	30
Figure 2.16. Jiugui’ Advertisement	30
Figure 2.17. A Liquor-selling Corner in a Present China’s Supermarket.....	33
Figure 2.18. A Scene of Peking Opera Play ‘The Drunken Concubine’	36
Figure 2.19. A Drinking Game ‘Tou Hu(投壶)’ shown in a Painting	36
Figure 2.20. Shede’s Packaging.....	37
Figure 2.21. Jiangxiaobai’s Packaging.....	37
Figure 3.1. Shannon-Weaver’s Model of Communication.....	45
Figure 3.2. The Framework of Communication via Packaging.....	46
Figure 3.3. Tianzhilan’s Packaging	53
Figure 3.4. Shede’s Packaging	53

Figure 4.1. Kano’s Model 65

Figure 4.2. Example of Displayed Stimuli 67

Figure 4.3. Stimuli Selecting Process 68

Figure 4.4. Evaluating and Analyzing Process 71

Figure 4.5. Selected Best OLP, ILP and Worst OLP, ILP of Aesthetic Experience..... 74

Chapter One:

General Introduction

1.1. Background

Despite the increasing globalization in economy and every corner in the world seems highly penetrated by Western culture, each nation still retains its cultural uniqueness in different extent [1]. The unique cultural resource is not only an important source of a country's soft power, but also the shared wealth of people all over the world, enriches people's life. Under this environment, design researchers and practitioners from various specialties have made great and sustained efforts to integrate culture into design. From their fruitful works we know that culture contributes to design from different dimensions: First, culture helps to constitute national identity [2]. This viewpoint inspires more researchers attempted to identify the contributions of national culture to design [3]. Second, culture is the key factor to constitute unique brand culture [4]. From this perspective, numerous studies focused on brand identity or brand impressions [5]. Third, in the context of 'consumers are exposed to various cultures through different means which thus creates confusion in terms of their self-identity and recognition of their own culture', culture is considered to be the crucial factor which can add core value of product and 'serve as vehicles for conveying cultural messages and generating cultural identity' [6].

Although China is well-known for its long history and rich cultural resources, unfortunately its culture has not progressed well in modern era. In recent years, people become increasingly aware that in order to rebuild the attractiveness of Chinese culture and Chinese people's confidence on their own culture, design as the leader of culture, should devote to the inheritance of Chinese culture [7]. At present, the most common manifestation to utilize Chinese culture in design practices is the use of Chinese cultural elements. Packaging is one of the main design domains which frequently using cultural elements. In other words, cultural packaging, although no prior research explicitly mentions it as this term, is an important way of presenting culture in designs in China.

1.2. Chinese Liquor and Cultural Packaging

Chinese liquor, known as Baijiu (白酒) in China as its color is transparent. It is one of the six main distilled spirits of the world together with whiskey, rum, vodka, brandy, and tequila. It is distilled from grains, with alcoholic volumes of most current products ranging from 38%vol to 52%vol. Chinese liquor is a highly homogenized product: besides with different alcoholic strength, its products are just classified by subtle taste and aroma differences, and in the present market there mainly have only twelve types.

Chinese liquor enjoys a long history since the Han dynasty. Actually, it historically had a close relation with culture. First, it stimulated the production of cultural contents. For instance, according to record, among Chinese poet Li Bai's extent 1050 poems, 170 were related to liquor. Among Du Fu's extent 1400 poems, 300 were related to liquor [8]. Liquor also greatly contributed to the generation of arts. Second, liquor per se has developed abundant cultures, which includes many kinds of drinking games, complex etiquettes, exquisite utensils, etc. These provide drinkers with extra pleasures beyond the taste. This feature is duplicated by one well-known Chinese idiom which stemmed from a famous poem named Zui Weng Ting Ji (醉翁亭记) in Song dynasty: the drinker's heart is not in the cup (醉翁之意不在酒). Therefore, Chinese liquor is generally considered as a cultural product rather than other forms of merchandise [9]. It is not only the source of economic growth, but also a cultural and emotional sustenance [10].

In past several decades, on the one hand, the liquor production hugely increased on the whole. According to the report of Ministry of Commerce of China, in 2016, the liquor's output of only statistically analyzed 1578 liquor enterprises with above-designated size¹ was 1358.4 million liters. Their accumulated sales revenue was 612.6 billion yuan with a growth rate of 10.07% when compared to the same period of last year, the accumulated profit was 79.7 billion yuan, showing a growth rate of 9.24% [11]. On the other hand, Chinese liquor is highly challenged by some external and internal causes [15]. For instance, it is still difficult for Chinese liquor to enter the international market. In addition to its weak export competitiveness, the Chinese liquor's cultural attribute is fading: The drinking games rarely appear on tables anymore; liquor utensils are no longer paid great attention; liquor is no longer considered as an activator of art and other forms of cultural contents [12]; etc. Thereby except for its taste and utilitarian function as a social tool, the pleasures of liquor consumption are hugely decreased [13]. Plus, some liquor safety incidents occurred successively in recent years, like in 2012 a famous liquor brand was reported that the plasticizer in its products exceeded 260%, in the end the relationship between consumers and liquor has deteriorated. The greatest crisis for Chinese liquor's future is young consumers prefer lower alcoholic drinks like wine and beer brings [14].

These causes have light the fuse to the Chinese liquor industry's adjustment to transfer their attention from keened on expanding productions and competed via price wars to reestablish the liquor cultures and explore the

¹ Enterprises above-designated size: Since January 2011, it refers to the enterprises with the annual sales revenue of over twenty million yuan.

consumers' real needs in order to find new development opportunity [16]. Under this context, many liquor enterprises treat cultural branding as a significant marketing strategy, with the hope of bringing personality and diversity to brands and products by integrating culture into branding, then enhance the competitiveness. As an important part of branding, cultural liquor packaging (hereinafter CLP) has been given the same expectations and widely used [17]. However, as far as the current market is concerned, CLP appears serious homogenization [18] and very few of them achieved enterprises' market expectations. It has been pointed out that designers generally have a very superficial understanding of CLP, they often just directly copy the cultural elements [19]. Thus, in order to form comprehensive and profound understanding of CLP so that it can not only benefit to the liquor industry but also benefit to Chinese culture and people, the systematic and in-depth research of cultural Chinese liquor packaging is needed.

1.3. The Cultural Elements' Applications in Cultural Chinese Liquor Packaging

In this research, the term of cultural elements interchangeable with Chinese elements, refers to all forms of cultural contents recognized by Chinese people and condense the core value of Chinese culture. They not only include traditional cultural contents but also include modern cultural contents [20, 21].

In terms of the cultural elements' applications in cultural Chinese liquor packaging, a great body of existing research have made detailed summarizations by exemplifications. Through reviewing these literatures and investigating the CLP in the current market, we can grasp the general status quo of cultural elements used in CLP. Summarily we can understand the using of cultural elements from two angles.

One angle is that designers extract cultural elements from different culture categories. The most frequently and explicitly mentioned terms of culture categories are traditional culture [22], minority culture [23], regional culture [24], and youth culture [25]. Among them, the youth culture as cultural resource of liquor packaging has only appeared in recent years. Lots of studies have more specific locations but they are still belonged to these categories. For example, they may focus on different certain dynasty like Tang dynasty's culture [26] or different certain region like Sichuan's culture [27]. These studies generally consider each culture category have unique characteristics which we will analyze in Chapter Three.

From the other angle it is can be concluded that designers extract cultural elements mostly in the form of calligraphy, patterns, images, colors, shapes, values, philosophy, stories/legends, aesthetics (see Table 1.1).

Although some of existing studies expound all of these forms based on one certain culture category and some others just focus on expounding one specific form, they do not go beyond those concluded forms. It is worth mentioning that in many cases designers employ a combination of more than two forms of cultural elements.

Table 1.1. The Forms of Cultural Elements Used in Cultural Chinese Liquor Packaging

Forms	Specific cultural element (Example)	Literature (Example)
Calligraphy	Cursive script	[28]
Patterns	Paper cutting pattern	[29]
Images	Ink painting	[30]
Colors	Yellow	[31]
Shapes	The shape of Tang dynasty's liquor utensils	[32]
Values	Fu (福)	[33]
Philosophy	Confucianism	[34]
Stories/ legends	Romantic of Three Kingdoms	[35]
Aesthetics	Advocating 'Circle'	[36]

We can further classify these forms based on the perspective of spatial culture levels.

In 1992, Xingliang He proposed that the structure of culture has three spatial levels [37]. These three spatial levels are the following: The 'outer' level of material or visible forms, such as clothing, architecture, is external, tangible and visible. The 'middle' level is embodied in the form of human behaviors, such as regulations, dance, is visible, audible, but untouchable. The 'inner' level', the manifestation of human ideologies, such as values, aesthetics, is intangible. Although some researches deem that all of three spatial levels' cultural elements are used in product design [38,39], observe the concluded results of cultural elements' forms frequently used in cultural liquor packaging as shown in Table 1.1, it can be discovered that they are generally belonged to the outer level (calligraphy, pattern, image, color, shape) and inner level (values, philosophy, story/ legend, aesthetics). Namely the middle level's cultural elements hardly used in cultural Chinese liquor packaging.

1.4. The Goal of This Research

Above cultural Chinese liquor packaging related literature enable us to form a general understanding of the current status of the cultural elements' applications in packaging, however, the operational mechanism of cultural packaging is still unexplored, which hinders our profound understanding toward cultural packaging about “how it works” and lack of advice about “how to optimize it”. Thus, the goal of this research is to fill this research gap and it specifically focuses on the Chinese liquor's cultural packaging, with the hope that assist in presenting more attractive cultural appeals by optimizing cultural packaging so that help to reshape the cultural image of Chinese liquor and reestablish better relationships between liquor and consumers. We hope this research will not only contribute to improving the overall image of the Chinese liquor industry, it also contributes to inheriting the Chinese culture and promoting its development.

1.5. Research Questions

In order to achieve the above research goal, based on a comprehensive consideration of extant research gaps and the research necessity, the following research questions are developed.

At first, although it is repeatedly stated that the cultural branding which includes cultural packaging is a promising strategy for meeting the present external and internal challenges, reviewed the existing related research, there is no persuasive explanation on the specific reasons in spite of the answer for this question is fundamental and critical. This study therefore firstly aims to make an explanation, from a historical and market perspective, about why the cultural liquor packaging should be valued even though under the context of most the present cases failed to grow their market share through their cultural appeals. Accordingly, the first research question can be specifically defined as: 1) Why is the cultural packaging an important strategy for the development of Chinese liquor in the present environment?

Secondly, researchers have explored culture's catalyst role in design from different perspectives and various domains: identifying the cultural codes of branding [40]; exploring the extent of culture's influence on product design [41]; clarifying the impact of consumers' or designers' cultural context on communication effectiveness [42,43], etc. However, relevant researches generally focus on culture's effects on the design from the perspective of products or brands. Packaging as a conveyor for products or brands impressions, the effect of culture on the packaging is needed specifically explored. Based on the goal of this research, theoretically analyzing the culture's

contributions to cultural liquor packaging is very helpful to correctly understand how the cultural liquor packaging works. Thus, the second research question can be defined as: 2) How does culture contribute to cultural liquor packaging?

Third, Pine and Gilmore made the famous prediction that since we have entered the ‘experience’ economy, staging experiences will be the next competitive battleground [44]. Now that rapid economic development is allowing people to meet their basic material needs, people are becoming more demanding about their spiritual needs²; they expect to experience more than what products allowed them to experience in the past. In terms of Chinese liquor, as we mentioned, it inherently and historically is a cultural product, greatly emphasizes on the experience beyond the taste. Although the cultural feature of contemporary Chinese liquor, unfortunately, is gradually fading, staging better experiences for consumers through cultural packaging is still an essential requirement for Chinese liquor. The existing research on cultural Chinese liquor packages we analyzed earlier mainly exemplify cultural elements’ applications and describe them from the designer or researcher’s view. For example, Dainan Li describes that ‘the packaging of Dongfang-yun (东方韵) uses Baoxiang-flower (宝相花)’s pattern with crafts of cloisonné, enables consumers to feel auspicious and elegant [45]’. These described experiences are target experiences rather than consumer’s real experiences, since they are inclined to be empirically or theoretically inferred, provide scant suggestions for cultural packaging design. Therefore, in order to develop some design suggestions, it is necessary to investigate consumers’ actual perceiving ways of cultural packaging. Thus, the third research question can be defined as: 3) How do consumers perceive cultural liquor packaging?

1.6. Terms Defined

Before starting the study, the concept of several important terms should be defined firstly in order to illustrate the scope of this study.

Culture and Chinese Culture

Culture is a crucial term in this study. Although researchers always take the concept of culture for granted, in

² Despite the spiritual needs originally include the religious aspects, but this research excludes them and merely refers to affective feelings and mental experiences, such as appreciation of beauty or values like health, meaning, belonging, and hope, etc. [46]

fact, there is no agreement about the meaning of this term up to now [47, 48]. Ever since 1871, when Tylor contended the first notion of culture [49], numerous varied definitions of culture were put forward constantly. Though Kroeber et al. proposed their critical review of concepts and definitions of culture early in 1952, the present definitions have not exceeded their range or at least took them as foundation to develop new concepts. Therefore, we still take this review research as literature source as an overview of the common definitions of culture (see Table 1.2).

Kroeber et al. summarized most of definitions focus on following various ways [50]: descriptive way like enumeration of content; historical way like emphasis on social heritage or tradition; normative way like emphasis on rule or way; psychological way like emphasis on learning, adjustment, or regard culture as problem-solving device; structural way like emphasis on organization; genetic way like regard culture as a product, artifact or symbol system. From the frequently emerging words such as ‘complex whole’, ‘sum total’, ‘system’ we can figure out that researchers tried to form culture’s definition as complete as possible. These definitions were elucidated by researchers from different fields of anthropology, sociology, psychology, ethnology, philosophy and economic,

Table 1.2. Definitions of Culture (Based on Kroeber et al.’s Review)

Emphasis	Examples of definition	Representative researchers
Enumeration of content	is that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society.	Tylor (1871); Wissler (1920);
Social heritage of tradition	is the socially inherited assemblage of practices and beliefs that determines the texture of our lives...	Sapir (1921); Dietschy (1920);
Rule / way	is the sum total of the ways of doing and thinking, past and present, of a social group. It is the sum of the traditions, or handed-down beliefs, and of customs, or handed-down procedures.	Bogardus (1930); Simmons (1942);
Ideals / values and behavior	are the material and social values of any group of people, whether savage or civilized (their institutions, customs, attitudes, behavior reactions).	Thomas (1937); Sorokin (1947);
Adjustment problem-solving device	is a common way of life – a particular adjustment of man to his natural surroundings and his economic needs.	Dawson (1928); Lundberg (1939);
Learning	can be thought of as the sum total of learned techniques, ideas, and activities which a group uses in the business of living.	Opler (1947); Haring (1949);
Organization	is a system of interrelated and interdependent habit patterns of response.	Willey (1929); Gillion (1948);
Product / artifact	is the sum total of all that is artificial. It is the complete outfit of tools, and habits of living, which are invented by man and then passed on from one generation to another.	Folsom (1928); Groves (1928);
Symbols	culture is an organization of phenomena – material objects, bodily acts, ideas, and sentiments – which consists of or is dependent upon the use of symbols.	White (1943); K. Davis (1949);

etc. And there are not few cases that one researcher proposed several definitions from different perspectives. We consider all of these as good evidence for the complexity of culture's content.

After studying these diverse definitions, we prefer to extract some traits from them in order to help us comprehending culture's concept as a mergence of these traits than give a specific definition. As a result of this extracting, we consider that culture has following traits:

1) It is a complex symbolic system of material elements (objects) and nonmaterial elements (values, beliefs, traditions, etc.).

2) It is created by human and transmitted from one generation to another.

3) It is belonging to certain group or society, and prevalently identified within certain group or society.

4) Its contents are interrelated and interdependent.

5) It is continuously updating.

Because the culture mentioned in this research limited to Chinese culture, thus it specifically refers to culture with all above traits but is created by Chinese people in China.

Cultural Packaging

There is no existing explicit definition of cultural packaging, but the definition of cultural product design exists, provides us with some references.

Cultural product design sometimes is mentioned as culture-orientated product design [51] or culture-centred product design [52]. It is referred to 'a process of rethinking or reviewing cultural features and then redefining them in order to design a new product that can fit into society and can satisfy consumers culturally and aesthetically' [53,54]. From these researches, it can be found out that the embodiment of the 'culturally' or 'cultural' is these designs surely have used 'cultural elements' or 'cultural features', such as a unique shape, pattern or values that belonged to a certain culture group.

In terms of cultural packaging, observing the extant phenomena in China, we consider it should be firstly distinguished that does it emphasize on the design result or emphasize on the design behavior. Because when cultural packaging is mentioned as a design result, it can be either consciously or unconsciously designed. Namely even though sometimes the designers are not intentionally and deliberately choosing cultural elements to achieve design intention, the designed packages still can present apparent unique cultural appeals. But the term of cultural

packaging in this research emphasizes on the conscious design behavior, because it is relatively easier and valuable to investigate and analyze consciously designed cultural packaging. Finally, we define the cultural packaging as that designers consciously make uses of cultural elements in package designs in order to meet their intended expectations by establishing cultural attractiveness. Correspondingly, in Chinese context, the cultural packaging refers to designers make uses of Chinese cultural elements (interchangeable with Chinese elements) in package design.

1.7. The Structure of Dissertation and the Methodology

In order to achieve the aforementioned research goal and answer the three research questions, this research conducted three specific studies. These studies respectively explore the operational mechanism of cultural liquor packaging from different perspectives. Based on all the studies, this dissertation develops four chapters (see Figure 1.1).

Chapter Two tries to answer the research question one ‘Why is the cultural packaging an important strategy for the development of Chinese liquor in the present environment?’. In order to do this, Chapter Two firstly presents the historical and market background of Chinese liquor industry, as well as the developing process of the liquor packaging. This background is very important because it forms an overview of the relations between the changes in liquor industry and packaging. Based on this, Chapter Two ends with analyzing the reason of insisting cultural liquor packaging under the present environment. In this chapter, this study uses literature surveys and individual interviews research methods. The primary data and secondary data both provide an important information source.

Chapter Three tries to answer the research question two ‘How does culture contribute to cultural liquor packaging?’ The study in this chapter proposes that the keyword of cultural beauty (interchangeable with cultural aesthetic experience) can be used to summarize the culture’s contributions to cultural liquor packaging. Therefore, Chapter Three focuses on the explanation of cultural beauty’s characteristics during the whole communication process of packaging. This chapter uses literature surveys and cases analysis research methods.

Chapter Four makes an attempt to answer the research question three ‘how do consumers perceive cultural liquor packaging?’ The study in this chapter experimentally explores the interactions between cultural elements (extracted from the cultural contents by designers), design elements (basic elements of packaging) and aesthetic

experience (consumer’s perception) in cultural liquor packaging. This chapter uses literature surveys, self-administered online questionnaire and SPSS statistical analysis technique.

Finally, Chapter Five presents the conclusions of this dissertation, as well as the recommendations and the future research directions.

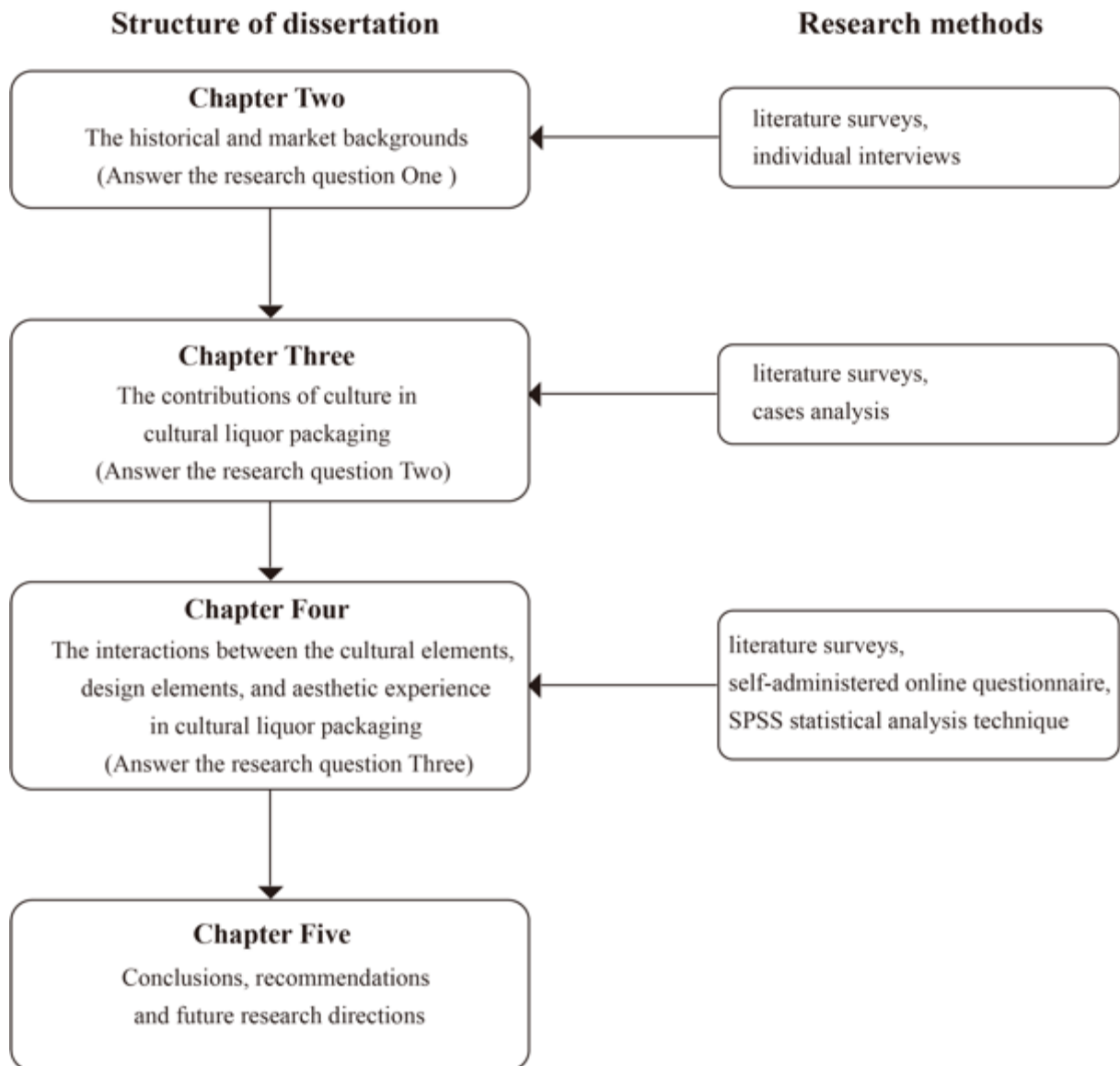


Figure 1.1. Dissertation’s Structure and the Methodology

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Chapter Two:

The Historical and Market Background of Chinese Liquor and the Developing Process of Liquor Packaging

2.0. Introduction

The purpose of this chapter is to introduce the study of answering the question why the cultural packaging will be a significant strategy for Chinese liquor's development. As the result of investigating the historical and market background of Chinese liquor industry and liquor packaging, this chapter firstly explains the influential factors of the liquor industry's development, and the corresponding characteristics of packaging at different development stages. Then it introduces in detail about the emergence and the status quo of cultural liquor branding and packaging. After gain a deeper understanding of the law of Chinese liquor industry's development, the necessity of adjusting the liquor industry at present, and the opportunity of updating the cultural liquor packaging, finally, it interprets that why the cultural packaging will be a significant strategy for future Chinese liquor's development.

2.1. Stages of Chinese Liquor Development and Related Liquor Packaging Characteristics

There is still controversy over the origin of Chinese liquor, and it seems that more researchers consider that it originated in Yuan dynasty (1271–1368) or Song dynasty (960–1279). However, according to the reliable archaeological report made by Ma [1], this study inclines to the viewpoint of Chinese liquor enjoys around 2000-year history since the Eastern Han dynasty (25–220). This long-term evolution has been affected by many factors, which mainly include: the economic condition, the agricultural situation, the liquor manufacturing technology, and the organizational policies. Because these factors usually were stable within a certain period, thus the liquor industry affected by these factors shows distinctively phased characteristics. There are several different divisions for Chinese liquor's development stages according to their different emphasis [2, 3, 4]. Considering the research objective of this study is packaging, hence besides the macro circumstance, the stage division for liquor industry in this study mainly based on the changes in liquor packaging. In total, this study divides the Chinese liquor evolution into four stages. The characteristics of each stage are concluded in Table 2.1. Next, the details of each stage will be introduced and analyzed.

Table 2.1. The Characteristics of Chinese Liquor Industry and Liquor Packaging at Development Stages

Stages	Time Span	Characteristics	
		Liquor Industry	Liquor Packaging
Stage One	Eastern Han dynasty –Before 1840	Small production scale; Almost no market competition	Liquor package was used as container
Stage Two	1840–Before 1949	Small production scale; Little market competition	The beginning of the commercial liquor packaging
Stage Three	1949 – The early 1980s	Start the industrialization; Extremely little production; No market competition	The initial stage of the modern commercial liquor packaging
Stage Four	The early 1980s –Till now	Deepen the industrialization; Largely expanding the production; Intense market competition	The flourishing period the liquor packaging

2.1.1. Stage One: Liquor Package Was Used as Container (Eastern Han Dynasty—Before 1840)

This is the longest stage in Chinese liquor’s evolution. In this whole stage, China had been in feudalist societies. The liquor cultures had been formed and greatly developed. Although the liquor manufacturing technology made slow continuous progress, the production scale was very small. At this stage, the concept of commercial liquor packaging yet had not been formed. It was just a container used for liquor’s protection and storage. In the following, more details will be explained.

In the feudalist societies, the population growth rate and the grain production growth rate were always in conflict, the grains demand always exceeded the supply [5]. The agricultural technology and the labor productivity were at a very low level. According to Wu’s research on food security in ancient China, from the Qin dynasty (221–206 BC) to the middle Qing dynasty (1644–1912), the average annual grain production growth rate was no more than 0.8%. The farming tools in the Qing dynasty were not much different from the tools described in the ancient agricultural book named *Qimin Yaoshu* (齐民要术), which was written by the Northern Wei dynasty (386–534) Jia Sixie. Because liquor is a product that completely dependent on grains, thus the low productivity in

agriculture greatly limited the growth of liquor production. Simultaneously, the liquor manufacturing technology was backward as well at that period. Liquor was made by small-sized family brew house.

At the beginning, the role of the alcohol bans was to educate people. Later on, the educational role had gradually become slack, the food issue was the reason why alcohol bans had repeatedly promulgated.

The Han dynasty was a turning point of the alcohol bans in the feudalist societies that changed from the moral reason to the food security reason.

———— Yinming Yang [6]



Figure 2.1. A Jue (爵)

Date: The late Shang Dynasty-The early Western Zhou Dynasty
Medium: Bronze
Dimensions: Belly's diameter-20.1cm; mouth's diameter-16.5cm
Source: Hunan Museum (Changsha)'s website



Figure 2.2. A Zhong (钟)

Date: Western Han Dynasty
Medium: Lacquer
Dimensions: Height-57cm; belly's diameter-35cm
Source: Hunan Museum (Changsha)'s website



Figure 2.3. An Ewer (壶)

Date: Qing Dynasty
Medium: Gold
Dimensions: Height-31.5cm; belly's diameter-16cm
Source: The Palace Museum (Beijing)'s website

The alcohol bans frequently promulgated by the ruling classes also constrained liquor development. Although the banning forms were varied from dynasties, due to the liquor sales during this period were mainly being monopolized by the ruling classes or the designated merchants [7], the control from ruling classes was very direct.

Thus, the bans largely curbed the liquor's growth as well. Liquor had already been exchanged as a commodity, however, the ruling classes' monopoly on liquor's sales had been maintained for a long time, thus market competition was almost non-existent [8]. That may have been the main reason why the role of liquor packaging at that time just used for protecting and storing liquor, not for advertising, because it was deemed unnecessary.

Feudalist societies had a strict hierarchy. Compared to serfs, the liquor containers and vessels used by the noble classes were very exquisite. The varied decorative features of them showed the change in materials and the aesthetic preferences of the noble classes (see Figure 2.1, Figure 2.2, Figure 2.3). In this stage, the liquor containers' materials had evolved from the coexistence of lacquer ware and ceramics (during the Han dynasty) to mainly ceramics (From the Sui and Tang dynasties to the Qing dynasty).

2.1.2. Stage Two: The Beginning of the Commercial Liquor Packaging (1840—Before 1949)

In this stage, China went through two society revolutions. Liquor manufacturing continued the traditional way, the small— sized family brew house. With little or no mechanized equipment, the manual operations led to



Figure 2.4. The Unpackaged Liquor's Selling Way in Tavern

The showing person: a worker of the Liquor Culture Museum

Place: The Liquor Culture Museum, Taierzhuang Ancient Town, Shandong province, China

Source: Photo by author, Shandong

the low liquor productivity [9]. At the same time, alcohol bans for food saving still existed. In terms of liquor packaging, the consciousness of commercial packaging emerged, but the sales among ordinary people were still largely dominated by an unpackaged way (see Figure 2.4). In the following, these topics will be explained in more detail.

After the Opium War in 1840, China became a semi-colonial and semi-feudal society. The Opium War smashed China's closed door, then a large number of foreign commodities poured into China. Among those foreign commodities were a few liquor products. They were mainly consumed by the foreigners that lived in China at that time [10]. Thus, the Chinese liquor market did not greatly affect by foreign liquor products. However, Chinese liquor packaging seemed to be greatly impacted by foreign products. The well-designed product name and manufacturer's mark could be seen on liquor packaging in the late Qing dynasty (see Figure 2.5).



Figure 2.5. A Liquor Earthen Jar with the Product Name 'Zhuang Yuan Hong'

Date: Qing Dynasty

Medium: Pottery

Dimensions: Height-15cm; mouth's diameter-4.8cm; bottom's diameter-6cm.

Source: The Palace Museum (Beijing)'s website

In this stage, the alcohol bans for food saving still existed, but were differentiated bans: If it was a harvested season, bans would not be executed, if it was a bad season, bans would be executed; if the alcoholic beverages

were made by rice or wheat, bans would be executed, if there were made by sorghum, which generally was non-food crops, bans would not be executed [11]. Since the late Qing Dynasty, the Qing government imposed heavy taxes on liquor manufacturers [12]. The alcohol bans were used as an important tool to fill the financial gap. That indicated that the Qing government was not really willing to ban alcohol. Therefore, we speculate that the alcohol bans didn't impact the liquor development as much as in the first stage. The turbulent social circumstance and the insufficient food were the main restrictions to liquor production in this stage. In 1912, the Republic of China was established, it implied that the feudalism which had ruled China over 2,000 years ended. Subsequently, the society went through another dramatic transformation. In the period of the Republic of China (1912–1949), the turmoil of society became even more serious. The war of resistance against aggression and the civil war broke out in succession. Because of the uninterrupted wars and natural disasters, the agricultural growth was little, correspondingly the liquor production was also little [13]. For example, according to Zhang and Guo, until the 1940s, the total annual output of three famous liquor manufacturers of Moutai did not exceed 6000 liters.

During the period of the Republic of China, the great changes occurred in liquor packaging. Several liquor brands, which represented by Moutai and Fen Jiu, participated in international products competitions and won awards. This achievement affirmed Chinese liquor's quality, but at the same time inspired people to reflect on liquor packaging, because compared to foreign products' packages, China's were coarse and ugly (see Figure 2.6, Figure 2.7).

Moutai was packed in a dark brown clay pot. Because the packaging was simple and rustic, additionally it was displayed in an agricultural exhibition hall. It mixed in the cotton, hemp, soybeans, edible oil and other products, was inconspicuous. Accidentally, they broke a pot, the liquor's aroma diffused around. Finally, Moutai caught visitors and judges' attentions.

————— Wen Kuang [14]

People started to realize that in addition to the good quality, the packaging must be beautiful. In 1918, the governor of Shanxi province—Yan Xishan put forward five measures in order to improve the provincial liquor Fen Jiu. Three of the measures were related to packaging: 'The packaging must be exquisite in order to be welcomed';



Left:

Figure 2.6. Fen Jiu's Packaging in 1915 Panama Pacific International Exposition

Date: 1915

Medium: Pottery

Dimensions: Unknown

Source: Yiru Tian, The Package Change Research of Fen Jiu, Page 13, 2016



Right:

Figure 2.7. Moutai's Packaging in 1915 Panama Pacific International Exposition

Date: 1915

Medium: Pottery

Dimensions: Unknown

Source: <http://www.qmtmedia.com/xinwenzixun/27-44.html>
(全媒通)

'The packaging must be strong in order to be transported to the remote places'; and 'all the manufacturers of Fen Jiu must use the medal as trademark.' On May 4, 1923, the Beiyang government established the first trademark office in China's history, and the 'Trademark Law' was subsequently announced. Along with it, in 1924, the first trademark of China's liquor industry was officially announced (see Figure 2.8). Since then, in addition to the protection and storage functions, the liquor packaging's function as an advertising medium has been highlighted. A Fen Jiu advertisement published in 1936 illustrated that besides with the label shown in Figure 2.8, this packaging set a security mark on the bottle neck, and it obviously was a glass bottle (see Figure 2.9). Until the 1990s, in a small village of Hubei province, this kind of bottle was still called as 'Yang Bang' (洋棒). 'Yang' is an adjective word, means 'foreign'. 'Bang' was used to describe that the bottle shape was similar to the corn stick [15]. It reveals that this kind of bottle came from abroad and represented the most advanced packaging at least at the period of the Republic of China.

In summary, this stage can be regarded as the beginning of the commercial liquor packaging.



Left:

Figure 2.8. The New Label of Fen Jiu

Date: 1918

Medium: Pottery

Dimensions: Unknown

Source: Yiru Tian, The Package Change

Research of Fen Jiu, Page 14, 2016



Right:

Figure 2.9. A News Advertisement of Fen Jiu

Date: 1936

Medium: Glass

Dimensions: Unknown

Source: China Economic Weekly, 2, Page 65, 2015

2.1.3. Stage Three: Initial Stage of the Modern Commercial Liquor Packaging (1949 — The early 1980s)

Since the People's Republic of China was established in 1949 and until the end of 1978, China maintained a planned economy. During these thirty years, China was very poor due to very special and complex political and social environment. The country lacked basic items such as living materials while people's purchasing ability and desire both were weak. In this stage, the liquor manufacturing began to industrialize. A small number of premium liquor brands were promoted from the national level. However, liquor's overall production was extremely little. The supply was far from sufficient. At this stage, alongside with a small amount of simply decorated bottles, a large amount of unpackaged sales still existed. Glass and ceramics were the main bottle materials. These narratives will be expanded upon in the follow article.

After the People's Republic of China was established, the government advocated that China should vigorously develop the economy. Respond to this initiative, the liquor industry began to transform as well. The traditional small-sized family brew houses had been merged into state-owned big liquor manufacturers. In 1952, 1963, and 1979, three liquor appraisals were respectively held. The objective was that a government agency organized liquor experts to evaluate the nominated liquor products. Finally, a total of ten liquor brands had been selected and designated as top-quality brands. At the same time, since 1955, the China Food and Drinks Fair has been held yearly. These measures had a profound effect on the development of Chinese liquor brands and the promotion of liquor manufacturing technology.

In 1953, the first Five-Year Plan³ started. It marked the beginning of both the planned economy and the industrialization in China. So-called the planned economy refers to that the government plans in advance for all aspects of production, resource allocation, and consumption. Accordingly, the grains procurement of liquor manufacturers was controlled by the country's distribution plan. During the 1960s and 1970s, even though the mechanization of liquor manufacturing was continuously explored [16], the liquor production was still subjected to the policy restrictions. In addition, in this special historical period, three campaigns initiated by the new government had a very serious negative impact on the development of the liquor industry and its packaging.

Specifically, one campaign was the Great Leap Forward from 1958 to 1960. The Great Leap Forward aimed to rapidly transform the agrarian economy to highly industrial socialist economy. It put forward a series of



Figure 2.10. Liquor Supply Tickets during the Cultural Revolution

Source: <http://www.997788.com> (7788收藏)

³ The social and economic development plans of China.

unrealistic tasks and indicators. It started from the agriculture. The direct result of this campaign was: based on extremely exaggerated reported harvest data [17], the government collected grains from people beyond their real productions. Coupled with natural disasters, finally led to the world-famous famine during 1960-1962 [18].

Another campaign was the People's Commune, which was launched in rural areas across the whole country. This campaign was carried out in parallel with the Great Leap Forward movement in 1958 but lasted for more than two decades. The most important feature of this campaign was the notion of 'public'. 'Public' means that to achieve the transition from socialism to communism, the lands and all other means of production originally were owned by households would be owned by communes. The communes arranged the farming activities and distributed the productions. During this period, the agricultural technology was very backward, and people's working enthusiasm was damaged by the collective way, thus the yield was very poor [19] creating a scarcity in liquor supply. People sometimes needed a certification to be able to buy a certain amount of liquor [20]. Generally, people used a special liquor supply ticket to exchange liquor in designated places (see Figure 2.10). The majority people of rural places bought unpackaged liquor with self-prepared containers. The glass bottles for drip injection were the frequently used container [21].

The third campaign was the Cultural Revolution, which lasted ten years from 1966 to 1976. During the Cultural Revolution, people stopped work and didn't go to school to participate the revolution. Leading to the stagnation of liquor production. The Cultural Revolution originally aimed to break and throw away the old traditions of religion, literature, capitalism, and imperialism. However, due to there were no defined standards about which of



Figure 2.11. Liquor Packages during the Cultural Revolution

Source: <http://www.997788.com> (7788 收藏)

these old traditions should be preserved. In the end, loads of old classic books were burned and a great many of cultural relics were destroyed. The Cultural Revolution has brought devastating blows to Chinese traditional cultures. Under this tense social atmosphere, the liquor packaging was very simple in its form, and embodied a strong revolutionary decoration feature (see Figure 2.11). In this stage, along with ceramics, the glass material seemed to be widely used. Therefore, this stage can be considered as the initial stage of modern commercial liquor packaging. However, the workmanship of packages in this stage was still rough and simple.

2.1.4. Stage Four: The Flourishing Period of the Liquor Packaging (The early 1980s — Till now)

The China's society in this stage was stable and the economy was significantly improved. The further industrialization has accelerated the increase of liquor production. The liquor market has transferred from seller's market to buyer's market. The liquor branding and packaging began to receive unprecedented attention. The cultural branding and cultural packaging emerged and has become popular. This stage can be considered as a vigorous developing period both of the liquor industry and the liquor packaging.

In the early 1980s, under the context of the Chinese economic reform since 1978, some government's measures promoted the liquor industry's development. 1) In 1980, the land's using right was returned to the households. People were highly motivated, and the grain production increased significantly. The raw materials of liquor manufacturing correspondingly increased. 2) Since 1984, the government no longer controlled the grains allocation. The liquor manufacturers began to buy grains at market price. 3) In 1988, the government opened the price of selected top-quality liquor brands to market. In the context of a better economic situation, stimulated by these measures, the production of Chinese liquor began to expand. According to the report of liquor industry, in 1996, the annual output of the above designated size liquor enterprises reached an annual peak of 8,133,000 ton. Although from 1997 to 2003, Chinese liquor went through a downturn impacted by Asia financial crisis but 2004 to 2013 ushered in another unprecedented development.

At the same time, the development of liquor packaging has also been promoted. The background was the following: 1) In the 1980s, the prosperous commodity economy made the role of packaging more important. In order to manage the rapidly growing packaging industry, in 1980 the China Packaging Technology Association was established, then in 1981 the China National Packaging Corporation was established [22]. 2) In 1983, the first

supermarket opened in Beijing. Since then, the salesman-service shops were gradually transformed into the self-service shops. Accordingly, the importance of packaging was highlighted. And 3) The 4th and the 5th national liquor appraisals were held respectively in 1984 and 1989. A total of 17 top-quality liquor brands were selected. That was the last time the liquor products were evaluated by experts who were appointed by the government agency. Since then, the competition between liquor brands has been in the realm of marketization. This change also provided opportunities for the development of packaging, because liquor brands needed packages to beautify their products in order to enhance competitiveness.

Along with the development of Chinese liquor at this stage, the cultural branding and cultural packaging has emerged and continued to flourish since the late 1980s. Due to the importance of the content in this study, we will explain the situation more in details in the following section.

2.2. The Emergence and Development of Cultural Liquor Packaging and Cultural Liquor Branding

This section explains that what is the context of the emergence of the cultural liquor packaging and the cultural liquor branding, additionally, it reveals why the most of cultural strategy in liquor industry failed to get the market success through their cultural appeals.

2.2.1. The Emergence of Cultural Liquor Packaging

Since 1986, China began to participate in the international packaging competitions, such as the Asia Star Packaging Awards and the World Star Packaging Awards. These competitions had a great effect on the development of liquor packaging. Just a few Chinese packaging won prizes in each competition, with liquor packaging being one of them. Because China's modern packaging design had just started, Chinese designers valued these awards greatly. Designers who won the award were considered to have brought glory to the country and would be praised in newspapers. This phenomenon also reflected that people had already paid attention to packaging then. In order to stand out from foreign packaging competitors, Chinese designers often used Chinese cultural elements in packaging. As a result, their success in the competitions had led to a passion for cultural packaging in the market. According to the reports at that time, the liquor packaging that considered as excellent or modern mostly adopted cultural elements. For instance: the award-winning packages such as the Jin Jiu (see

Figure 2.12), the Shengu Jiu (see Figure 2.13), etc. The applications of cultural elements were generally straightforward. However, compared with the previous simply decorated bottles, these cultural packages indeed had provided diversity and freshness.



Left:

Figure 2.12. Jin Jiu's Packaging

Date: 1989

Competition: World Star Packaging Awards

Source: China Packaging, 2, page 39-40, 1990



Right:

Figure 2.13. Shengu's Packaging

Date: 1995

Competition: World Star Packaging Awards

Source: <http://www.jiutw.com> (中国酒类投资收藏网)

2.2.2. The Emergence of Cultural Liquor Branding

It is commonly considered that the Jiugui (酒鬼) liquor is the first cultural branding case in China.

In 1956, the predecessor of Jiugui liquor, Jishou distillery was established in a small county Jishou of Hunan Province. Although its liquor products' quality was good, it was confined to the local market because of the Jishou's remote geographical position. In 1983, the nationally famous local artist Huang Yongyu designed a liquor package for this distillery and named the packed liquor as Xiangquan (see Figure 2.14). This packaging greatly contributed to developing other market places [23]. Because of the success of Xiangquan liquor, in 1992, this distillery was renamed as Xiangxi Xiangquan liquor manufacture. In 1987, Huang designed another package for this distillery for a relatively higher priced product. The packaging was designed to be a small cloth bag, and the packed liquor was named to Jiugui. Since Yuan dynasty, the word of 'Jiugui' was used to describe a person who holds a great passion for drinking [24]. If literally translating Jiugui to English, it is drunkard. Compared to the design for Xiangquan, the design for Jiugui was more holistic. In addition to the packaging and product name, Huang made more efforts to form Jiugui's cultural image (see Figure 2.15): He wrote a poem to describe the

interesting relationship between a Jiugui (drunkard) and the Jiugui liquor; He painted a freehand Chinese painting to illustrate a Jiugui's funny image of carrying a bottle of Jiugui liquor on the back (see Figure 2.16). In all advertising media, these cultural appeals were repeatedly, unified, and explicitly presented. In the end, the unique brand identification— Jiugui culture, was constituted and well-remembered. Until the present, Jiugui liquor is still a highly recognized product. The success of Jiugui liquor's branding has led liquor enterprises to recognize the role of cultural value in shaping liquor brands' uniqueness. Since then, the cultural branding became popular. Additionally, according to reports, Huang was paid eighteen million yuan for the design of Xiangquan liquor and Jiugui liquor [25]. This extremely expensive design fee caused a sensation in Chinese design community and made the value of design work recognizable.



Left:

Figure 2.14. Xiangquan's Packaging

Source: Jiugui's official website



Middle:

Figure 2.15. (upper) A Scene When Huang Yongyu Designed Jiugui's Package



(lower) Jiugui's Packaging

Source: Jiugui's official website



Right:

Figure 2.16. Jiugui' Advertisement

Source: Jiugui's official website

2.2.3. The Development of Cultural Liquor Branding

In the 1990s, the China's economy improved significantly: the GDP of 1990 was 1,854.7 billion yuan, in 1999 it reached to 8, 205.4 billion yuan [26]. The liquor industrialization continued to develop, liquor production rose rapidly. The 1990s became the watershed of the Chinese liquor industry: in the past it was in short supply, and now it is oversupply. In order to establish or enhance brand images, liquor enterprises in this period fiercely competed. In 1990, the TV penetration rate of China reached a historically high level, the number of viewers was 0.8 billion (China's population at that time was around 1.14 billion), therefore TV advertisement became the most important marketing tool. For example, the annual advertising revenue of Shanghai TV in 1979 was 0.49 million yuan, by the year 1997 it reached 450 million yuan [27]. The first TV advertisement of China broadcasted by Shanghai TV in 1979 was a liquor ad. Among all the advertisements, liquor ads were the most displayed. It is reported that among all the China Central Television (CCTV)'s daily advertisements, 32 were liquor advertisements [28]. To cope with the fierce competition, CCTV auctioned the advertising hours. In 1995, a liquor Kongfujaiyan bought the advertising right of CCTV's prime time by 30 million yuan; in 1996 and 1997, it was bought by a liquor Qinchi with 66.668888 million yuan and 320 million yuan respectively. The emergence of this amazing advertising era was because of television as the new main medium for information. At that time, the consumers' purchase decisions were advertising-oriented. In consumers' minds, advertised products were equal to high quality or good products [29]. Therefore, liquor enterprises did not focus on the quality improvement but on the TV advertisement. During this period, there also existed several successful cultural marketing cases using TV advertisement. For instance, Kongfujaiyan (1993) liquor employed the 'family values'; Xiaohutuxian liquor (1998) employed the 'silliness culture'; and Jinliufu liquor (1998) employed the 'bliss culture'. These brands gave the brand a clear cultural positioning, enabling them to stand out from other liquor brands. In the development process of Chinese liquor industry, though lots of brands emerged and disappeared, those brands and their TV advertising slogans are still well known to the public and always be analyzed as typical cases of cultural marketing. However, in terms of liquor packaging, compared with the 1980s, there was no obvious progress in packaging design during the TV advertising war in the 1990s.

2.2.4. The Cultural Liquor Branding and Cultural Liquor Packaging in the Golden Period

Impacted by the Asian financial crisis, diversification of beverages, and alcohol bans [30], the Chinese liquor industry had undergone a depression from 1997 to 2003. However, from 2004 to 2012, due to the great economic progress, the governmental and business activities in China increased sharply. Liquor became the important catalyst factor in social occasions. During this period, the direction of liquor enterprises' marketing was focused on governmental and business consumptions, because they have strong purchasing power. The prices of mid-end (Between 80 yuan to 300 yuan) and high-end (Higher than 600 yuan) liquors rose continuously [31]. Take Moutai as an example, according to a report on a Moutai specialty store: a product called Flying Moutai (53vol), its price in May 2011 was 1,280 yuan, in June 2011 was 1,380 yuan, in July 2011 was 1,480 yuan, in August 2011 was 1,580 yuan, in September 2011 was 1,689 yuan. In the end, it broke through 2000 yuan. In conclusion, because of the increasing purchasing power in governmental and business consumptions, both the liquor's price and production greatly rose in this period. This rapidly developed period is known as the Golden Period.

During the Golden Period, the cultural branding was widely valued as an important strategy of shaping brand personality. However, its contents and executions presented the hollow and overly broad feature. The cultural liquor was often equated with 'National Liquor', e.g., Wuliangye, Moutai, or 'Historical Liquor', e.g., Guojiao 1573 (国窖1573), Shuijingfang (水井坊), Baodingbainian (保定百年), and 'Honorable Liquor', e.g., Huanggouyujiu (皇沟御酒), Fuguirenjia (富贵人家). Although TV advertising was still a very important marketing channel in the Golden Period, due to the universality of Internet and supermarket at this time, marketing channels have gradually become multidimensional, and packaging has received more attention than before. Corresponding to cultural branding, a great many packages on the market were declared culturally designed. However, because the positioning of cultural branding was hollow and homogenous, the cultural appeal of liquor packaging was often ambiguous and homogenous. On the one hand, because of the unclear orientation, cultural liquor packaging often collides with each other in the selection and design of cultural elements; on the other hand, among the tens thousands of liquor enterprises in China, normative ones just a few. The non-standard market has led to a large number of plagiaristic designs flowing through the market, then caused the homogenization more serious (see Figure 2.17).

In conclusion, although the liquor enterprises usually claim that they are committed to developing cultural brands, actually their developing focuses always are to expand their production scale and fight the price war.



Figure 2.17. A Liquor-selling Corner in a Present China's Supermarket
Source: Photo by author, Tianjin

However, as consumers become more mature, they have already shown aesthetic fatigue to those so-called cultural liquors [32]. That is why most cultural branding and cultural packaging strategies are not effective.

2.3. New Opportunity for Cultural Liquor Packaging

This section explains the opportunity for cultural liquor packaging brought by the adjustment of the liquor industry. It explains that the pressure brought by the micro events and the macro environment requires the liquor industry making the corresponding adjustment. In this adjustment, we believe that the cultural packaging will embrace an updating chance and powerfully assist liquors in the new round of domestic and international market competition.

2.3.1. The Necessity of Adjusting the Present Liquor Industry

2013 was considered as another turning point in Chinese liquor industry's evolution. It is an opportunity to adjust the unhealthy status of the liquor industry. We deem that this is also a good opportunity for cultural packaging upgrading. At first, we will explain the reason of the Chinese liquor industry adjustment.

The trigger for this turning point was the following micro events (in chronological order): 1) In March 2012, the State Council of the People's Republic of China promulgated regulations to strictly control the official receptions. The governmental consumptions greatly decreased by the impact of these regulations; 2) In August 2012, a famous and high-end liquor brand Gujinggong was reported that its many products are made from edible industrial alcohol. Despite the company explained later that it is legal and just low-end (Lower than 80 yuan) products are made from edible industrial alcohol, as the use of edible industrial alcohol has never been honestly listed in the ingredient instructions on liquor packaging, it finally caused consumers' mistrust about the quality and safety of all liquors; and 3) In November 2012, another famous liquor brand Jiugui was reported that the plasticizer content of its product exceeds 260%. Affected by these disturbances, the liquor stock fell sharply, 32.8 billion yuan lost in the same day as the disclosure report. These two disturbances have greatly affected consumers' trust in so-called famous brands and spread to all liquor products. 4) In December 2012, the Political Bureau of the Central Committee of the CPC promulgated the Eight Regulations to regulate the public officials' working ways. In the same month, in order to implement the Eight Regulations, Zhejiang Provincial Committee put forward the Six Prohibitions. The Six Prohibitions then was adopted by China's central government and promulgated officially. These regulations and prohibitions effectively controlled the governmental consumptions. Consequently, the development of the high-end liquors, which originally relied too much on the governmental consumption, had been greatly affected [33]. Many high-end liquors such as Moutai and Wuliangye decreased the price immediately. For example, the aforementioned Flying Moutai (53%vol), its price was ever over 2000 yuan in the Gold Period, reduced to below 1000 yuan in 2013. The price reduced high-end liquors compressed the price space of the mid-end liquors. Thus, companies are increasingly competing for seizing the market. This phenomenon reflects that the prosperity of the liquor industry in the Golden Period has a certain degree of false prosperity.

Besides with the micro events explained above, the changes in the macro environment as well require the liquor industry to make corresponding adjustments: 1) The alcohol beverage market is increasingly diversified. The rapidly developing beer, wine, and other domestic alcoholic drinks not only includes domestic brands but also

includes competitive imported foreign brands. 2) Contrary to Chinese liquor being seized the market share by foreign liquors, it is difficult for Chinese liquor to enter the international market. 3) The changes in consumer attitude and behavior. Firstly, the current consumers are more mature, from the advertising-oriented become more initiative. Secondly, the consumption attitude of liquor has changed from the conspicuous consumption to the healthy consumption. Thirdly, the current consumers' material needs have been well fulfilled, thus their spiritual needs become more required. Therefore, for liquor products, how to meet consumers' spiritual needs will be the most important in the future market competition. In the past, liquor drinking was an enjoyment. However, at present, since the cultural and spiritual attributes of Chinese liquor are diluted, instead, the social communication function is emphasized, as a result, being forced to drink, excessive drinking becomes the social issues. In the end, present consumers, especially the young consumers are generally resistant to liquor [34]. Therefore, in this context, the hollow and homogenized cultural concepts particularly could not be resonated by consumers. 4) The challenge of attracting young Chinese consumers. Compared the earlier explained micro events which generally brought about the phased impacts, the loss of young consumers will be the long-term crisis in the liquor industry's future development [35].

2.3.2. The Opportunity of Upgrading Cultural Liquor Packaging

As we analyzed above, facing the external and internal challenging environment, an adjustment of the Chinese liquor industry is required. Following the adjustments since 2013, the liquor consumption structure has changed. Subsequently the direction of liquor enterprises' efforts has begun to transform from blind production expansion and price wars in the past to the reconstruction of brand culture. The culturally re-branding is commonly valued as an important strategy [36,37]. In this context, this study proposes that the cultural packaging as an important content of cultural branding, should be paid more attention and profoundly researched. This proposal is formed basing on the following analysis.

At first, the role of packaging will be more notable in the new environment. Compared with the expensive and always be considered as the most important advertising way—television advertising [38], packaging has more advantages: it is cheaper, and it is unavoidable because it coexists with products. Consumers may choose to watch advertising or not to, but as long as they buy liquor, they will surely more or less affected by the packaging. As reflecting in the development process of liquor marketing that we previously explained, the changes in people's



Figure 2.18. A Scene of Peking Opera Play ‘The Drunken Concubine’

Source:

http://blog.sina.com.cn/s/blog_603203b10100kjb0.html



Figure 2.19. A Drinking Game ‘Tou Hu(投壶)’ shown in a Painting

Date: Ming dynasty

Painting: ‘Ming Xuan Zong Xing Le Tu’ (明宣宗行乐图)

Source:

http://ru.qq.com/a/20160606/043803_all.htm

lifestyles and media channels had a great influence on liquor marketing. Nowadays, people’s pace of life is accelerating, competition in the workplace is fiercer, and entertainment options are diversified, the time for watching television is gradually declining. This trend particularly reflected in young people and relatively high-educated group people [39]. These phenomena limit the television advertising effectiveness. Moreover, compared with other advertising forms, the packaging is a more implicit advertising way with gentle persuasion as it is ‘silent salesman’. This feature is of great significance to contemporary consumers. According to Wu Hongyu’s investigation result of people’s attitude toward all television programs, the advertising was rated as most content and the third one of worst program [40]. These data show that nowadays Chinese people’s attitude toward television advertising is obviously negative. It also further implies the possible fact that Chinese consumers are not willing to be induced by advertising anymore. In this situation, more implicit advertising the packaging will be a wise choice.

Second, the Chinese liquor originally is a cultural product. Despite of the cultural property of liquor at present is gradually disappearing [41], it is very important to re-establish liquor culture, since it is not only benefit to liquor industry but also benefit to Chinese people’s life and Chinese culture’s development [42]. It is a chance for cultural packaging make the contribution on this point. The consumption of Chinese liquor emphasizes more on the pleasures and experiences beyond the taste. Chinese liquor and Chinese cultures have mutually influenced



Figure 2.20. Shede's Packaging

Source: Xu liaoyuan, Footprint-10 Years Design Report of Pusutang (朴素堂), 2004



Figure 2.21. Jiangxiaobai's Packaging

Source: Jiangxiaobai's official website

historically. First of all, liquor stimulated the production of cultural contents. In the works of Tang Poems and Song Verses, poets expressed their affections, ambitions and aspirations through describe the different emotions of drinking liquor. The most typical representatives are the Tang poets Li Bai, who had been called “Jiu Xian (酒仙)” and Du Fu, who had been called “Jiu Sheng (酒圣)”[43]. Jiu Xian and Jiu Sheng are used to describe them very fond of and good at drinking just like an immortal or a sage of liquor. According to record, among the existent 1050 poems of Li Bai, 170 were related to liquor. Among the 1400 poems of Du Fu, 300 were related to liquor [44]. In Chinese classical literatures, liquor also played an irreplaceable role [45]. It was often used as important clue to catalyze the development of the plots.

Besides that, lots of great calligraphers were well-known not only by their remarkable calligraphy works, but also by their reputation as a liquor addict, such as Huai Su and Zhang Xu [46]. In terms of performing arts, the most typical representative is a Peking Opera play ‘The Drunken Concubine’. In this play, the exquisite performance of drunken demeanors depicts the depressed concubine’s psychological activity and constitutes the key plot (see figure 2.18). Second, Chinese liquor per se has developed unique and abundant cultures, which include sundry drinking games (see figure 2.19), exquisite utensils, and complicated drinking etiquette rules, etc., and they are various characteristics across times, social groups, ethnic groups, and regions.

Third, the successful cultural packaging cases proved that it can be a significant contributor to liquor brands’ development. After the cultural packaging emerged in the late 1980s, there were a few successful cases. The so-

called successful cases not only refer to the market success brought by the cultural packaging but more important is its cultural appeal has important social influence, for example, people continue to initiate discussions on its cultural attractions. Except for the ones mentioned in the previous section, there also have some successful recent examples. For instance, a high-end targeted liquor brand Shede (2001) (Figure 2.20) and young consumers targeted liquor brand Jiangxiaobai (2011) (Figure 2.21). The former employed a Chinese value ‘She and De’ which is similar to the meaning of ‘no pains no gains’. It uses the color of black brown and white to highlight this concept [47], which was very different from other liquor packaging’s color on the market at the time. The latter was influenced by and employed young Chinese people’s popular culture contents. Different from the historical or honorable atmosphere that other liquors’ packaging frequently created, Jiangxiaobai’s packaging tries to create youthful, stylish atmosphere [48]. What these two brands have in common is that they are both building explicit cultural images. And compared to other liquors they both have spent very little on advertising costs but have achieved great market success. Through the investigation of these two cases implementation of cultural branding and the cultural packaging, it could be concluded that except for the uniqueness, the positioning of their cultural appeals is specific and explicit.

2.4. Conclusion

In this chapter, this study made a detailed analysis of the development process of Chinese liquor which covers the emerging and progress of cultural liquor branding and packaging.

During the feudal societies, due to the food shortages caused by the extremely low level of agricultural production and labor productivity, as well as the frequent alcohol bans, and the backward liquor manufacturing technologies, the liquor production had always been in small manufacturing scales and in short supply. There was little competition in the liquor market during this period. The liquor packaging only used as a container with the storage and protection functions, without advertising function. Another notable feature is that the liquor containers used by the noble classes of feudal societies were highly decorative.

During the period from the Opium War to the Republic of China, liquor production still grew slowly. In addition to the influences of the still low liquor production technologies and the small-sized family brew houses, the unrest social environment and the food issues were the main causes at this stage. Due to the influence of foreign products’ packaging, since the late Qing dynasty Chinese liquor packaging began emerging the commercial

awareness. However, the commercial liquor packaging was mainly sold to the upper class or abroad, the unpackaged liquor sales were still the mainstream. Liquor packaging began to receive attention especially during the period of the Republic of China.

The period from the founding of People's Republic of China to the early 1980s is seen as the initial stage of the modern commercial packaging because glass bottles were widely used. The liquor manufacturing began to industrialize at this stage, however, due to the extreme poverty of China, the implementation of the planned economy, plus the government led a series of erroneous movements during this period, the liquor's output was very limited.

During the fourth stage from the early 1980s till now, China's economy developed rapidly under the stable social environment. Accordingly, the liquor production rose rapidly as well. Along with the gradual intensification of the market competition, the cultural liquor branding and the cultural liquor packaging emerged and progressed.

Based on all the previous analysis in this chapter, it can be found out that: 1) the reason of many liquor brands, which originally considered themselves as cultural packaging, failed in the market competition through their cultural appeals, is due to their misunderstanding and misusing of those strategies. The hollow and homogenous cultural positioning has led to the aimless and homogenized cultural packaging. 2) During the emerging and the developing process, the cultural packaging generally was developed from liquor enterprises' or designers' unilateral perspectives, not based on consumers' perspective. Therefore, many liquor packages were given unrealistic expectations.

These findings indicate that the Chinese liquor-related stakeholders should take the chance of the liquor industry adjustment since 2013 to upgrade the cultural liquor packaging so that it can effectively play its strong role. In order to optimize the cultural Chinese liquor packaging design, consumers' attitudes and needs toward packaging should be investigated and well understood.

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Chapter Three:

How Does Culture Contribute to Cultural Liquor Packaging

3.0. Introduction

The previous chapter answered why the cultural liquor packaging (hereinafter CLP) is important for Chinese liquor's future development. The purpose of this chapter is to expound on how culture contributes to Chinese liquor packaging, in other words, to explore the internal mechanism of CLP, to figure out that why the CLP can provide liquor brands and products with diversity and personality as well as help them establishing deeper connections with consumers. This study is a prerequisite to further explore CLP design methods in the future. Different from the historical and market perspectives in last chapter, this chapter theoretically analyzes the CLP. Because except for the protection function, the packaging's fundamental role is the conveyor of intended information, and the information communication is a process rather than a result, therefore in order to seize the overview of this process, we firstly formulate a communication framework for CLP based on Shannon-Weaver's model. Then we analyze culture's contributions to the whole information communication process through CLP. According to the analyzed characteristics of culture's contributions, we summarize that culture contributes to CLP by staging the aesthetic experience of cultural beauty.

3.1. Key Term— Cultural Beauty

Cultural beauty in this study refers to the aesthetic experience emerging in the CLP communication process. Although aesthetic experiences include both negative impressions and positive perceptions, this study focuses only on positive perceptions. Following previous research, aesthetic experience is referred to as a consumer's conceptual, physical, and emotional feelings evoked by CLP, which is a process that simultaneously includes affective and cognitive dimensions [1, 2].

Since we have been questioned as to why we do not use 'cultural aesthetic' instead, it should be noted that 'beauty' is not equal to 'aesthetic'.

There has rarely been any concern about using 'aesthetic' and 'beauty' interchangeably, but these terms should be treated differently in research. According to Berleant, cultural aesthetic could be developed on three levels [3]: one is the sensibility of a unique culture, which is a complex of perception, imagination, meaning, and sensitivity; the second is the theoretical explanation of that unique cultural sensibility; the third is the basic structure of multicultural aesthetics. Cultural beauty includes the first two levels but excludes the third. So, we prefer the term 'cultural beauty' to 'cultural aesthetic' to define the scope of this study.

3.2. The Framework of Communication Process Through CLP

Because cultural beauty is reflected throughout the package communications process, a framework of this process needs to be established in order to make a relatively complete analysis. We use Shannon-Weaver’s model of communication as a theoretical foundation, because in the field of communication theories, this model is widely applied not only communications, but also in many other fields since it was published in 1948. For example, Monö adopted this model for product design. Subsequently, Crilly, Moultrie, and Clarkson developed a more detailed product communication system model.

Shannon-Weaver’s model consists of six essential parts [4] (see Figure 3.1): the information source (produces the message), transmitter (produces the signal), channel (medium), receiver (decodes and reconstructs message from signal), destination (the message’s intended target), and noise source (affects the channel). Based on this model, we developed a framework more suitable for this study, shown in Figure 3.2, which also consists of six parts: 1) Culture (source of the message). We research packages designed by culture sources in which all the intended messages originate from culture. 2) Design team (transmitter of the message) [5]. Design team members vary in liquor enterprises. Sometimes the team consists exclusively of designers, and sometimes marketing managers and producers join the design process. The design team extracts and refines concepts and elements from culture sources and then encodes the desired information in liquor packages with appropriate visual forms. 3) Liquor packages (the channel). The interaction of consumers, designers, and liquor product brands establish contact through packaging. 4) Senses (receiver of message). 5) Responses (destination of message). Borrowed from Crilly, Moultrie and Clarkson’s design process framework, we considered consumer’s senses (i.e., vision, touch, etc.) as receiver, consumer’s responses (i.e., affective, cognitive and behavioral responses) as destination of message [6]. 6) Moderating variables (noise source). These variables affect the communication system.

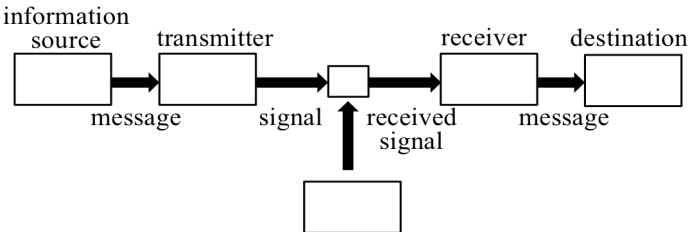


Figure 3.1. Shannon-Weaver’s Model of Communication

As Figure 3.2 shows, the communication process can be divided into the design and the response processes. We investigated Chinese liquor-related literature and found that researchers usually consider culture's contributions directly from these two perspectives. It is commonly considered that culture endows Chinese liquor with unique product connotation and distinctive values [7]; culture makes liquor products representatives of regions in China and the country as a whole [8]; and culture brings diversity into China's liquor market [9]. These contributions place more emphasis on encoded information, so they are regarded as cultural contributions in the design process. On the other hand, culture often enables consumers to acquire cultural aesthetic experiences from liquor products [10]. These contributions place more emphasis on decoded information, so they are regarded as culture's contributions in the response process.

3.3. The Cultural Beauty of CLP in the Design Process

In this section, we intend to answer the question of how culture makes the above contributions (i.e., contributes to a liquor product's connotation, cultural values, regional features, and diversity, etc.) in CLP's design process.

3.3.1. Cultural Packaging Originates from Diverse Culture Sources

Initially, we believe that diverse and abundant Chinese culture sources contribute greatly to CLP's cultural beauty. Chinese culture includes various categories with unlike characteristics. Chinese researchers have paid much attention to culture's significant effect on CLP. A great amount of CLP-related literature focuses on analyzing the cultural element's application to CLP. They often define the research scope using terms such as youth culture, which is increasingly valued in Chinese liquor marketing [11, 12], or folk culture [13], traditional culture [14], minority culture [15], and so on. These research efforts signify the necessity of using different culture

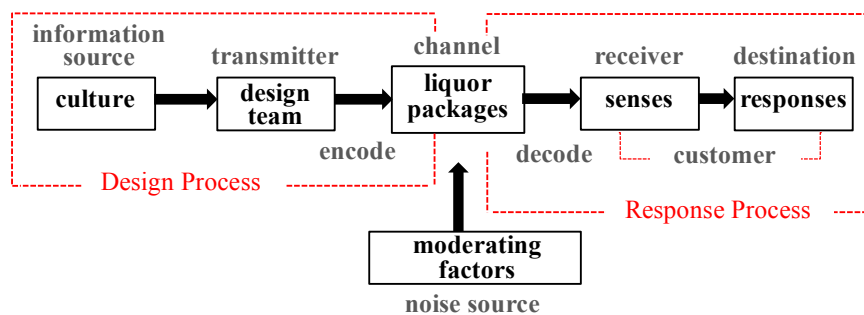










Figure 3.2. The Framework of Communication via Packaging

terms, as they refer to different culture contents and have unlike characteristics. This is actually stressed in various culture fields. For example, Xuan Mu suggested that folk culture is vulgar and different from the culture created by the ruling class or intellectuals, as it is created by non- or low-educated laboring people [16]. Jieren Xi proposed that, although traditional culture also includes material elements like other cultures, it places more emphasis on spiritual elements [17]. Additionally, according to some ethnology and aesthetics research, different culture categories present different aesthetic features. Youling Deng classified the minority culture’s aesthetics into three modes: nomadic, agricultural, and marine fishery minorities. Jiaxun Yi argued that different from the high/elite culture, folk arts maintain the practicability of primitive art.

Based on the above literature review, to clarify the comparison, we summarized four main Chinese culture category features in Table 3.1. Notice this classification is incomplete.

In Table 3.1, we correspondingly gave four CLP examples to four main culture categories, according to

Table 3.1. The Characteristics of Different Categories of Chinese Culture Sources

	Category 1	Category 2	Category 3	Category 4
CLP examples	 [18]	 [19]	 [20]	 [21]
Cultural elements	 [22]	 [23]	 [24]	words “朋友不联系久了， 别把那仅有的一点激 情都用在点赞上了” image 
Culture sources	Traditional Culture	Minority Culture	Folk Culture	Youth Culture
Definitions	(1) A complex whole of inherited customs, morality, thoughts, arts, lifestyles and all of the material and spiritual cultural phenomenon. (2) Refers to the part of a culture that transmitted from generation to generation in a long history.	(1) It is an integrated culture includes many greatly different minority cultures. (2) A culture created by ethnic group in the historical development and has ethnic characteristics.	(1) It is formulated by local, tradition-bound people, emerges in non-urban areas or less industrialized places. (2) It is created by ordinary people in the long history, has national and regional features.	(1) It is composed of common behaviors of youth. (2) A group culture that is formed basing on the common physiological and psychological characteristics of youth, reflects their attitudes toward economical, political status and themselves.
Certain social group belonged	No fixed groups	A certain minority group	Non-urban people in a certain region	18 to 29 years old contemporary youth group
Compare to...	Modern culture	The Han and other minorities’ cultures	Elite culture	Other age groups culture
Culture’s characteristics	Stable, universal, more emphasize on spiritual value, elite culture	Stable, presents ethnic attribute, has strong regional features, closely ties with minority group people’s life	Simple, free, has strong regional features, closely ties with local people’s life	Youthful, entertaining, rebellious

officially released design explanations. Among four culture categories, traditional, minority, and folk cultures largely overlap each other because minority and folk cultures are both created in certain regions and both have their own traditional cultures [25, 26]; and traditional culture is sometimes seen as including both minority and folk cultures [27]. However, as independent culture concepts, they have unlike emphases. As Table 3.1 shows, traditional culture emphasizes the part inherited from past generations [28, 29], is the common part of all ethnic groups' cultural attributes [30], is the result of ethnic fusion over China's long history [31, 32], and is used as a contrast to modern culture [33]. Minority culture emphasizes the uniqueness of various minorities. It includes all culture contents as long as they belong to this particular minority group [34]. Folk culture emphasizes unofficial and non-urban features since it is a culture created by non-urban and non- or low-educated people [35, 36]. Corresponding with these different emphases, they present different characteristics. Traditional culture is seen as a stable and universal [27, 38] while minority and folk cultures are seen as possessing inherent regional features [39, 40]. Compared with folk culture, which is considered relatively simple and free of constraints [41, 42, 43], traditional culture is seen as an elite culture category [44].

Besides the three frequently mentioned culture categories, youth culture has recently received greater attention. After a new brand of Jiangxiaobai (江小白, see category 4 in Table 1) achieved great market success through youth positioning, many liquor enterprises began to pay greater attention to the young people's market. Compared with traditional, minority and folk, youth culture has more distinct characteristics— youthful, entertaining, rebellious, avant-garde [45]— because it is created by a special age group, 14- to 29-year-olds, who are creative and curious [46]. The legal drinking age in China is 18, so the Chinese liquor market focuses on 18- to 29-year-olds. Youth culture can spread extremely quickly. Since China has been on the Internet since 1994, contemporary youth is the first generation which grew up with the Internet and social networks and is presently the most active group with social networks in China. Jiangxiaobai's success can be attributed mostly to effective social network marketing and using We-media to present slogans which mirror youth's attitudes and views in packaging [47].

Besides these differences among culture categories, China's long history, about 55 minority groups, the second largest land area in the world, and the great amount of Chinese young people (about 344 million in 2010) all enrich each culture category's diversity and are reflected in nearly all aspects of life, such as clothing, architecture, customs, language, and etiquette.

In summary, Chinese culture sources can provide CLP with abundant cultural inspiration and result in diverse cultural beauty. However, as these culture elements have unlike attributes, sometimes exclusive with a particular group of people or region, acceptance by other groups of people is not always a certainty. A contemporary culture, for example, may not necessarily be accepted by a present group of people. For these reasons, whether or not a CLP can successfully deliver its cultural appeal first depends on if the adopted cultural elements have been correctly understood.

3.3.2. Cultural Packaging Has Three Groups of Design Element

We view that CLP’s attribute of three groups of design elements, especially the connotational design elements, contributes to the staging of cultural beauty.

Ampuero and Vila revealed that the process of packaging information construction involves two groups of design elements: graphic (color, typography, graphics, images) and structural (shape, texture, materials) design elements [48]. Most existing packaging studies focused on these two groups of tangible or visible design elements. However, from the perspective of CLP, we insist that the third group, connotational design elements (meanings, storytelling, affection, values, etc.) exists, and there is a synergy among graphic, structural, and connotational design elements in CLP.

Recall the culture’s three spatial levels formulated by Xingliang He introduced in Chapter One [49]: The ‘outer’ level of material and visible forms. The ‘middle’ level of human behavioral forms. The ‘inner’ level’ of human ideologies. This spatial perspective of culture provided Benny Ding Leong with a basic framework that

Table 3.2. Lin’s Framework of Design Features of Cultural Products

Cultural Layers	Culture Levels	Design Features
<u>Physical/Material</u> Daily related object and tool	<u>Outer</u> ‘Tangible’ level	<u>Visceral Design</u> Appearance, form, color, line, texture, pattern, detail
<u>Social/behavior</u> Human related ritual and custom	<u>Mid</u> ‘Behavioral’ level	<u>Behavioral Design</u> Function, usability, operation, safety, user pleasure
<u>Spiritual/Ideal</u> Emotion reflected art and religion	<u>Inner</u> ‘Intangible’ level	<u>Reflective design</u> Self-image, affection, cultural feature

‘concentrates the research on to the inner level of traditional Chinese culture’. Inspired by Leong and related literature, Lin developed a framework of three levels for culturally designed product features [50] (see Table 3.2), which are the outer ‘tangible’ level (colors, texture, forms, lines, patterns, details), the mid ‘behavioral’ level (manipulation, safety, usability, convenience, function, structure), and the inner ‘intangible’ level (meanings,

Table 3.3. Comparison of Design Elements Between Non-CLP and CLP

Non-culturally designed liquor packaging (Non-CLP)	Culturally designed liquor packaging (CLP)
1) Graphic design elements	1) Graphic design elements
2) Structural design elements	2) Structural design elements
	3) Connotational design elements

storytelling, affection, cultural features). Comparing Ampuero and Vila’s viewpoint of packaging’s design elements to Lin’s framework of cultural products’ design features, we can figure out that their views are consistent with each other in the former two levels, however, cultural products have a unique attribute of a third level; Thus, we can see the difference between CLP and non-culturally designed liquor packaging (see Table 3.3).

Because of CLP’s culturally designed essence, it has three design elements levels. Except for the graphic and structural design elements, which respectively correspond to the outer ‘tangible’ and mid ‘behavioral’ levels, the inner ‘intangible’ design elements level exists. Since this level always involves connotations, implying ideas or meanings, reflecting affections, therefore, we call it the connotational design elements.

The CLP example of category 3 (folk culture) is shown in Table 3.1. According to its official design explanation, it is designed for weddings, uses red to present an auspicious atmosphere, and uses a paper-cutting butterfly to symbolize loyal love [51]. The auspicious atmosphere and loyal love both belong to the third connotational component; they are intangible but indeed exist. Red is a classic Chinese auspicious color, which can be seen in almost all celebrations in China. The butterfly symbolizes loyal love because of a tragic national legend: two lovers could not be together; the girl’s parents prohibited the relationship because of social class disparity. We can see in CLP that connotational elements play a significant role to endow liquor products with cultural connotations; but also, connotational design elements need to be expressed via graphic and structural design elements, so we can say that these three levels of design elements working synergistically to stage the cultural appeal.

3.3.3. Cultural Packaging Has Two Symbolic Levels

As previously mentioned, culture essentially is a complex symbolic system; therefore, each CLP with cultural elements is actually a micro-symbolic system. After studying the related semiotics theories, we propose that CLP's attribute of two symbolic levels contributes to cultural beauty by generating profound cultural meanings and the consumer's individual cultural sympathy.

In 1959, Saussure proposed that symbols are formed by the combination of 'signifier' and 'signified'. The signifier is expression and 'it is always material (sounds, objects, images) [52]'. The signified is content and refers to the mental image of the signifier. The signified results in concept and meaning formation [53]. However, Saussure's theory focused on linguistics, especially on the symbolic structure of the text itself, and could not explain the interaction between the symbol and the recipient's culture experience [54]. Barthes developed Saussure's theory, supposing that in any system of significations (i.e., expression relates contents), there is a second such system that takes the first system as an expression or signifier. The first system, at the denotative level, refers to the obvious, general symbolic meanings; the second system, at the connotative level, refers to more extensive and personal values and meanings [55]. Barthes's theory helps us understand how the symbols (i.e., cultural elements) of CLP interact with a consumer's feelings, affections, and cultural values [56]. He further revealed that 'several denoted signs can be grouped together to form a single connotator provided the latter has a single signifier of connotation [57]'. Thus, it also explains how CLP symbols work for forming cultural meaning when CLP has more than one cultural element: they work together to form one unified cultural connotation. Thus, we can explain that the auspicious color of red and the paper-cutting butterfly work together to express blessing. The Mongolian hat-shaped cap and the image of the Mongolian girl work together to express Mongolian culture.

In summary, different from the non-culturally designed packages, CLP's inherent symbolic feature endows it with profound and individually perceived cultural meanings. Moreover, the cultural elements of CLP work

Table 3.4. Cultural Beauty in Design Process of CLP

Characteristics	➡	Contributions
1) Originate from diverse Chinese culture sources	➡	Provide with diverse cultural inspirations
2) Have three groups of design elements (graphic, structural, and connotational design elements)	➡	Work synergistically to stage cultural appeal
3) Have two symbolic levels (denotative level and connotative level)	➡	Generate profound and personal perceived cultural meanings

together to generate a unified cultural connotation, and they imply that how to stimulate the cultural elements' synergy is very important in order to stage unambiguous and intensive cultural appeal.

According to what we've analyzed so far, Table 3.4 summarizes CLP's cultural beauty characteristics in the design process.

3.4. The Cultural Beauty of CLP in the Response Process

In the response process, consumers perceive, cognize, and form their integrated impressions to CLP. As mentioned earlier, culture is known to stimulate consumers' aesthetic experience and enrich their spiritual life, since it emphasizes decoded information, it is regarded as a contribution to the consumer's response process. In this section, based on theories from various domains, we intended to analyze how culture contributes to CLP in response process.

3.4.1. Cultural Packaging Generates Consumer's More Cognitive Pleasure

Cognitive pleasure is the pleasure generated during the mental process of knowing and understanding things [58]. From the Relevance Theory proposed by Sperber and Wilson in the human communication perspective we learnt that 'The search for relevance is a basic feature of human cognition' [59]. In Van Mulken, Le Pair and Forceville's research of visual metaphor, the Relevance Theory was more clearly explained as: people are willing to exert more cognitive effort if they assume that they can gain more information or further meaning, the search for further meaning provokes more cognitive pleasure [60]. Since 'the essence of metaphor is understanding and experiencing one kind of thing in terms of another [61]', and packaging is a communicator of products' and brands' connotations, visual metaphor is frequently seen as 'particularly' applicable for packaging [62]. Therefore, these insights from a visual metaphor perspective may help us understand the aesthetic experience of CLP. We predict that compared with a package that pursues an eye-catching effect but with less meaning, CLP asks for more cognitive effort from consumers as it contains symbolic meanings that consumers need to interpret.

Comparing two packaging examples, Figure 3.3 is a packaging of Tianzhilan (天之蓝) designed by Youqing Zhao. It pursues visual impact on consumers by using the blue color which different from usually used red and



Left:

Figure 3.3. Tianzhilan's Packaging (375 ml, 42% Vol)

Source:

<http://jsjy.jschina.com.cn/20358/201603/t2733976.shtml>



Right:

Figure 3.4. Shede's Packaging (500 ml, 52% Vol)

Source: Xu liaoyuan, Variety, Sandu Cultural Medi 65, 2007

yellow colors in China's present liquor market [63], it has no obvious cultural element, so we can classify it as non-culturally designed liquor packaging; Figure 3.4 is a packaging of brand Shede (舍得) designed by Liaoyuan Xu. It is promoted as China's first cultural liquor since it uses China's traditional philosophy in packaging [64], it can be classified as culturally designed liquor packaging because of its obvious cultural elements.

The packaging in Figure 3.3 asks consumers to find the connection between the product's name '天之蓝' and the color design which intends to symbolize the blue sky. However, since it contains no further intended cultural meaning, so it then just asks consumer to judge whether its appearance is beautiful or not; The packaging in Figure 3.4 obviously contains more cultural elements, including the Chinese characters of She (舍: to give or give up something) and De (得: to obtain something) and the colors black brown and white. So, consumers are guided to find the antonymous relationship between Chinese characters of She and De, and the colors of black brown and white, and the relationship of these two groups of meanings. Therefore, compared with Figure 3.3, Figure 3.4 asks for a more cognitive effort from consumers, according to the theories we mentioned earlier, it would trigger more cognitive pleasure. This inference has also been supported by results from Van Mulken et al.'s experiment, which revealed that the more the recipient thought the stimulus contained a metaphor, the more they enjoyed it [65]. In terms of CLP, if we, like other researchers, consider package design as a form of visual metaphor, we learn that as the more the consumers think the CLP contains symbolic meanings, the more they appreciate the packaging.

3.4.2. Cultural Packaging Generates Consumer's More Aesthetic Pleasure

Aesthetic pleasure here is the attractiveness that things produced, it is can be used interchangeably with 'beauty', 'aesthetic experience' [66]. According to Hall's theory of 'high and low-context cultures', Chinese culture is a high-context culture, which means, compared with people from a low-context culture, Chinese people communicate more implicitly, and they can perceive more meanings from the same objects and get more aesthetic pleasure from more perceived meanings [67].

See the examples in Figure 3.3 and Figure 3.4 again. Recall Figure 3.3, the packaging's contained meaning is blue sky. Contrastingly, in Figure 3.4, the packaging obviously provides more perception opportunities: Shede (舍得) is often used as an idiom to represent someone who is always generous to others. The phrase is also an implied wisdom of life that means 'no pain, no gain'. It can influence consumers and be interpreted in different ways based on consumers' different life experiences. Moreover, the colors of black brown and white can be interpreted in terms of the Chinese philosophy of Yin Yang (阴阳) [68]. Thus, because Figure 3.4 provides more cultural meaning perception opportunities, based on the theory of high and low-context cultures, Chinese consumer would get more aesthetic pleasure from Figure 3.4 compared with Figure 3.3.

In summary, in comparing the non-culturally designed liquor packaging (e.g., Figure 3.3) and culturally designed liquor packaging (i.e., CLP; e.g., Figure 3.4), CLP theoretically triggers in consumers more cognitive pleasure and aesthetic pleasure.

3.4.3. Cultural Packaging Results in Better Memory Retention and Recollection of Liquor Products and Brands

The Experience Economy Theory states that compared with fungible commodities, tangible goods and intangible services, the uniqueness of experiences is more memorable. In short, a good experience is easily remembered.

Research on human memory has documented that memory retention depends on the amount of material presented and the extent to which the subject has developed systems to analyze and enrich particular types of stimuli, e.g., the familiarity, compatibility, and meaningfulness of the materials [69]. These studies suggest that trace persistence is a function of depth of analysis, with deeper levels of analysis associated with more elaborate,

longer lasting, and stronger traces. More familiar and meaningful stimuli will be processed to a deep level more rapidly than less meaningful stimuli and will be retained longer and recollected easier.

As stated, CLP originates from cultural sources. Regardless of whether or not Chinese consumers are consciously aware of the precise cultural source and the extent to which they interpret the symbolic meanings, they will be familiar with and immersed in the cultural resource every day. Besides, because of the indirect and slow response to CLP, when consumers decode the implied meanings, they undergo a relatively long perception, recognition and analysis process. In this process, the richness of meaning enables consumers to establish deeper connections with information, and those deep connections assist consumers in forming strong memory retention and recollection clues toward liquor products and brands.

Based on previous analysis, Table 3.4 summarizes the CLP’s cultural beauty characteristic in response process.

Table 3.5. Cultural Beauty in Response Process of CLP

Characteristics		Contributions
1) Ask more cognitive effort from consumers	➡	Generate customer’s more cognitive pleasure
2) Contain more richer meanings	➡	Generate customer’s more aesthetic pleasure
3) Familiar, meaningful, frequently encountered cultural stimuli	➡	Result in better memory retention and recollection of liquor products and brands

3.5. Conclusion

In the foregoing sections, in order to analyze how does culture contributes to CLP, we first formulated a framework for the liquor package’s communication process based on Shannon-Weaver’s model of communication. Then we elaborated on the characteristics of CLP’s cultural beauty in the design process and consumers’ response process. In the design process, we proposed that cultural beauty is reflected in three aspects. The first is CLP originates from diverse culture sources. We presented four representative culture source categories (i.e., traditional culture, minority culture, folk culture, and youth culture) and analyzed their characteristics in order to explain the distinctiveness of different Chinese culture categories we should pay attention to. We proposed that different kinds of culture sources endow CLP with unique cultural beauties. Moreover, due to China’s long history and vast

territory, all of the culture categories contain extremely abundant contents and subsequently provide CLP with abundant design inspirations. Because of the unlike characteristics of culture sources, we suggest that the cultural elements' background knowledge including connotations should be researched and correctly understood before adopted in CLP. Second, based on the support from the perspective of culture spatial level, we argued that CLP possesses three groups of design elements. Besides graphic and structural groups, which have been widely recognized, we insisted that connotational design elements exist. Additionally, we proposed that connotational design elements play an important role to establish cultural appeal and endow liquor products with connotation. In CLP, since the three groups of design elements work synergistically, thus how to stimulate their synergy becomes very important. Third, we stated that CLP has two symbolic levels: in the denotative level, the symbolic meaning is obvious and general; in the connotative level, the symbolic meaning is more extensive and personal. Barthes's theory not only helps us understanding the interactions between the symbols and consumer's unique culture experiences, but also understanding the plural cultural elements work together to form one unified cultural connotation. This finding demonstrates again about the importance of stimulating cultural elements' synergy of CLP.

Regarding culture's contributions in the consumer response process, we supposed that CLP elicits more cognitive and aesthetic pleasure in consumers because of its relatively complex and meaningful perception process. Moreover, as CLP provides consumers with familiar, meaningful memory stimuli and easy-to-recall materials that surround consumers all day, this type of CLP results in better memory retention and easier recollection. These characteristics allow CLP to establish deep connections with consumers.

However, even though CLP is equipped with all the aforementioned characteristics, it may fail to provide consumers with cultural beauty. The extent to which cultural beauty can be established by the design team and effectively comprehended by consumers is influenced by many factors during the communication process. These factors determine the distance between encoded information and decoded information, so we should take those influences into account when making design decisions. These moderating variables are also implications for future research directions, e.g., the design team's organizational issues and environmental factors (displaying, consuming occasions, etc.) and the consumers' and design team members' personal traits (cultural background, professional skills, need for cognition, etc.).

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Chapter Four:

The Interactions Between Cultural Elements, Design Elements, and Aesthetic Experiences in Cultural Liquor Packaging

4.0. Introduction

Chapter Three explored the inter mechanism of CLP and proposed that culture contributes to CLP significantly by providing the aesthetic experience of cultural beauty by detailed elaborated on the characteristics of culture's contributions to the whole packaging communication process. In this chapter, an experimental study exploring the consumers' aesthetic experience of CLP will be introduced.

As Pine and Gilmore predicted as early as the 1990s we have entered the 'experience' economy. Different from the agrarian economy, industrial economy, and the service economy, in the experience economy the offerings are the experiences beyond the basic functions of products [1]. As one unique experience, the aesthetic experience in design plays a significant role in improving consumer satisfaction [2]. In terms of the packaging design, 'the more aesthetic the product packaging design, the more affectively involved consumers will be' [3]. Despite the importance to stage better aesthetic experience in design for contemporary consumers, the aesthetic experience of CLP has so far been rarely explored. Most of CLP designs in China were developed from liquor enterprises' or designers' unilateral perspectives, not based on consumers' perspective. Even though we analyzed the aesthetic experience in the study of Chapter Three, it still was target experiences rather than consumers' real experiences. Therefore, the purpose to do this experimental study is trying to re-recognize the CLP from consumers' perspective and developing useful suggestions for CLP design works, especially on staging better aesthetic experience.

This chapter will begin with an explanation of the theoretical background, which presents how this chapter's position was developed; Following this, the experimental design and results are successively described and discussed. Based on the results, some suggestions for CLP design will be put forward. Finally, the research limitations of this experimental study and its implications for future research are outlined.

4.1. Theoretical Background

The literature reviewed below provides this experimental study with a strong theoretical basis. The applications of culture's spatial perspective in cultural design research offer this study references to determine the research angle. Kano's model provides this study with theoretical tools for an in-depth analysis of the survey results. At the end of this section, CLP's design elements are listed.

4.1.1. Culture's Spatial Perspective and Its Applications in Cultural Design Research

The perspective of culture's spatial levels, which has been explained in detail in Chapter Three, divides culture into three levels: the outer level, refers to culture's material forms; the middle level, refers to its behavioral forms; and the inner level, refers to human ideologies. Among the limited Chinese cultural design related researches, this perspective has been frequently adopted to investigate the cultural elements in design. Among them, two experimental studies helped the current study locating the focus. One was made by Luo and Dong. They analyzed the effects of different cultural inspirations on the generation of design's cultural features and creativity. They compared the designers' evaluations between the performance of cultural-pictorial inspiration (pictorial information of culture provided to designers) and the performance of cultural-textual inspiration (textual information of culture provided to designers). The results reported that the cultural-textual inspiration stimulates more cultural features and generates more creative outcomes than the cultural-pictorial inspiration. They suggested that the textual form of cultural information should be paid more attention to in design education and practice [4]. The other study was made by Chai et al., they explored the relationship between products' cultural elements and consumers' responses. They distinguished fourteen of the most important traditional cultural elements in products across three cultural spatial levels and identified which dimension of cultural elements would achieve higher consumer satisfaction. They discovered that the inner and the middle levels of cultural elements emerged as notably superior at improving consumer's satisfaction than the outer level of cultural elements [5]. In summary, both studies revealed that cultural elements or inspirations of different spatial levels had significantly different effects on cultural design.

4.1.2. Research Questions, and the Abbreviations: OLP and ILP

At first, above results of cultural design related studies lead us to question whether CLP with different spatial levels of cultural elements perform significantly different in staging aesthetic experiences. The answer of this question is very important because it will reveal whether certain spatial levels of cultural elements have inherent superiority on provoking better aesthetic experience in CLP.

Second, as cultural elements eventually should be expressed through design elements (basic elements of packaging), this study has further examined that when CLP being equipped with different levels of cultural

elements, how does design elements' performance relate to consumers' aesthetic experiences. Namely, exploring the interactions between cultural elements, design elements, and aesthetic experiences in CLP.

However, because the middle level of cultural elements (i.e., behavioral forms of culture) are rarely applied in CLP as we analyzed in Chapter One, in this study we only focused on the outer level of cultural elements (i.e., the visible and tangible part of culture), which specifically refers to calligraphy, pattern, image, color, shape, and the inner level of cultural elements (i.e., the intangible and invisible part of culture) which specifically refers to values, philosophy, story/ legend, aesthetics. For the convenience of description, we marked the CLP of outer level of cultural elements as OLP and marked the CLP of inner level of cultural elements as ILP.

Summarily, this study seeks to answer the following questions: (1) Do OLP and ILP affect consumers' aesthetic experiences significantly different? (2) What the interactions between cultural elements, design elements, and aesthetic experiences in CLP?

4.1.3. Kano's Model

Generally, it is difficult to further expound on the correspondences of objective elements like design elements and subjective elements like aesthetic experiences, but Kano's model provides us with the theoretical basis.

Kano et al. distinguished the quality elements of products into five categories based on the correspondence of consumer satisfaction with specific elements and their performances in the 1980s. The five categories are attractive quality element, one-dimensional quality element, must-be quality element, indifferent quality element, and reverse quality element. The attractive quality element is element that has the potential to improve consumers' overall satisfaction when well-designed but have no effect on satisfaction when badly designed. One-dimensional quality element improves consumer satisfaction when well-designed and negatively improve satisfaction when badly-designed. The must-be quality element does not improve consumer satisfaction when they are well-designed but negatively affect satisfaction when badly designed. Indifferent quality element has no effect on integral satisfaction. Reverse quality element improves consumer satisfaction when badly designed [6] (Figure 4.1).

Although Kano proposed a complete set of survey methods, including the setting of questionnaire and the recognition of quality elements based on the results, they are unsuitable for this study. When evaluating consumer's satisfaction in terms of products' practical attributes, such as the usability of a pen, it is usually easy for consumers to explain their preferences when the attribute's performance is sufficient or insufficient, or when

the attribute is present or absent, so interviewers can directly ask consumers in this way. However, when investigating consumers' aesthetic preferences in terms of design elements, it is difficult for them to articulate the correspondence, because design elements' influence on aesthetic experiences is latent and often unrecognized by consumers. For the same reason, Llinares and Page used Kano's model to analyze the interactions between consumer's purchasing decisions and the performance of properties' attributes in their real estate research based on indirectly investigated results [7]. They translated the evaluation of quality elements' *presence/absence* or *sufficient/insufficient* in Kano's model into positive scores (above average scores) and negative scores (below average scores). They asked consumers to evaluate the performance of 60 properties' attributes and purchase desires by a 5-point Likert scale and explored the correspondences based on Kano's model. Their research has confirmed that indirect analysis is viable. This study adopted the similar approach of translating Kano's model based on indirectly investigated results.

4.1.4. Design Elements of CLP

In last chapter, we focused on arguing for the existence of the connotational elements of CLP, so just listed design elements incompletely. In this chapter, all of CLP's representative design elements are listed in terms of

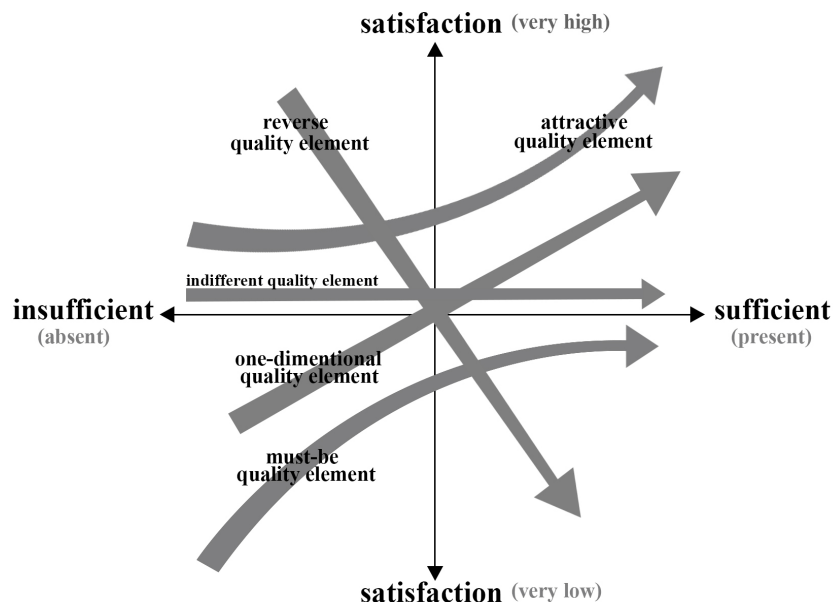


Figure 4.1. Kano's Model (adapted from Kano et al., 1984)

three groups following a more extensive literature review: (1) Graphic elements, specifically are image, pattern, color, font, and typography [8,9]; (2) Structural elements, specifically are shape, material and texture [10,11]; (3) Connotational elements, specifically are meaning, cultural values, affection, emotional resonance, storytelling [12,13].

4.2. Methodology

To address the two research questions, a consumer survey has been developed. And this study employed the following methodology to establish and execute the survey: (1) Selecting and preparing the representative stimuli; (2) Determining appropriate measures; and (3) Consumer participants evaluate stimuli.

Because this study, on the whole, intends to examine the influence of cultural elements and design elements within CLP on consumers' aesthetic experiences, so neither stimuli nor participants are restricted to certain regions. Moreover, we did not take into account nor give the hypothetical motivation like choosing for a gift or for themselves when participants evaluating stimuli, because of no matter what kind of situation participant's aesthetic perception will not change.

4.2.1. Selecting and Preparing Stimuli of OLP and ILP

A two-step process was conducted to select appropriate stimuli. For selecting the cultural packaging and determining the classification of OLP and ILP, three main data sources were employed: liquor brands' official websites; Design agencies websites; Jiuxian— the China's biggest liquor e-commerce platform. According to those released information related to packaging's design intention, the stimuli were selected and classified. Some information samples released by those channels shown in Appendix 2.

Step 1: We checked over 2000 Chinese liquor products on Jiuxian platform based on five criteria: (1) Packaging that are culturally designed (consciously used cultural elements); (2) Limited to bottles; (3) Similar capacity (465~500ml); (4) Unfamiliar products to the consumers; and (5) One half of selected CLP is OLP, the other half is ILP. In this step, a focus group composed of four liquor consumers assisted in selecting unfamiliar liquor products. Finally, 150 packaging (75 OLP, 75 ILP) were selected.

Step 2: In this step, in order to ensure that the stimuli were typical representatives of CLP, at first, we randomly picked out 70 (35 were OLP, 35 others were ILP) from the 150 preselected packaging. Following an explanation of the concept of cultural spatial levels, a jury composed of three professional liquor packages designers with an

average of 8 years of experience was required to select 20 representatives from the reselected OLP and ILP. Finally, 150 reselected packaging were refined to 40, 20 of which were OLP (randomly marked as P1, P2,P20), and 20 others ILP (randomly marked as P1s, P2s,P20s). We determined these 40 packaging as the final stimuli for experiment.

To uniformly display the stimuli, we obtained stimuli pictures from Jiuxian’s website, as their pictures had the same photographic quality, view angles, and details. Additionally, we edited the stimuli’s display details to be the same size (see Figure 4.2).

4.2.2. Employed Measures

To achieve the research aims, a questionnaire was designed to obtain consumers’ evaluations of each stimulus. The relevant measuring items and scales are introduced in the following paragraphs.

Familiarity measures: It is often reported that product familiarity affects consumers’ aesthetic preferences [14], so unfamiliar liquor products were selected. In the beginning of the questionnaire, following the previous study, we asked participants to rate the familiarity of all stimuli using a 7-point scale (1=not familiar; 4=neutral; 7=very familiar) [15]. The mean scores of all stimuli’s familiarity was all significantly lower than 4 point, which showed that participants were not familiar with stimuli.



Figure 4.2. Example of Displayed Stimuli

Source: Jiu Xian-china's biggest liquor e-commerce platform

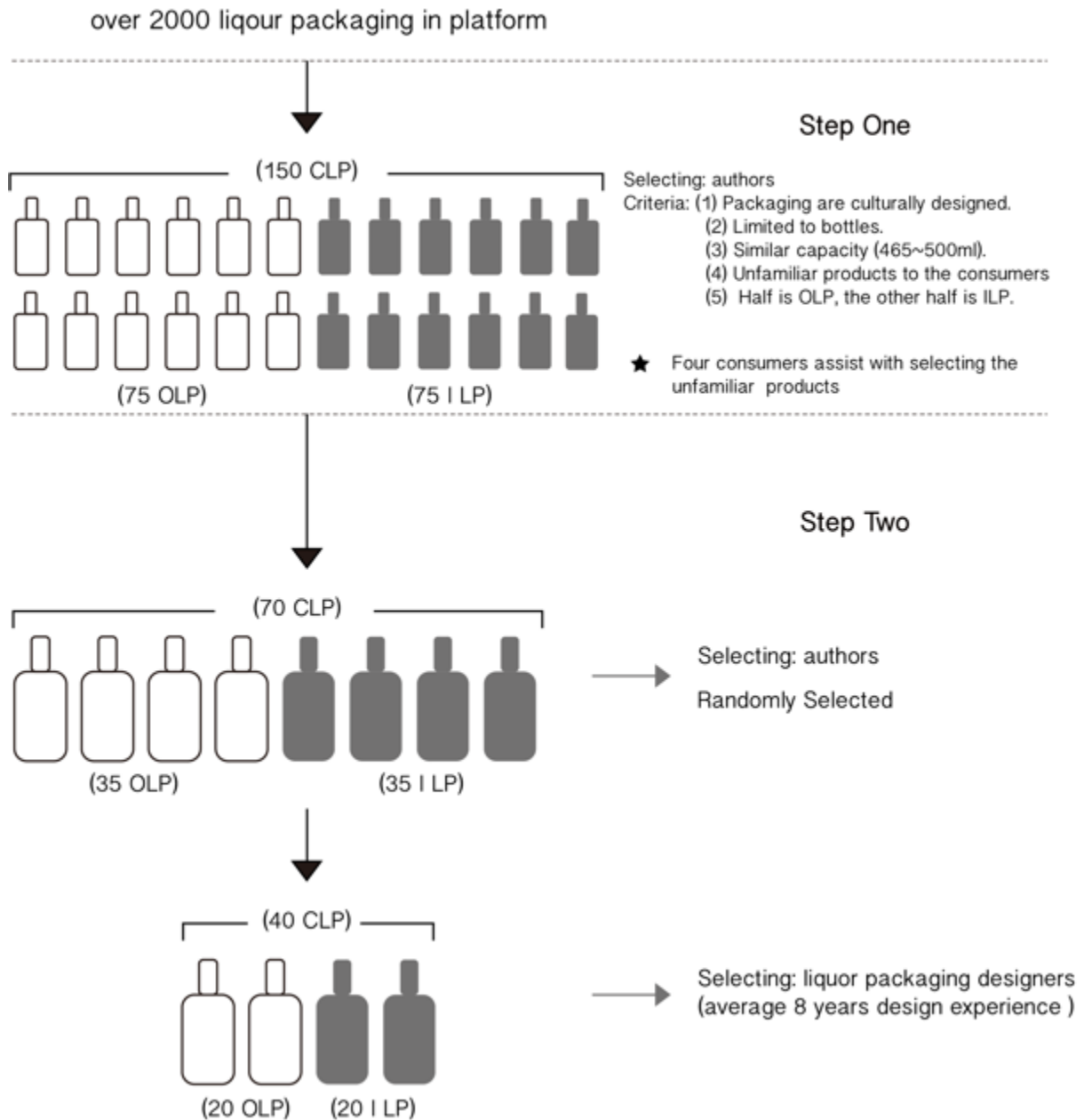


Figure 4.3. Stimuli Selecting Process

Aesthetic experience measures: Different from functional needs, consumers often are unaware of their aesthetic needs [16], thus it is difficult to directly determine consumer's aesthetic experience. Beardsley has suggested that the amount of pleasure can be used to rate the perceived aesthetic experience. He stated that the term *pleasure* covered all positive affective states, such as the delightful characteristics of Maslow's 'peak-experiences': *the sense of liberation, the joy of play, elation, fullness of power* [17], etc. Leder et al. proposed that the aesthetic emotion and the aesthetic judgment were two types of aesthetic experience outputs. In terms of positive experiences, aesthetic emotions were described as *pleasure* or *happiness*, and aesthetic judgments were described as *interestingness* or *beauty*. Based on this research, we consider *pleasure* and *beauty* two important measures to compare consumers' aesthetic experience. Furthermore, *innovation* (or originality) is one term frequently used to describe aesthetic experiences [18] and is particularly crucial in design. Moreover, given packaging is the most important extrinsic clue for consumers while making purchase decisions and is regarded as a significant component of the product, the degree of consumer's consumption desire should also be treated as a significant measure of CLP's aesthetic experience.

In short, four pairs of semantic differentials with 7-point scale were employed, namely ugly–beautiful, displeasurable–pleasurable, not innovative–very innovative, and makes me reluctant to drink or buy it–makes me want to drink or buy it. According to the results of the reliability tests, the correlations between four pairs' semantic differentials were very high, as the Cronbach's Alpha in OLP was 0.915, and 0.925 for ILP. These results justified using these scales to assess the degree of aesthetic experience.

Design elements measures: Although all of the design elements of CLP have been listed, according to the tentative investigation results of 62 participants, in order to make items more measurable and easy to understand, it is necessary to make adjustments. Firstly, the *image* and *pattern* are usually used as same form in CLP, so they were grouped as one item. Secondly, because the shape of the bottle cap is always given considerable attention in liquor packaging design, and in many cases its material is different from the body of the bottle, the cap and body *material* and *shape* are evaluated as separate items, namely *cap material*, *body material*, *cap shape*, *body shape*. Thirdly, because the product name and information font are usually designed differently, they are also evaluated separately as *product name font* and *information font*. Fourthly, frequently mentioned connotational design elements were defined as completely as possible earlier, however, because connotational design elements are covert, it is difficult for consumers to discern between them. Thus, these concepts were integrated into two measures, namely *cultural connotations*, which refers to meaning, storytelling, and cultural values, and *cultural*

atmosphere, which refers to affection and emotional resonance. Finally, in order to facilitate participants' understanding, typography is defined as *arrangement of all the graphic information*.

To summarize, with the help of 7-point Likert scale (1=very poor; 4=neutral; and 7=very good), participants evaluated in total twelve design elements' performance toward each stimulus, with the measuring items as (1) graphic dimension—image/pattern, color, product name font, information font, and arrangement of all the graphic information, (2) structural dimension—cap shape, body shape, cap material, body material, and texture, and (3) connotational dimension—cultural connotations and cultural atmosphere. These items were explained to all participants before evaluation.

4.2.3. Evaluating Procedure

The self-administered online questionnaire was employed to investigate participants' perceptions. The tentative survey was operated from August 20 to 28 in 2017. The final survey was operated from January 10 to 17 in 2018. Participants accessed the questionnaire via a link. Each participant judged all 40 stimuli. The approximate time for completing the questionnaire was 35–45 minutes. Each participant received a WeChat red envelope with 10 yuan as compensation. The questionnaire survey is consisted of three sections: (1) Answering three demographic questions (gender, age, profession/occupation/major). (2) Browsing randomly displayed stimuli pictures. (3) Assessing 40 stimuli individually on (a) familiarity, (b) holistic aesthetic experience, and (c) the performance of twelve design elements.

4.2.4. Participants

This study only investigated young Chinese liquor consumers. At first, the loss of young consumers is considered to be the biggest crisis in the future development of Chinese liquor. Many Chinese liquor enterprises once thought it was an inevitable trend because of the new consuming environment, plus the Chinese liquor's strong flavor and dull impression [19]. However, the great market success of Jiangxiaobai (江小白), a liquor brand founded in 2011 targeted young people and its products' alcohol by volume ranged from 40% to 52%, proved that this viewpoint was overly pessimistic. Although it is still difficult, but this successful case proved that it is possible to win over young consumers. Second, young generation also the hope to develop Chinese culture. Therefore, it is

Stimuli: 40 CLP (20 OLP + 20 ILP)

Participants: 74

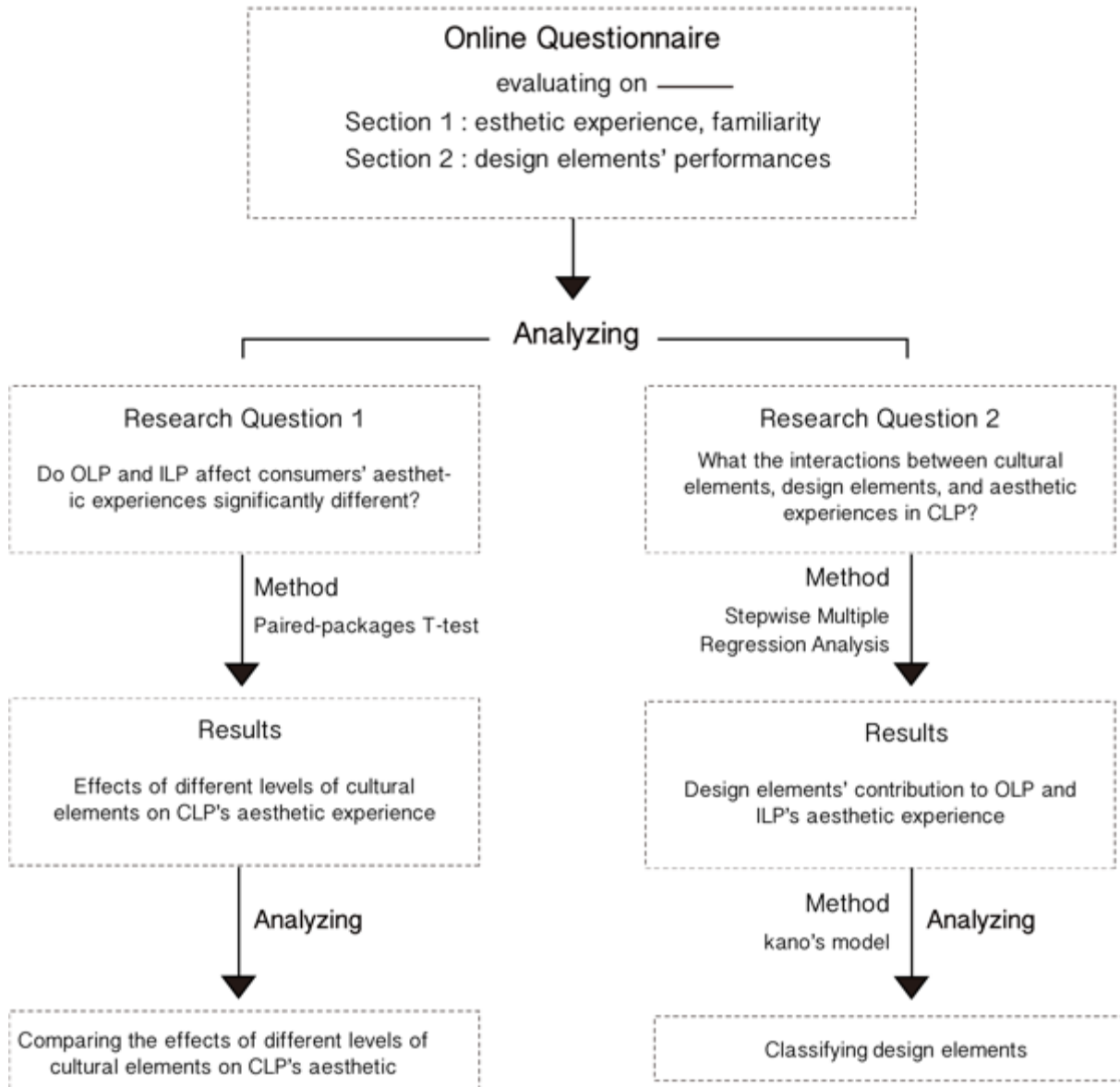


Figure 4.4. Evaluating and Analyzing Process

important to understand their perceptions on CLP.

Participants were approached using convenience sampling. 74 young Chinese liquor consumers (different from those participated in the tentative survey) finished the questionnaire, so a total of $74 \times 40 = 2960$ individual ratings was obtained. 44 participants were male (59%), 30 were female (41%). 61 were between 18 (the drinking age in China is 18) and 25 years old (82%), and 13 were between 26 and 35 years old (18%).

4.3. Results and Discussions

All of the following analyses were conducted using SPSS statistical analysis software.

4.3.1. Effects of Different Levels of Cultural Elements on CLP's Aesthetic Experience

The first aim of this study was to inspect whether OLP and ILP performed differently in generating aesthetic experiences. As all participants assessed both OLP and ILP, the paired-packages T-test was employed to compare the means of assessed aesthetic experience between OLP and ILP. In checking the p-value of the T-test, the results revealed that regardless of the individual measuring items (pleasure, beauty, consumption desire and innovation) or the holistic aesthetic experience, there were no statistically significant differences between OLP and ILP ($P > 0.05$) (see Table 4.1). These results indicated that, different from the results of cultural design research in other domains, in terms of CLP, neither the inner nor the outer level of cultural elements have inherent superiority in

Table 4.1. Aesthetic Experiences of OLP and ILP

	OLP (M±SD)	ILP (M±SD)	T	P
1 ^a Beauty	4.33±1.49	4.28±1.50	0.985	0.325
2 ^b Pleasure	4.52±1.50	4.46±1.47	1.017	0.309
3 ^c Consuming desire	4.18±1.52	4.14±1.51	0.605	0.545
4 ^d Innovation	4.27±1.49	4.32±1.53	-0.926	0.354
Aesthetic experience	4.32±1.34	4.30±1.36	0.464	0.643

^a 1= ugly, 7=beautiful;

^b 1=displeasurable, 7=pleasurable;

^c 1= reluctant to drink or buy it, 7=want to drink or buy it;

^d 1= not innovative, 7=very innovative.

evoking aesthetic experience.

The above results may be due to two possible reasons. Firstly, despite we divided culture into two levels of cultural elements following other researches, culture inherently is a fusion of three levels of contents and cannot be completely separated. He, who pioneered the perspective of the culture's spatial levels, admits that although it was developed to study cultural phenomenon, as a research method, needs to be improved [20]. If in CLP, cultural elements really should be treated as a fusion rather than divided into different levels, they will not only generate similar aesthetic experiences, but will generate all the same outcomes. This inference is worthy of examination in future research. However, we are inclined to believe that the divide is meaningful. Because the outer level of cultural elements does contain invisible cultural contents, however the inner level of cultural elements does not necessarily require external cultural elements' expressions, any other visible forms can express invisible cultural content.

The second possible reason is that: the differences between the two levels of cultural elements in CLP are neutralized by design elements' performance, since the appearance of cultural elements eventually relied on design element's manifestation. This inference actually increases the need to explore the second research question: What the interactions between cultural elements, design elements, and aesthetic experiences in CLP?

4.3.2. Effects of Design Elements' Performance on CLP's Aesthetic Experience

To observe the influence of design elements on aesthetic experience more clearly, we investigated how they are related to relatively better aesthetic experience and relatively worsened aesthetic experience in CLP.

The investigation began by selecting the best and the worst aesthetic evaluated OLP/ILP based on participates' evaluations. The final selected groups were the five best OLP (B-OLP) and the five worst OLP (W-OLP) and the five best ILP (B-ILP) and the five worst ILP (W-ILP). More details are shown in Figure 3.

Following the selection process, an independent T-test was conducted to examine the differences in design elements' performance between the best and worst aesthetic evaluated group. The results showed that in both OLP and ILP groups, the design elements' performance of the best aesthetic evaluated group also scored significantly higher than the worst aesthetic evaluated group. Additionally, the mean scores of design elements' performance in best aesthetic evaluated groups are all above 4 points, while in worst aesthetic evaluated groups are all below 4 points (Table 4.2). Inspired by Linares and Page, it can be considered that in best aesthetic evaluated groups, the

O L P		I L P	
best five	worst five	best five	worst five
 P11 M±SD:5.18±1.51 Product:Daqingdigu Brand:Laoyulin	 P1 M±SD:3.95±1.11 Product:Guocanglang Brand:Lang	 P7s M±SD:5.08±1.26 Product:Taohuazui Brand:Luzhoulaojiao	 P20s M±SD:3.87±1.45 Product:Jiaoling Brand:Wuliangye
 P19 M±SD:4.95±1.06 Product:Yinxiangjiangnan Brand:Wulingdongcang	 P13 M±SD:3.94±1.27 Product:Handanerhao Brand:Zhaowang	 P19s M±SD:5.06±1.10 Product:Hexiang Brand:Dong	 P6s M±SD:3.71±1.21 Product:Ren Brand:Moutai
 P4 M±SD:4.85±1.04 Product:Wanxiqiangchun Brand:Wanxi	 P8 M±SD:3.73±1.28 Product:Long Brand:Shamochun	 P16s M±SD:4.77±1.13 Product:Hongyi Brand:Kongfujia	 P18s M±SD:3.64±1.41 Product:Shuangxi Brand:Xi
 P20 M±SD:4.84±1.22 Product:Sanrenxuan Brand:Luzhoulaojiao	 P18 M±SD:3.57±1.33 Product:Huakaifugui Brand:Guoshuai	 P17s M±SD:4.72±1.13 Product:Ziqidonglai Brand:Lanling	 P10s M±SD:3.55±1.39 Product:Hongxingshengshi Brand:Hongxing
 P17 M±SD:4.79±1.15 Product:Jinzhengxing Brand:Jinzhengxing	 P7 M±SD:3.49±1.48 Product:Junlintianxia Brand:Wuliangye	 P1s M±SD:4.70±1.33 Product:Yiyongren Brand:Shuijingfang	 P4s M±SD:3.54±1.24 Product:Xianqihonggaitou Brand:Xiyan

Figure 4. 5. Selected Best OLP, ILP and Worst OLP, ILP of Aesthetic Experience

Table 4.2. Comparison of Design Element's Performance Between the Best and the Worst Aesthetic Experienced Group

	B-OLP	W-OLP	T	P	B-ILP	W-ILP	T	P
1 Image/pattern	5.48±1.10	3.48±1.34	18.11	0.000	5.39±1.12	3.19±1.33	20.64	0.000
2 Color	5.47±1.16	3.51±1.34	17.48	0.000	5.37±1.15	3.18±1.30	20.06	0.000
3 Cap material	5.43±1.13	3.61±1.29	16.80	0.000	5.28±1.15	3.25±1.36	17.98	0.000
4 Cap shape	5.32±1.21	3.40±1.42	16.36	0.000	5.27±1.19	3.20±1.36	18.15	0.000
5 Body shape	5.42±1.17	3.46±1.34	17.47	0.000	5.43±1.06	3.27±1.35	19.79	0.000
6 Texture	5.52±1.06	3.61±1.35	17.47	0.000	5.37±1.15	3.33±1.38	17.96	0.000
7 Body material	5.48±1.08	3.64±1.29	17.28	0.000	5.37±1.09	3.39±1.37	17.81	0.000
8 Product name font	5.36±1.22	3.69±1.39	14.56	0.000	5.50±1.13	3.33±1.37	19.16	0.000
9 Information font	5.22±1.25	3.46±1.32	15.58	0.000	5.40±1.10	3.23±1.24	21.14	0.000
10 Typography	5.36±1.21	3.47±1.36	16.53	0.000	5.43±1.08	3.33±1.31	19.53	0.000
11 Cultural atmosphere	5.54±1.10	3.71±1.49	15.49	0.000	5.49±1.13	3.58±1.47	16.15	0.000
12 Cultural connotation	5.47±1.13	3.65±1.51	15.07	0.000	5.55±1.11	3.60±1.46	16.71	0.000

design elements performed relatively well and could be matched with ‘attribute is sufficient or present’, as defined in Kano’s model. In worst aesthetic evaluated groups, the design elements performed relatively poorly and were matched with ‘attribute is insufficient or absent’.

Stepwise Multiple Regression Analysis were carried out to analyze the contribution of twelve design elements to the aesthetic experience. From these analyses, the significantly contributed design elements of each group were extracted. Next, the results are described thoroughly using tables to display the data.

(1) Design Elements’ Contribution to OLP’s Aesthetic Experience

Table 4.3 shows the regression analysis results for the best aesthetic evaluated OLP group. According to the results of T-test, the *body shape*, *color*, *information font*, *cap shape*, *cultural atmosphere* and *image/pattern* significantly contributed to the group’s aesthetic experience. The results indicated that this group’s success in staging aesthetic experiences was attributable to these design elements’ excellent performance. On the other hand, according to the characteristic of the Stepwise Multiple Regression Analysis technique, independent variables that did not appear in final model are the insignificantly contributors. Thus, it can be inferred that in this group *cap material*, *body material*, *texture*, *product name font*, *typography*, and *cultural connotation* did not significantly contribute to the overall aesthetic experience, namely that their well performances did not have a significant positive effect on OLP’s aesthetic experience.

Table 4. 3. Design Element's Contribution to B-OLP

	<i>Unstandardized Coefficients</i>		<i>Standardized Coefficients</i>	<i>T</i>	<i>Sig.</i>
	<i>B</i>	<i>Std.error</i>	<i>Beta</i>		
(Constant)	1.090	0.209		5.226	0.000
5 Body shape	0.123	0.041	0.161	2.990	0.003
2 Color	0.160	0.039	0.209	4.134	0.000
9 Information font	0.090	0.031	0.126	2.944	0.004
4 Cap shape	0.128	0.036	0.173	3.574	0.000
11 Cultural atmosphere	0.152	0.042	0.187	3.647	0.000
1 Image / pattern	0.128	0.041	0.158	3.096	0.002
	Adjusted R ²		0.585		
	F		72.04		
	P		0.000		

a. Dependent Variable: Aesthetic Experience

Table 4. 4 Design Element's Contribution to W-OLP

	<i>Unstandardized Coefficients</i>		<i>Standardized Coefficients</i>	<i>T</i>	<i>Sig.</i>
	<i>B</i>	<i>Std.error</i>	<i>Beta</i>		
(Constant)	0.535	0.139		3.839	0.000
2 Color	0.175	0.043	0.244	4.058	0.000
5 Body shape	0.122	0.045	0.168	2.701	0.007
4 Cap shape	0.150	0.042	0.220	3.554	0.000
1 Image/pattern	0.125	0.043	0.174	2.945	0.004
10 Typography information	0.117	0.041	0.164	2.832	0.005
	Adjusted R ²		0.593		
	F		65.335		
	P		0.000		

a. Dependent Variable: Aesthetic Experience

Table 4.5. Design Element's Contribution to B-ILP

	<i>Unstandardized Coefficients</i>		<i>Standardized Coefficients</i>	<i>T</i>	<i>Sig.</i>
	<i>B</i>	<i>Std.error</i>	<i>Beta</i>		
(Constant)	0.745	0.168		4.423	0.000
5 body shape	0.198	0.042	0.227	4.682	0.000
2 color	0.225	0.036	0.279	6.291	0.000
9 information font	0.157	0.038	0.186	4.157	0.000
1 image/pattern	0.142	0.039	0.172	3.636	0.000
4 cap shape	0.112	0.035	0.145	3.189	0.002
	Adjusted R ²			0.708	
	F			148.5	
	P			0.000	

a. Dependent Variable: Aesthetic Experience

Table 4.4 shows the regression analysis results of the worst aesthetic evaluated OLP group. This group's aesthetic experiences were found to be significantly influenced by the performance of *color*, *body shape*, *cap shape*, *image/pattern*, and *typography*. This finding indicated that these design elements' poor performance had a significant negative effect on this group packages' aesthetic experience. On the other hand, the rest of the design elements that did not appear in this model were insignificant contributors. They are *cap material*, *body material*, *texture*, *product name font*, *information font*, *cultural atmosphere*, and *cultural connotation*. These elements' poor performance did not have a significant negative effect on OLP's aesthetic experience.

(2) Design Elements' Contribution to ILP's Aesthetic Experience

For the best aesthetic evaluated ILP group (see Table 4.5), the significantly contributing design elements were *body shape*, *color*, *information font*, *image/pattern*, and *cap shape*. This indicated the good performance of these elements had a significant positive effect on ILP's aesthetic experience. However, the good performance of *cap material*, *body material*, *texture*, *product name font*, *typography*, *cultural atmosphere* and *cultural connotation* did not have a significant positive effect.

Table 4.6. Design Element's Contribution to W-ILP

	<i>Unstandardized Coefficients</i>		<i>Standardized Coefficients</i>	<i>T</i>	<i>Sig.</i>
	<i>B</i>	<i>Std.error</i>	<i>Beta</i>		
(Constant)	0.630	0.114		5.534	0.000
1 Image/pattern	0.199	0.043	0.285	4.637	0.000
2 Color	0.195	0.042	0.273	4.678	0.000
9 Information font	0.154	0.044	0.207	3.483	0.001
11 Cultural atmosphere	0.117	0.035	0.185	3.348	0.001
Adjusted R ²			0.651		
F			103.615		
P			0.000		

a. Dependent Variable: Aesthetic Experience

For the worst aesthetic evaluated ILP group (see Table 4.6), the significant design elements were *image/pattern*, *color*, *information font*, and *cultural atmosphere*. This finding means that the poor performance of these design elements had a significant negative effect on the ILP's aesthetic experience. On the other side, the poor performance of *cap material*, *cap shape*, *body shape*, *texture*, *body material*, *product name font*, *typography*, and *cultural connotation* did not have a significant negative influence on this group's aesthetic experience.

(3) Recognizing Design Element's Effect on Aesthetic Experiences in CLP Using Kano's Model

Based on the results of the regression analysis, OLP and ILP design elements finally could be further classified according to the correspondence of design elements' performance and perceived aesthetic experience using Kano's theory (see Table 4.7).

One-dimensional quality elements: in OLP, these elements are *image/pattern*, *color*, *cap shape* and *body shape*. In ILP, these elements are *image/pattern*, *color* and *information font*. If these design elements' performances meet the demands of consumers well, their effects on the overall aesthetic experience are significantly positive. In contrast, if these elements' performances disappoint consumers, their effects on the overall aesthetic experience will be significantly negative.

Table 4.7. The Correspondences of Design Element's Performance and Aesthetic Experience, the Classifications in OLP

	OLP		
	Best Group	Worst Group	Classification (OLP)
Significant Contributors	1 image/pattern 2 color 4 cap shape 5 body shape 9 information font 11 cultural atmosphere	1 image/pattern 2 color 4 cap shape 5 body shape 10 typography	1 image/pattern (O) 2 color (O) 3 cap material (I) 4 cap shape (O) 5 body shape (O) 6 texture (I) 7 body material (I) 8 product name font (I) 9 information font (A) 10 typography (M) 11 cultural atmosphere (A) 12 cultural connotation (I)
Insignificant Contributors	3 cap material 6 texture 7 body material 8 product name font 10 typography 12 cultural connotation	3 cap material 6 texture 7 body material 8 product name font 9 information font 11 cultural atmosphere 12 cultural connotation	

(A: attractive quality element; O: one-dimensional quality element; M: must-be quality element; I: indifferent quality element)

Table 4.8. The Correspondences of Design Element's Performance and Aesthetic Experience, the Classifications in ILP

ILP			
	Best Group	Worst Group	Classification (I LP)
Significant Contributors	1 image/pattern 2 color 4 cap shape 5 body shape 9 information font	1 image/pattern 2 color 9 information font 11 cultural atmosphere	1 image/pattern (O) 2 color (O) 3 cap material (I) 4 cap shape (A) 5 body shape (A) 6 texture (I) 7 body material (I) 8 product name font (I) 9 information font (O) 10 typography (I) 11 cultural atmosphere (M) 12 cultural connotation (I)
Insignificant Contributors	3 cap material 6 texture 7 body material 8 product name font 10 typography 11 cultural atmosphere 12 cultural connotation	3 cap material 4 cap shape 5 body shape 6 texture 7 body material 8 product name font 10 typography 12 cultural connotation	

(A: attractive quality element; O: one-dimensional quality element; M: must-be quality element; I: indifferent quality element)

Must-be quality element: in OLP, it is *typography*; in ILP, it is *cultural atmosphere* (including affection, emotional resonance). If these design elements perform poorly, their effects on the overall aesthetic experience are significantly negative, however, if these design elements perform well the overall aesthetic experience will not significantly improve.

Attractive quality elements: in OLP, they are *Information font* and *cultural atmosphere*. In ILP, they are *cap shape* and *body shape*. If these design elements perform well will significantly improve the overall aesthetic experience, however, when they perform poorly do not put significantly negative effect on consumers' aesthetic experience.

Indifferent quality elements: except for *typography* is also the indifferent quality element in ILP, *cultural connotation*, *cap material*, *texture*, *body material*, *product name font* can be treated as indifferent quality elements both in both OLP and ILP. No matter these elements perform well or poorly, the overall aesthetic experience will not be significantly affected.

Observing the results of this experimental investigation again, the following findings can be further concluded:

At first, it seems that young Chinese consumers dislike CLP which designed with high saturation, especially when they are designed with colors of red and yellow. In those selected best and worst aesthetic evaluated CLP shown in Figure 4. 3, the most ones in the worst groups are red and yellow packaging. Compare with the worst groups, the packages of the best groups are mainly achromatic. The similar results appeared both in the tentative survey and the final survey in spite of two groups of participants were completely different. Thus, the coincidence factors can be excluded in some extent and this result has reference value for CLP design: it is unwise that sticking to the stubborn viewpoint of the Chinese people are fond of red and yellow colors.

Second, observing the classifications in Table 4.7 and 4.8, it can be discovered that: cultural connotation (meaning, storytelling, cultural values) is classified as indifferent quality elements both in OLP and ILP. Contrarily, cultural atmosphere (affection, emotional resonance) is more important both in OLP and ILP: In OLP it is classified as attractive element. In ILP is classified as must-be element. Compare the referents of cultural connotation with the referents of cultural atmosphere, the former more originates from the cultural elements' inherent meanings while the later more relied on design elements' manifestation. It can be considered that consumers' overall aesthetic experiences are more affected by design elements' manifestation than by cultural elements' inherent meanings. Hence, designers should hold a more holistic perspective to pay more attention to create a good cultural atmosphere as a whole.

Third, compare the classification of design element in OLP group and in ILP group (see Table 4.9), it can be found that seven of the twelve design elements are classified as the same quality elements across two groups (image/pattern; color; cap material; texture; body material; product name font; cultural connotation). It means each of these seven element has same effect on participants' aesthetic experience across two groups of CLP stimuli. On the one hand, it indicates that this classifying method steadily reveals the participants' perceptions. In other words, this method is reliable. On the other hand, because this is a large proportion, thus it gives rise to our thinking for the meaning to divide the cultural elements into inner level and outer level. Since there left five design elements are classified to different quality element between OLP and ILP, so we cannot assertively deny the meaning in this study. However, we suggest the skeptical attitude toward employ the perspective of culture spatial levels as research method in cultural design research.

4.4. Conclusion

This chapter intends to investigate Chinese young consumers' aesthetic experience of CLP. From this start, an experimental study was developed to specifically investigate the effect of different spatial levels of cultural elements on consumers' aesthetic experience, and the interactions between cultural elements, design elements and

Table 4.9. Comparison of the Classifications of design elements Between OLP and ILP

Classification (OLP)	Classification (I LP)
1 image/pattern (O)	1 image/pattern (O)
2 color (O)	2 color (O)
3 cap material (I)	3 cap material (I)
4 cap shape (O)	4 cap shape (A)
5 body shape (O)	5 body shape (A)
6 texture (I)	6 texture (I)
7 body material (I)	7 body material (I)
8 product name font (I)	8 product name font (I)
9 information font (A)	9 information font (O)
10 typography (M)	10 typography (I)
11 cultural atmosphere (A)	11 cultural atmosphere (M)
12 cultural connotation (I)	12 cultural connotation (I)

(**A**: attractive quality element; **O**: one-dimensional quality element; **M**: must-be quality element; **I**: indifferent quality element)

aesthetic experience of CLP. It is revealed that no matter which culture spatial level the cultural elements belonged to, they do not have inherent superiority in staging aesthetic experience in CLP. Moreover, according to the correspondence of design elements' performances and aesthetic experience, with the help of Kano's model, the design elements of CLP were classified. Packaging related research usually maintains a one-dimensional perspective in studying design elements, it seems reasonable to design each element as perfectly as possible. However, Kano's model provides the study with a two-dimensional perspective to re-recognize the effect of design element. This classification provides designers with a reference when managing the design elements of CLP. Designers can premeditate the coordination of multiple design elements, give different priorities to each element according to packaging development phases and market strategies, and avoid equally distributed efforts or worthless over-exertion.

However, this study arouses our reflection on dividing cultural elements into different spatial levels. Since in this study, most of the outcomes between packaging with the inner level's cultural elements and with the outer level's cultural elements appeared the same.

Additionally, all the participants in this survey were born in the 1980s or 1990s, the results reflect young Chinese consumers' aesthetic perceptions of CLP, which is a valuable reference for Chinese liquor companies during future marketing campaigns that intend to attract young Chinese consumers. Moreover, it is an important step because the CLP can be optimized based on their perspective so that promoting young people in China to get close to Chinese liquor and get close to Chinese culture.

However, it is worth mentioning that since consumer's aesthetic needs are continuously evolving, their requirements in term of design element performance change accordingly as well, so the classification of this study is not fixed and should be updated continually.

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Chapter Five:

General Conclusion and Discussion

5.1. Conclusion

This research conducted three studies to explore the operational mechanism of cultural packaging, and specifically focused on cultural Chinese liquor packaging. Correspondingly, this research developed and answered the following three questions: (1) Why is the cultural packaging an important strategy for the development of Chinese liquor in the present environment? (2) How does culture contribute to cultural liquor packaging? (3) How do consumers perceive cultural liquor packaging?

In Study One (Chapter Two), in order to give the interpretation of the importance of cultural liquor packaging, we firstly reviewed and analyzed the historical and market background of Chinese liquor industry, as well as the developing process of the liquor packaging. By this review and analysis, except for the formation of the overview about the relations of liquor and liquor packaging during this process, some problems of liquor packaging also can be found out: At first, in present Chinese liquor market, the hollow and homogenous cultural positioning of branding has led to the aimless and homogenized cultural packaging. Second, the consumers' perspective was generally ignored when design cultural liquor packaging. Based on some literatures and data evidences, this study analyzed the opportunity of the strategy of cultural liquor packaging in the new environment: the adjustment of liquor industry gives it opportunity because it transfers their attention to re-shape liquor culture and begin to pay attention to consumers' real needs. Besides, the advantages of packaging in new environment and the successful experiences both indicate the reliability of cultural liquor packaging.

In Study Two (Chapter Three) we explored the internal mechanism of cultural liquor packaging by detailed analyzing the culture's contributions in the information communication process of cultural liquor packaging. Based on the theoretical evidences from multiple domains, we proposed that the culture's contributions in the design process are: provides cultural liquor packaging with diverse culture sources, presents a third group of design elements (connotational design elements), contains two levels of symbolic system (denotative level and connotative level); in the consumer response process are: elicits more cognitive and aesthetic pleasure, results in better memory retention and easier recollection. According to these analyzed characteristics of culture's contributions and the widely accepted definitions of beauty / aesthetic experience, we finally summarized that culture contributes to cultural liquor packaging by staging the aesthetic experience of cultural beauty (interchangeable with cultural aesthetic experience).

In Study Three (Chapter Four) we experimentally explored the interactions between cultural elements

(extracted from the cultural contents or sources by designers), design elements (basic elements of packaging) and aesthetic experience (consumer's perception) in cultural liquor packaging. The experimental investigation used a consumer survey and employed the perspective of cultural spatial levels. It focused on the outer level's cultural elements (the visible, tangible cultural elements, such as a paper cutting pattern) and the inner level's cultural elements (the invisible, intangible cultural elements, such as the Chinese value of 'Fu 福'). Because there exist several cultural design researches put forward that the different spatial levels' cultural elements have significantly different effects on cultural designs. Thus, this study firstly investigated whether consumer's aesthetic experience varied with outer and inner levels of cultural elements. The results showed that there was no significant difference, which indicated certain spatial levels of cultural elements that do not have an inherent superiority in staging aesthetic experiences in cultural liquor packaging. Then, according to the correspondence of design element's performance and aesthetic experience analyzed by the Multiple Linear Regression analyzing technique, and with the help of Kano's model, this study classified cultural liquor packaging's design elements as four categories (attractive element, one-dimensional element, must-be element, and indifferent element). This classification shows the different effect of each design element on consumers' aesthetic experience. For example, the *image/pattern* and *color* are classified as one-dimensional element of cultural liquor packaging. That means if these design elements' performances meet the demands of consumers well, their effects on the overall aesthetic experience are significantly positive. In contrast, if these elements' performances disappoint consumers, their effects on the overall aesthetic experience will be significantly negative.

5.2. Practical Implications for Improving Cultural Packaging

Because of the aesthetic experience is a core component of a product [1], especially is the core value of a cultural packaging, thus, to stage better aesthetic experience is a very important design content. This research can assist in improving cultural packaging with staging better aesthetic experience by providing some practical implications.

At first, managers and designers should investigate the target consumers' aesthetic needs in advance when making decisions in order to build effective brand positioning and differentiation. The aesthetic experience can be very personal perception, because it is very dependent on personal perception, interpretation, and evaluation [2]. But at the same time, the aesthetic taste also shows a feature of clustering [4]. For instance, the present Chinese

liquor market full of red and yellow colors cultural packaging, because they unilaterally believe that the red color will express auspicious, the yellow color will express honorable. Nevertheless, as the result of our experimental study shown in Table 4.3, most of the packaging in worst groups are red and yellow ones. That reveals the obvious aesthetic tendency of young Chinese consumers and this tendency can guide the design direction.

Second, designers should pay more attention to the holistic impression of cultural liquor packaging. In Study Two we theoretically analyzed that several cultural elements will work together to form an integrated new meaning. That indicates that compare to each cultural element's specific meaning, the integrated new meaning will be the consumers' final interpretation of a cultural packaging and it is varied greatly between individuals. Then Study Three shows that consumers consider the integrated cultural atmosphere of cultural liquor packaging is more important than its inherently connotated meanings, which indicated that compare to each design element's impression, the holistic impression will be more important. These findings repeatedly explain the importance of the holistic impression of cultural liquor packaging. This phenomenon also can be explained by Gestalt Psychology, because a person always perceives the objects as a whole rather than a collection of elements [5]. However, it is worth noting that this conclusion does not reduce the value of research specific design element. Because 'if the form warrants further processing, then individual elements may become salient' [6].

Third, designers should not overly rely on the cultural elements: the use of cultural elements should be a systematic analysis process rather than opportunistic behavior. Just using cultural elements does not necessarily bring better aesthetic experience. From the information communication process of cultural liquor packaging proposed in Study Two, it is clear that except for the cultural elements, there have many possible moderating factors which may influence the information transmission. Moreover, although some researches stated that different level's cultural elements generate significantly different outcomes in cultural design, such as Luo and Dong proposed cultural-textual inspiration stimulates more cultural features and generates more creative outcomes than the cultural-pictorial inspiration, Chai et al. proposed that the inner and the middle level of cultural elements emerged as notably superior at improving consumer's satisfaction than the outer level of cultural elements, however, Study Three shows that no matter it is inner level of cultural element or outer level of cultural element in cultural liquor packaging, they have the same chance to stage aesthetic experience. Thus, we suggest as well that designers should not overly rely on a certain level of cultural elements.

Fifth, this research guides designer's efforts, facilitates design work efficiency, and encourages effectiveness when staging aesthetic experience through cultural liquor packaging. As McDonagh et al. stated, different from

the functional needs, consumers often are unaware of their aesthetic needs, so they can not describe it. Study Three helps designers grasping consumers' aesthetic experience, and more importantly, it connected with the specific design element. Therefore, this classification method is particularly useful for designers determining the design direction at the early stage and adjusting the design in the later design upgrading stage. Specifically, it assists designers in research consumers' aesthetic experience by using packaging prototypes or illustrations. Using the same method of Study Three, they can get the classification result and then adjusting their designs according to their circumstances and purposes. For example, make a comparison with competitors' packaging to find the differentiation opportunity, or make a comparison with their own packaging to find the updating opportunity.

5.3. Theoretical Implications

These studies also make some contributions to Chinese liquor, cultural packaging, and cultural design research.

First, this research provides various angles to Chinese liquor packaging research. Although the research objects are all cultural liquor packaging, our three studies are completely different from each other: both their research methods and specific research purposes and questions are independent of each other. Different from that the Chinese liquor packaging is generally studied as an art design in isolation, our research made the attempt to find the relations between the changes in the liquor industry and packaging, deeply explored the internal mechanism of cultural packaging, investigated the interactions between the several factors including cultural elements, design elements and consumer' aesthetic perceptions.

Second, this research provides a fundamental understanding about the law of Chinese liquor industry and the liquor packaging's development, because we put forward a development stages division and analyzed the characteristics of liquor and packaging in each stage. It can give valuable references for relevant research.

Third, this research extends the research scope of cultural design especially the cultural packaging design by proposing the existence of the third group of connotational design elements. No matter takes this component as independent research objective or combine with other components, will make the perspective of cultural design research more comprehensive. This group of elements is closely related to the cultural element, so after take account of it, the impact originated from cultural element will be more clearly detected.

Fourth, this is the first systematic research did specifically for cultural packaging. This research provides a more comprehensive perspective and lays a basis to cultural packaging research and design. We formed an

information communication process model for cultural packaging, it offers an overview perspective for future research. For instance, this model shows that there have some moderating factors during the process, that means even though cultural liquor packaging is equipped with all the aforementioned characteristics, it may fail to provide consumers with cultural beauty. The extent to which cultural beauty can be established by the design team and effectively comprehended by consumers is influenced by many factors during the communication process. These factors determine the distance between encoded information and decoded information, so we should take those influences into account when making design decisions.

Fifth, without underestimating the reference value of the specific classification result of design elements in Study Three, we consider that the more valuable of this research is it found a suitable method to explore the hidden correspondence between consumers' perceptions and packaging's design elements. In order to do this, we tried lots of methods. Finally, we found that with the help of Kano's model and the Multiple linear regression analyzing technique, the interactions can be clarified and interpreted. Thereby this research provides valuable method guidance for future in-depth research.

Sixth, although several cultural design studies put forward that different spatial levels' cultural elements generate significant different outcomes, based on the investigation results of Study Three, we suggest the skeptical attitude to use this perspective as a research method in cultural design.

5.4. Future Research Directions

Based on this study, some future research directions could be discovered. It is hoped that the analysis of these directions could provide references to researchers as well.

As the proposed information communication model of cultural packaging shows, if there is no disturbance, theoretically, consumers can decode the information as same as design team encoded in the package. However, the decoding process is subject to some influences, these influences produce the distance between the design intention and the consumer responses, so even if design team perfectly encoded desired information into the package, it will not necessarily be interpreted by consumers.

First, communication environment should be taken into consideration, because it influences consumers on to what extent they pay attention to package, and on which aspect they pay attention. The display ways in sales field will influence the time and frequency of information communication. Moreover, different social groups of

consumers may encounter packages in different environments. For instance, the high-end liquor products, most of the time are consumed in formal occasions while the middle-end and the low-end liquor products are frequently consumed in casual occasions. Consumers may communicate with the package in different ways, but it needs to provide evidence for this suppose by the further experimental study.

Second, consumers' individual factors also influence the decoding process. Consumers' age, gender, cultural background and knowledge of product all take part in affecting their comprehension capacity. Additionally, although we supposed that Chinese generally tend to enjoy the cognitive effort demanding process, but according to the theory of Need of Cognition, the extent of people tends to engage and enjoy the effortful cognitive activities are varied with their personal situations. Therefore, in order to help design team to do sympathy design as possible, make sure consumers receive the same information encoded in package, the detailed investigation and research of target consumer is indispensable.

Third, the composing of design team influences the cultural packaging's final design effect. The liquor producers, marketers, sellers, designers have different professional knowledge and workplace experience, make the different contributions to package design. For example, the liquor producers have the most reliable information about liquor product, while designers have unique design sensitivity. Different combinations between them will bring different effects to the design work. Also, the design team's individual factors, such as the cultural background, design skills, and the knowledge of liquor products and target consumers, all in some extent influence the design process. These aspects all deserve further explored.

This study exists some limitations. These limitations also provide some future research directions.

First, in the questionnaire survey, to ensure the stimuli are representative for cultural liquor packaging, we refined them to a small number. To improve research result's universality, the future study demands a larger number of stimuli. Second, this questionnaire survey ignored consumer's cultural background, which possibly has a significant impact on consumer's aesthetic experience perceiving ways. It is also worthwhile to be investigated profoundly in future. Additionally, the consumers' investigation in this study lack of depth interviews, it may result in missing important information, or reducing the reliability of present investigation information. Therefore, we suggest that the depth interview method like focus group should be combined to improve the reliability of research results.

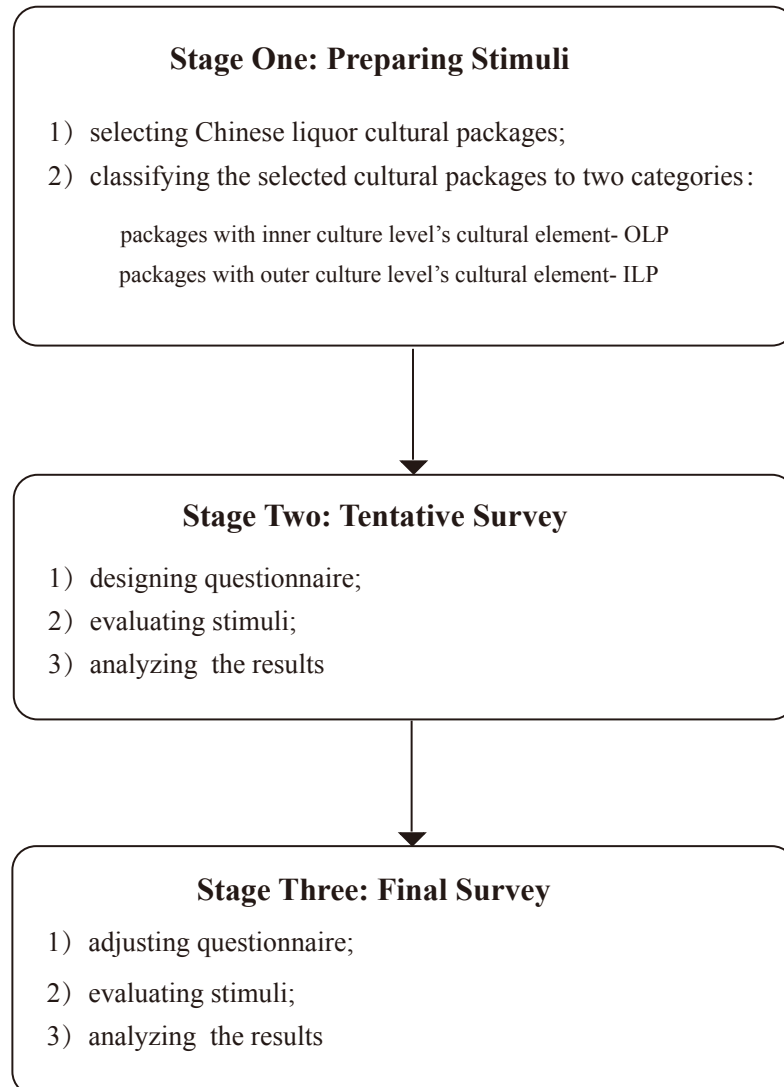
To sum, we hope this research can motivate scholars to further delve into the cultural packaging, cultural designs so that provide unique and abundant cultural beauties to people.

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APPENDIXES

Appendix 1: The Experimental Study Process



Appendix 2: Data Sources in Process of Preparing Stimuli

For selecting the cultural packages and determining the classification of OLP and ILP, three main data sources were employed. According to those released information related to packages' design intention, the packages were selected and classified.

▼ 1) liquor brands' official websites:

(an information sample released by a liquor website)

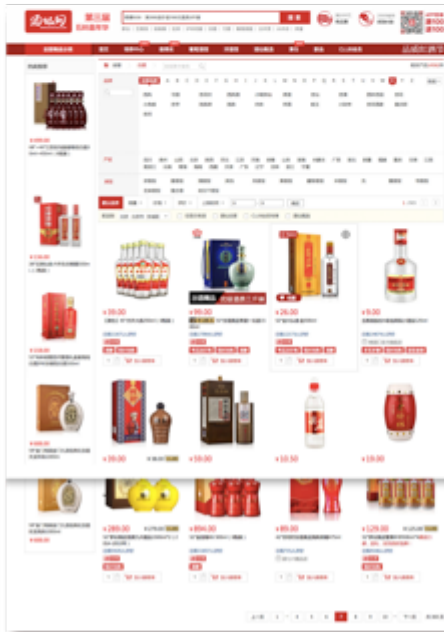


▼ 2) Design agencies websites:

(an information sample released by a design agency)



▼ 3) Jiuxian- the China's biggest liquor e-commerce platform



(information samples released by Jiuxian)



Appendix 3: Explaining the Measure Items in Final Questionnaire to Participants

During the packages evaluation process in final survey , together with the questionnaire access link, we sent to the participants a detailed explanation letter which is about the measure items in the questionnaire. The full text is as

Hello, thank you so much for joining this questionnaire investigation, before you start, I want to explain the measure items in case sometimes their meanings are unclear. Next, I will explain the measure items in each question one by one:

Q1 Product familiarity

In this question, please note that the familiarity is all regarding this specific product, not the brand.

Q2 Innovation

In this question, it is asking about whether you consider this packaging is a new design or an outdated design.

Q3 Beauty

In this question, it is simply asking about whether you consider this packaging is a beautiful design or an ugly design.

Q4 Purchasing desire

In this question, it is asking about: according to this packaging, whether you prefer to buy or drink this liquor product when its price and taste are same as others'.

Q5 The performance of this package on the following design elements (twelve design elements)

In this question, you will be asked about the performances of this package's twelve design elements. The performance refers to how well this design element is presented.

In this question, particularly we want to explain the items of *Typography*, *Cultural Connotation* and *Cultural Atmosphere*.

Typography, refers to the arrangement of all the graphic information.

Cultural Connotation, refers to meaning, storytelling, and cultural values.

Cultural Atmosphere, refers to affection and emotional resonance.

Q6 Pleasure

The pleasure covers all positive emotions, such as the sense of liberation, happiness, interestingness, etc.

Appendix 4:

Questionnaire Examples

Influence of Design Elements of Liquor Packaging on Consumers' Aesthetic Experience (1)

Dear friends:

Thank you for your participation.

1. Gender:

- Male Female

2. Age:

- 18~25 26~30 31~40 41~50

3. Profession / Occupation /Major:

- art or design related majors
 art or design related professions
 non-art or non-design related majors
 non-art or non-design related professions

Browsing Packages (In total 20 packages, disordered)

In this part, you will form an overview impression about stimuli by browsing all the 20 packages.





Evaluating Packages (In total 20 packages, ordered)

In this part, you will evaluate the stimuli one by one in order.



According to your overall impression toward this package, please give a corresponding score for each of the following questions. 1 is the lowest score and 7 is the highest score.

1. Product familiarity:

	1	2	3	4	5	6	7	
Not familiar	----- ----- ----- ----- ----- ----- -----							Very familiar

2. Innovation:

	1	2	3	4	5	6	7	
Not innovative	----- ----- ----- ----- ----- ----- -----							Very innovative

3. Beauty:

	1	2	3	4	5	6	7	
Ugly	----- ----- ----- ----- ----- ----- -----							Beautiful

4. Purchasing desire (assume that the products are same quality, price, and taste):

	1	2	3	4	5	6	7	
			Makes me reluctant					Makes me want
to drink or buy it	----- ----- ----- ----- ----- ----- -----							to drink or
								buy it

5. The performance of this packaging on the following design elements:

(1: very bad, 7: very good)

(1) Image/pattern:

	1	2	3	4	5	6	7	
Very bad	----- ----- ----- ----- ----- ----- -----							Very good

(2) Color:

	1	2	3	4	5	6	7	
Very bad	----- ----- ----- ----- ----- ----- -----							Very good

(3) Cap material:

	1	2	3	4	5	6	7	
Very bad	----- ----- ----- ----- ----- ----- -----							Very good

(4) Cap shape:

	1	2	3	4	5	6	7	
Very bad	----- ----- ----- ----- ----- ----- -----							Very good

(5) Body shape:

	1	2	3	4	5	6	7	
Very bad	----- ----- ----- ----- ----- ----- -----							Very good

(6) Texture:

	1	2	3	4	5	6	7	
Very bad	----- ----- ----- ----- ----- ----- -----							Very good

(7) Body material:

	1	2	3	4	5	6	7	
Very bad	----- ----- ----- ----- ----- ----- -----							Very good

(8) Product name font:

Very bad 1 2 3 4 5 6 7 Very good
|-----|-----|-----|-----|-----|-----|

(9) Information font:

Very bad 1 2 3 4 5 6 7 Very good
|-----|-----|-----|-----|-----|-----|

(10) Typography:

Very bad 1 2 3 4 5 6 7 Very good
|-----|-----|-----|-----|-----|-----|

(11) Cultural atmosphere:

Very bad 1 2 3 4 5 6 7 Very good
|-----|-----|-----|-----|-----|-----|

(12) Cultural connotation:

Very bad 1 2 3 4 5 6 7 Very good
|-----|-----|-----|-----|-----|-----|

6. Pleasure:

Displeasurable 1 2 3 4 5 6 7 Pleasurable
|-----|-----|-----|-----|-----|-----|

白酒包装各设计元素对消费者审美体验的影响（1）

致最亲爱的朋友们：

非常感谢您在百忙中抽出宝贵的时间参与我们的问卷调查！

1. 您的性别：

男 女

2. 您的年龄段：

18-25岁 26-30岁 31-40岁 41-50岁

3. 您学习或从事的专业 / 行业：

学习艺术或设计相关专业

学习艺术或设计相关行业

学习非艺术或艺术设计专业

从事非艺术或艺术设计行业

待评包装总览（共 20 个，乱序）

在这个部分，你会通过浏览这 20 个包装对包装案例形成整体印象。





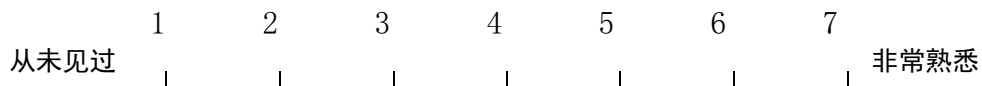
待评包装 1

在这个部分，你会开始一个一个评价这些包装。

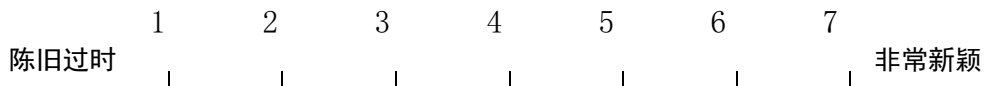


请根据您对该包装的整体印象，对下列每题给出相应的评分。1 为最低分，7 为最高分。

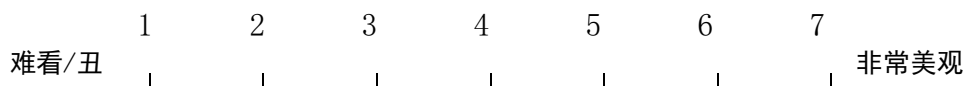
1. (您对此产品) 熟悉度：



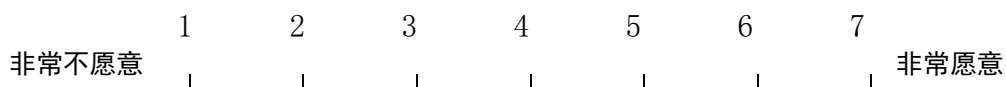
2. 创新度：



3. 美观度：

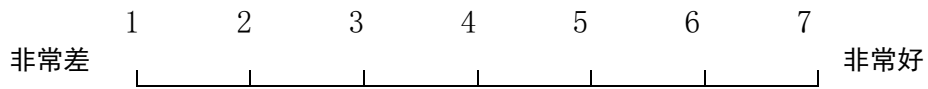


4. 购买欲（假设在同质，同价，同口味的产品中，是否愿意购买或饮用此产品）：

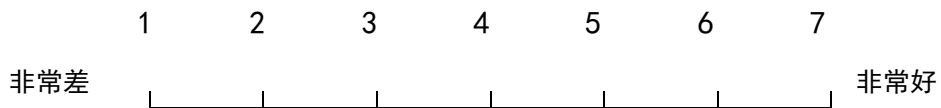


5. 此包装在下列元素上的设计表现：（1：非常差；4：不好不坏；7：非常好）

(1) 图形 / 图案 / 纹样：



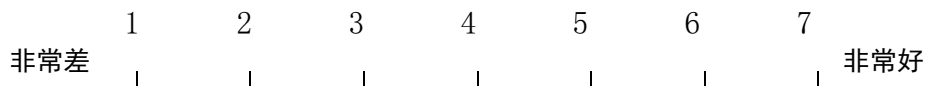
(2) 颜色：



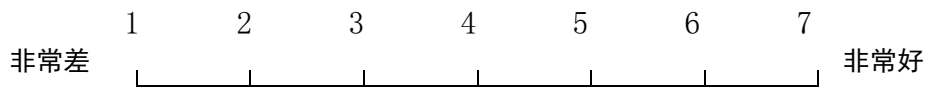
(3) 瓶盖的材料：



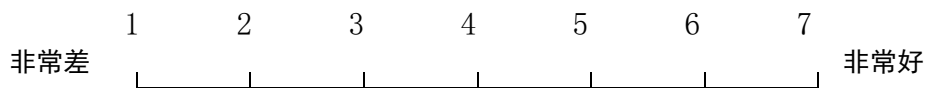
(4) 瓶盖的造型：



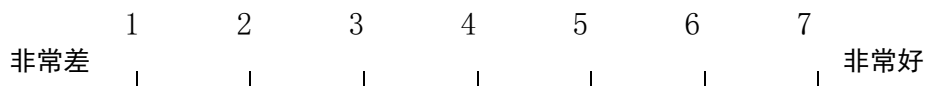
(5) 瓶身的造型：



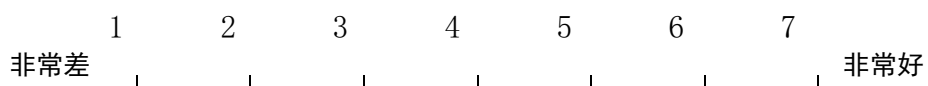
(6) 印刷的质感：



(7) 瓶身的材料：



(8) 产品名称的字体：



(9) 辅助信息的字体：

1 2 3 4 5 6 7
非常差 |-----|-----|-----|-----|-----|-----| 非常好

(10) 所有图文的空间布局 (版式) :

1 2 3 4 5 6 7
非常差 |-----|-----|-----|-----|-----|-----| 非常好

(11) 文化氛围 (情感 / 意境 / 韵味等) :

1 2 3 4 5 6 7
非常差 |-----|-----|-----|-----|-----|-----| 非常好

(12) 文化内涵 (象征事 / 价值观等) :

1 2 3 4 5 6 7
非常差 |-----|-----|-----|-----|-----|-----| 非常好

6. 如果赏玩此包装, 您可能过程会是觉得是:

1 2 3 4 5 6 7
非常痛苦 |-----|-----|-----|-----|-----|-----| 非常享受

Influence of Design Elements of Liquor Packaging on Consumers' Aesthetic Experience (2)

Dear friends:

Thank you for your participation.

1. Gender:

- Male Female

2. Age:

- 18~25 26~30 31~40 41~50

3. Profession / Occupation /Major:

- art or design related majors
 art or design related professions
 non-art or non-design related majors
 non-art or non-design related professions

Browsing Packages (In total 20 packages, disordered)

In this part, you will form an overview impression about stimuli by browsing all the 20 packages.





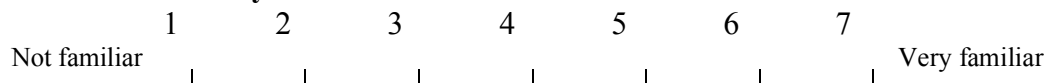
Evaluating Packages (In total 20 packages, ordered)

In this part, you will evaluate the stimuli one by one in order.

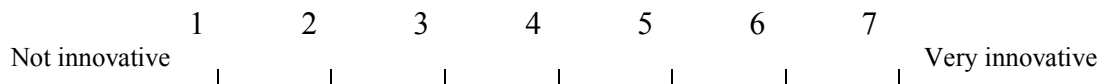


According to your overall impression toward this package, please give a corresponding score for each of the following questions. 1 is the lowest score and 7 is the highest score.

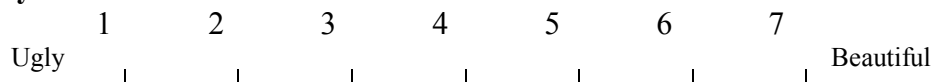
1. Product familiarity:



2. Innovation:



3. Beauty:



4. Purchasing desire (assume that the products are same quality, price, and taste):

	1	2	3	4	5	6	7	
			Makes me reluctant					
to drink or buy it	-----						Makes me want	
							to drink or	
							buy it	

5. The performance of this packaging on the following design elements:

(1: very bad, 7: very good)

(1) Image/pattern:

	1	2	3	4	5	6	7	
Very bad	-----						Very good	

(2) Color:

	1	2	3	4	5	6	7	
Very bad	-----						Very good	

(3) Cap material:

	1	2	3	4	5	6	7	
Very bad	-----						Very good	

(4) Cap shape:

	1	2	3	4	5	6	7	
Very bad	-----						Very good	

(5) Body shape:

	1	2	3	4	5	6	7	
Very bad	-----						Very good	

(6) Texture:

	1	2	3	4	5	6	7	
Very bad	-----						Very good	

(7) Body material:

	1	2	3	4	5	6	7	
Very bad	-----						Very good	

(8) Product name font:

	1	2	3	4	5	6	7	
Very bad	-----						Very good	

(9) Information font:

1 2 3 4 5 6 7
Very bad _____ Very good

(10) Typography:

1 2 3 4 5 6 7
Very bad _____ Very good

(11) Cultural atmosphere:

1 2 3 4 5 6 7
Very bad _____ Very good

(12) Cultural connotation:

1 2 3 4 5 6 7
Very bad _____ Very good

6. Pleasure:

1 2 3 4 5 6 7
Displeasurable _____ Pleasurable

白酒包装各设计元素对消费者审美体验的影响（2）

致最亲爱的朋友们：

非常感谢您在百忙中抽出宝贵的时间参与我们的问卷调查！

1. 您的性别：

男 女

2. 您的年龄段：

18-25 岁 26-30 岁 31-40 岁 41-50 岁

3. 您学习或从事的专业 / 行业：

学习艺术或设计相关专业

学习艺术或设计相关行业

学习非艺术或艺术设计专业

从事非艺术或艺术设计行业

待评包装总览（共 20 个，乱序）

在这个部分，你会通过浏览这 20 个包装对包装案例形成整体印象。





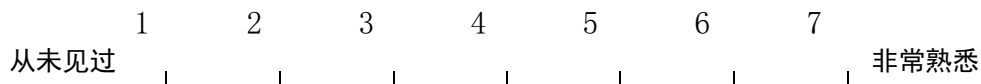
待评包装 1

在这个部分，你会开始一个一个评价这些包装。

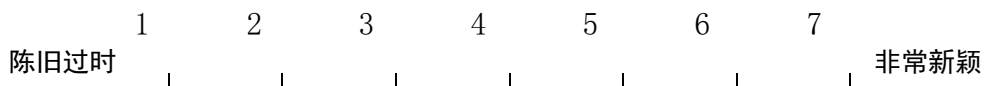


请根据您对该包装的整体印象，对下列每题给出相应的评分。1 为最低分，7 为最高分。

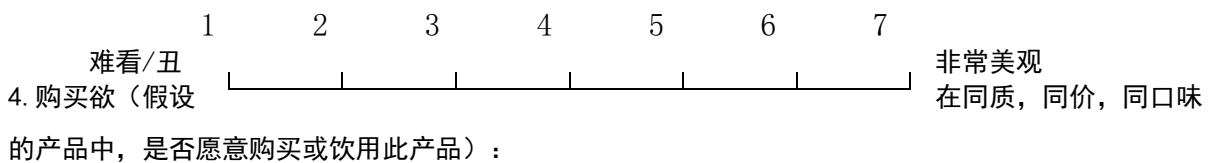
1. (您对此产品) 熟悉度：



2. 创新度：




3. 美观度：




非常不愿意  非常愿意

5. 此包装在下列元素上的设计表现：（1：非常差；4：不好不坏；7：非常好）


（1）图形 / 图案 / 纹样：

1 2 3 4 5 6 7
非常差  非常好


（2）颜色：

1 2 3 4 5 6 7
非常差  非常好


（3）瓶盖的材料：

1 2 3 4 5 6 7
非常差  非常好


（4）瓶盖的造型：

1 2 3 4 5 6 7
非常差  非常好


（5）瓶身的造型：

1 2 3 4 5 6 7
非常差  非常好

（6）印刷的质感：

1 2 3 4 5 6 7
非常差  非常好

（7）瓶身的材料：

1 2 3 4 5 6 7
非常差  非常好

（8）产品名称的字体：

1 2 3 4 5 6 7

非常差 非常好

(9) 辅助信息的字体:

1 2 3 4 5 6 7
非常差 非常好

(10) 所有图文的空间布局 (版式):

1 2 3 4 5 6 7
非常差 非常好

(11) 文化氛围 (情感 / 意境 / 韵味等):

1 2 3 4 5 6 7
非常差 非常好

(12) 文化内涵 (象征事 / 价值观等):

1 2 3 4 5 6 7
非常差 非常好

6. 如果赏玩此包装, 您可能过程会是觉得是:

1 2 3 4 5 6 7
非常痛苦 非常享受

Appendix 5:

Raw Data of Questionnaire Survey

(Excel Data, Attached by Separate File)

Stimul	No.	Issue/Outer	Particpa	N	Gender	Age	Profession	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22	Q23	Q24	Q25	Q26	Q27	Q28	Q29	Q30	Q31	Q32	Q33	Q34	Q35	Q36	Q37	Q38	Q39	Q40	Q41	Q42	Q43	Q44	Q45	Q46	Q47	Q48	Q49	Q50	Q51	Q52	Q53	Q54	Q55	Q56	Q57	Q58	Q59	Q60	Q61	Q62	Q63	Q64	Q65	Q66	Q67	Q68	Q69	Q70	Q71	Q72	Q73	Q74	Q75	Q76	Q77	Q78	Q79	Q80	Q81	Q82	Q83	Q84	Q85	Q86	Q87	Q88	Q89	Q90	Q91	Q92	Q93	Q94	Q95	Q96	Q97	Q98	Q99	Q100	Q101	Q102	Q103	Q104	Q105	Q106	Q107	Q108	Q109	Q110	Q111	Q112	Q113	Q114	Q115	Q116	Q117	Q118	Q119	Q120	Q121	Q122	Q123	Q124	Q125	Q126	Q127	Q128	Q129	Q130	Q131	Q132	Q133	Q134	Q135	Q136	Q137	Q138	Q139	Q140	Q141	Q142	Q143	Q144	Q145	Q146	Q147	Q148	Q149	Q150	Q151	Q152	Q153	Q154	Q155	Q156	Q157	Q158	Q159	Q160	Q161	Q162	Q163	Q164	Q165	Q166	Q167	Q168	Q169	Q170	Q171	Q172	Q173	Q174	Q175	Q176	Q177	Q178	Q179	Q180	Q181	Q182	Q183	Q184	Q185	Q186	Q187	Q188	Q189	Q190	Q191	Q192	Q193	Q194	Q195	Q196	Q197	Q198	Q199	Q200	Q201	Q202	Q203	Q204	Q205	Q206	Q207	Q208	Q209	Q210	Q211	Q212	Q213	Q214	Q215	Q216	Q217	Q218	Q219	Q220	Q221	Q222	Q223	Q224	Q225	Q226	Q227	Q228	Q229	Q230	Q231	Q232	Q233	Q234	Q235	Q236	Q237	Q238	Q239	Q240	Q241	Q242	Q243	Q244	Q245	Q246	Q247	Q248	Q249	Q250	Q251	Q252	Q253	Q254	Q255	Q256	Q257	Q258	Q259	Q260	Q261	Q262	Q263	Q264	Q265	Q266	Q267	Q268	Q269	Q270	Q271	Q272	Q273	Q274	Q275	Q276	Q277	Q278	Q279	Q280	Q281	Q282	Q283	Q284	Q285	Q286	Q287	Q288	Q289	Q290	Q291	Q292	Q293	Q294	Q295	Q296	Q297	Q298	Q299	Q300	Q301	Q302	Q303	Q304	Q305	Q306	Q307	Q308	Q309	Q310	Q311	Q312	Q313	Q314	Q315	Q316	Q317	Q318	Q319	Q320	Q321	Q322	Q323	Q324	Q325	Q326	Q327	Q328	Q329	Q330	Q331	Q332	Q333	Q334	Q335	Q336	Q337	Q338	Q339	Q340	Q341	Q342	Q343	Q344	Q345	Q346	Q347	Q348	Q349	Q350	Q351	Q352	Q353	Q354	Q355	Q356	Q357	Q358	Q359	Q360	Q361	Q362	Q363	Q364	Q365	Q366	Q367	Q368	Q369	Q370	Q371	Q372	Q373	Q374	Q375	Q376	Q377	Q378	Q379	Q380	Q381	Q382	Q383	Q384	Q385	Q386	Q387	Q388	Q389	Q390	Q391	Q392	Q393	Q394	Q395	Q396	Q397	Q398	Q399	Q400	Q401	Q402	Q403	Q404	Q405	Q406	Q407	Q408	Q409	Q410	Q411	Q412	Q413	Q414	Q415	Q416	Q417	Q418	Q419	Q420	Q421	Q422	Q423	Q424	Q425	Q426	Q427	Q428	Q429	Q430	Q431	Q432	Q433	Q434	Q435	Q436	Q437	Q438	Q439	Q440	Q441	Q442	Q443	Q444	Q445	Q446	Q447	Q448	Q449	Q450	Q451	Q452	Q453	Q454	Q455	Q456	Q457	Q458	Q459	Q460	Q461	Q462	Q463	Q464	Q465	Q466	Q467	Q468	Q469	Q470	Q471	Q472	Q473	Q474	Q475	Q476	Q477	Q478	Q479	Q480	Q481	Q482	Q483	Q484	Q485	Q486	Q487	Q488	Q489	Q490	Q491	Q492	Q493	Q494	Q495	Q496	Q497	Q498	Q499	Q500	Q501	Q502	Q503	Q504	Q505	Q506	Q507	Q508	Q509	Q510	Q511	Q512	Q513	Q514	Q515	Q516	Q517	Q518	Q519	Q520	Q521	Q522	Q523	Q524	Q525	Q526	Q527	Q528	Q529	Q530	Q531	Q532	Q533	Q534	Q535	Q536	Q537	Q538	Q539	Q540	Q541	Q542	Q543	Q544	Q545	Q546	Q547	Q548	Q549	Q550	Q551	Q552	Q553	Q554	Q555	Q556	Q557	Q558	Q559	Q560	Q561	Q562	Q563	Q564	Q565	Q566	Q567	Q568	Q569	Q570	Q571	Q572	Q573	Q574	Q575	Q576	Q577	Q578	Q579	Q580	Q581	Q582	Q583	Q584	Q585	Q586	Q587	Q588	Q589	Q590	Q591	Q592	Q593	Q594	Q595	Q596	Q597	Q598	Q599	Q600	Q601	Q602	Q603	Q604	Q605	Q606	Q607	Q608	Q609	Q610	Q611	Q612	Q613	Q614	Q615	Q616	Q617	Q618	Q619	Q620	Q621	Q622	Q623	Q624	Q625	Q626	Q627	Q628	Q629	Q630	Q631	Q632	Q633	Q634	Q635	Q636	Q637	Q638	Q639	Q640	Q641	Q642	Q643	Q644	Q645	Q646	Q647	Q648	Q649	Q650	Q651	Q652	Q653	Q654	Q655	Q656	Q657	Q658	Q659	Q660	Q661	Q662	Q663	Q664	Q665	Q666	Q667	Q668	Q669	Q670	Q671	Q672	Q673	Q674	Q675	Q676	Q677	Q678	Q679	Q680	Q681	Q682	Q683	Q684	Q685	Q686	Q687	Q688	Q689	Q690	Q691	Q692	Q693	Q694	Q695	Q696	Q697	Q698	Q699	Q700	Q701	Q702	Q703	Q704	Q705	Q706	Q707	Q708	Q709	Q710	Q711	Q712	Q713	Q714	Q715	Q716	Q717	Q718	Q719	Q720	Q721	Q722	Q723	Q724	Q725	Q726	Q727	Q728	Q729	Q730	Q731	Q732	Q733	Q734	Q735	Q736	Q737	Q738	Q739	Q740	Q741	Q742	Q743	Q744	Q745	Q746	Q747	Q748	Q749	Q750	Q751	Q752	Q753	Q754	Q755	Q756	Q757	Q758	Q759	Q760	Q761	Q762	Q763	Q764	Q765	Q766	Q767	Q768	Q769	Q770	Q771	Q772	Q773	Q774	Q775	Q776	Q777	Q778	Q779	Q780	Q781	Q782	Q783	Q784	Q785	Q786	Q787	Q788	Q789	Q790	Q791	Q792	Q793	Q794	Q795	Q796	Q797	Q798	Q799	Q800	Q801	Q802	Q803	Q804	Q805	Q806	Q807	Q808	Q809	Q810	Q811	Q812	Q813	Q814	Q815	Q816	Q817	Q818	Q819	Q820	Q821	Q822	Q823	Q824	Q825	Q826	Q827	Q828	Q829	Q830	Q831	Q832	Q833	Q834	Q835	Q836	Q837	Q838	Q839	Q840	Q841	Q842	Q843	Q844	Q845	Q846	Q847	Q848	Q849	Q850	Q851	Q852	Q853	Q854	Q855	Q856	Q857	Q858	Q859	Q860	Q861	Q862	Q863	Q864	Q865	Q866	Q867	Q868	Q869	Q870	Q871	Q872	Q873	Q874	Q875	Q876	Q877	Q878	Q879	Q880	Q881	Q882	Q883	Q884	Q885	Q886	Q887	Q888	Q889	Q890	Q891	Q892	Q893	Q894	Q895	Q896	Q897	Q898	Q899	Q900	Q901	Q902	Q903	Q904	Q905	Q906	Q907	Q908	Q909	Q910	Q911	Q912	Q913	Q914	Q915	Q916	Q917	Q918	Q919	Q920	Q921	Q922	Q923	Q924	Q925	Q926	Q927	Q928	Q929	Q930	Q931	Q932	Q933	Q934	Q935	Q936	Q937	Q938	Q939	Q940	Q941	Q942	Q943	Q944	Q945	Q946	Q947	Q948	Q949	Q950	Q951	Q952	Q953	Q954	Q955	Q956	Q957	Q958	Q959	Q960	Q961	Q962	Q963	Q964	Q965	Q966	Q967	Q968	Q969	Q970	Q971	Q972	Q973	Q974	Q975	Q976	Q977	Q978	Q979	Q980	Q981	Q982	Q983	Q984	Q985	Q986	Q987	Q988	Q989	Q990	Q991	Q992	Q993	Q994	Q995	Q996	Q997	Q998	Q999	Q1000
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Table with columns: Stimuli No., Gender, Age, Profession, and 10 Innovation Qs (Q1-Q10). The table contains 1000 rows of data points for each stimulus and gender, representing various innovation metrics.

Stimul	No.	Innate	Outer	Particulate	No.	Gender	Age	Profession	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22	Q23	Q24	Q25	Q26	Q27	Q28	Q29	Q30	Q31	Q32	Q33	Q34	Q35	Q36	Q37	Q38	Q39	Q40	Q41	Q42	Q43	Q44	Q45	Q46	Q47	Q48	Q49	Q50	Q51	Q52	Q53	Q54	Q55	Q56	Q57	Q58	Q59	Q60	Q61	Q62	Q63	Q64	Q65	Q66	Q67	Q68	Q69	Q70	Q71	Q72	Q73	Q74	Q75	Q76	Q77	Q78	Q79	Q80	Q81	Q82	Q83	Q84	Q85	Q86	Q87	Q88	Q89	Q90	Q91	Q92	Q93	Q94	Q95	Q96	Q97	Q98	Q99	Q100	Q101	Q102	Q103	Q104	Q105	Q106	Q107	Q108	Q109	Q110	Q111	Q112	Q113	Q114	Q115	Q116	Q117	Q118	Q119	Q120	Q121	Q122	Q123	Q124	Q125	Q126	Q127	Q128	Q129	Q130	Q131	Q132	Q133	Q134	Q135	Q136	Q137	Q138	Q139	Q140	Q141	Q142	Q143	Q144	Q145	Q146	Q147	Q148	Q149	Q150	Q151	Q152	Q153	Q154	Q155	Q156	Q157	Q158	Q159	Q160	Q161	Q162	Q163	Q164	Q165	Q166	Q167	Q168	Q169	Q170	Q171	Q172	Q173	Q174	Q175	Q176	Q177	Q178	Q179	Q180	Q181	Q182	Q183	Q184	Q185	Q186	Q187	Q188	Q189	Q190	Q191	Q192	Q193	Q194	Q195	Q196	Q197	Q198	Q199	Q200	Q201	Q202	Q203	Q204	Q205	Q206	Q207	Q208	Q209	Q210	Q211	Q212	Q213	Q214	Q215	Q216	Q217	Q218	Q219	Q220	Q221	Q222	Q223	Q224	Q225	Q226	Q227	Q228	Q229	Q230	Q231	Q232	Q233	Q234	Q235	Q236	Q237	Q238	Q239	Q240	Q241	Q242	Q243	Q244	Q245	Q246	Q247	Q248	Q249	Q250	Q251	Q252	Q253	Q254	Q255	Q256	Q257	Q258	Q259	Q260	Q261	Q262	Q263	Q264	Q265	Q266	Q267	Q268	Q269	Q270	Q271	Q272	Q273	Q274	Q275	Q276	Q277	Q278	Q279	Q280	Q281	Q282	Q283	Q284	Q285	Q286	Q287	Q288	Q289	Q290	Q291	Q292	Q293	Q294	Q295	Q296	Q297	Q298	Q299	Q300	Q301	Q302	Q303	Q304	Q305	Q306	Q307	Q308	Q309	Q310	Q311	Q312	Q313	Q314	Q315	Q316	Q317	Q318	Q319	Q320	Q321	Q322	Q323	Q324	Q325	Q326	Q327	Q328	Q329	Q330	Q331	Q332	Q333	Q334	Q335	Q336	Q337	Q338	Q339	Q340	Q341	Q342	Q343	Q344	Q345	Q346	Q347	Q348	Q349	Q350	Q351	Q352	Q353	Q354	Q355	Q356	Q357	Q358	Q359	Q360	Q361	Q362	Q363	Q364	Q365	Q366	Q367	Q368	Q369	Q370	Q371	Q372	Q373	Q374	Q375	Q376	Q377	Q378	Q379	Q380	Q381	Q382	Q383	Q384	Q385	Q386	Q387	Q388	Q389	Q390	Q391	Q392	Q393	Q394	Q395	Q396	Q397	Q398	Q399	Q400	Q401	Q402	Q403	Q404	Q405	Q406	Q407	Q408	Q409	Q410	Q411	Q412	Q413	Q414	Q415	Q416	Q417	Q418	Q419	Q420	Q421	Q422	Q423	Q424	Q425	Q426	Q427	Q428	Q429	Q430	Q431	Q432	Q433	Q434	Q435	Q436	Q437	Q438	Q439	Q440	Q441	Q442	Q443	Q444	Q445	Q446	Q447	Q448	Q449	Q450	Q451	Q452	Q453	Q454	Q455	Q456	Q457	Q458	Q459	Q460	Q461	Q462	Q463	Q464	Q465	Q466	Q467	Q468	Q469	Q470	Q471	Q472	Q473	Q474	Q475	Q476	Q477	Q478	Q479	Q480	Q481	Q482	Q483	Q484	Q485	Q486	Q487	Q488	Q489	Q490	Q491	Q492	Q493	Q494	Q495	Q496	Q497	Q498	Q499	Q500	Q501	Q502	Q503	Q504	Q505	Q506	Q507	Q508	Q509	Q510	Q511	Q512	Q513	Q514	Q515	Q516	Q517	Q518	Q519	Q520	Q521	Q522	Q523	Q524	Q525	Q526	Q527	Q528	Q529	Q530	Q531	Q532	Q533	Q534	Q535	Q536	Q537	Q538	Q539	Q540	Q541	Q542	Q543	Q544	Q545	Q546	Q547	Q548	Q549	Q550	Q551	Q552	Q553	Q554	Q555	Q556	Q557	Q558	Q559	Q560	Q561	Q562	Q563	Q564	Q565	Q566	Q567	Q568	Q569	Q570	Q571	Q572	Q573	Q574	Q575	Q576	Q577	Q578	Q579	Q580	Q581	Q582	Q583	Q584	Q585	Q586	Q587	Q588	Q589	Q590	Q591	Q592	Q593	Q594	Q595	Q596	Q597	Q598	Q599	Q600	Q601	Q602	Q603	Q604	Q605	Q606	Q607	Q608	Q609	Q610	Q611	Q612	Q613	Q614	Q615	Q616	Q617	Q618	Q619	Q620	Q621	Q622	Q623	Q624	Q625	Q626	Q627	Q628	Q629	Q630	Q631	Q632	Q633	Q634	Q635	Q636	Q637	Q638	Q639	Q640	Q641	Q642	Q643	Q644	Q645	Q646	Q647	Q648	Q649	Q650	Q651	Q652	Q653	Q654	Q655	Q656	Q657	Q658	Q659	Q660	Q661	Q662	Q663	Q664	Q665	Q666	Q667	Q668	Q669	Q670	Q671	Q672	Q673	Q674	Q675	Q676	Q677	Q678	Q679	Q680	Q681	Q682	Q683	Q684	Q685	Q686	Q687	Q688	Q689	Q690	Q691	Q692	Q693	Q694	Q695	Q696	Q697	Q698	Q699	Q700	Q701	Q702	Q703	Q704	Q705	Q706	Q707	Q708	Q709	Q710	Q711	Q712	Q713	Q714	Q715	Q716	Q717	Q718	Q719	Q720	Q721	Q722	Q723	Q724	Q725	Q726	Q727	Q728	Q729	Q730	Q731	Q732	Q733	Q734	Q735	Q736	Q737	Q738	Q739	Q740	Q741	Q742	Q743	Q744	Q745	Q746	Q747	Q748	Q749	Q750	Q751	Q752	Q753	Q754	Q755	Q756	Q757	Q758	Q759	Q760	Q761	Q762	Q763	Q764	Q765	Q766	Q767	Q768	Q769	Q770	Q771	Q772	Q773	Q774	Q775	Q776	Q777	Q778	Q779	Q780	Q781	Q782	Q783	Q784	Q785	Q786	Q787	Q788	Q789	Q790	Q791	Q792	Q793	Q794	Q795	Q796	Q797	Q798	Q799	Q800	Q801	Q802	Q803	Q804	Q805	Q806	Q807	Q808	Q809	Q810	Q811	Q812	Q813	Q814	Q815	Q816	Q817	Q818	Q819	Q820	Q821	Q822	Q823	Q824	Q825	Q826	Q827	Q828	Q829	Q830	Q831	Q832	Q833	Q834	Q835	Q836	Q837	Q838	Q839	Q840	Q841	Q842	Q843	Q844	Q845	Q846	Q847	Q848	Q849	Q850	Q851	Q852	Q853	Q854	Q855	Q856	Q857	Q858	Q859	Q860	Q861	Q862	Q863	Q864	Q865	Q866	Q867	Q868	Q869	Q870	Q871	Q872	Q873	Q874	Q875	Q876	Q877	Q878	Q879	Q880	Q881	Q882	Q883	Q884	Q885	Q886	Q887	Q888	Q889	Q890	Q891	Q892	Q893	Q894	Q895	Q896	Q897	Q898	Q899	Q900	Q901	Q902	Q903	Q904	Q905	Q906	Q907	Q908	Q909	Q910	Q911	Q912	Q913	Q914	Q915	Q916	Q917	Q918	Q919	Q920	Q921	Q922	Q923	Q924	Q925	Q926	Q927	Q928	Q929	Q930	Q931	Q932	Q933	Q934	Q935	Q936	Q937	Q938	Q939	Q940	Q941	Q942	Q943	Q944	Q945	Q946	Q947	Q948	Q949	Q950	Q951	Q952	Q953	Q954	Q955	Q956	Q957	Q958	Q959	Q960	Q961	Q962	Q963	Q964	Q965	Q966	Q967	Q968	Q969	Q970	Q971	Q972	Q973	Q974	Q975	Q976	Q977	Q978	Q979	Q980	Q981	Q982	Q983	Q984	Q985	Q986	Q987	Q988	Q989	Q990	Q991	Q992	Q993	Q994	Q995	Q996	Q997	Q998	Q999	Q1000
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Appendix 6: Mean Evaluating Scores of Stimuli's Familiarity

As the measure of familiarity evaluation is Likert 7-point scale, we just need to compare the evaluation data with the neutral 4 points due to the attributes of the Likert 7-point scale. If less than 4 points, the stimuli will be considered as a package that participants unfamiliar with, if over 4 points, it will be considered as a package that participants familiar with. The familiarity results of all the stimuli are shown in below:

In Group OLP:						
Category	Stimuli	N	Mean	Std. error	T	P
OLP	Package 1	74	3.20	1.57	-4.368	0.000
	Package 2	74	2.65	1.77	-6.565	0.000
	Package 3	74	2.78	1.70	-6.161	0.000
	Package 4	74	3.05	1.81	-4.490	0.000
	Package 5	74	3.36	1.88	-2.911	0.005
	Package 6	74	2.72	1.88	-5.885	0.000
	Package 7	74	2.73	1.93	-5.676	0.000
	Package 8	74	2.78	1.87	-5.603	0.000
	Package 9	74	2.93	1.76	-5.212	0.000
	Package10	74	2.72	1.79	-6.155	0.000
	Package 11	74	2.45	1.91	-7.000	0.000
	Package12	74	2.65	1.84	-6.321	0.000
	Package13	74	2.84	1.96	-5.104	0.000
	Package 14	74	2.77	1.97	-5.372	0.000
	Package15	74	2.61	1.81	-6.609	0.000
	Package 16	74	3.09	2.01	-3.879	0.000
	Package 17	74	3.30	2.08	-2.908	0.005
	Package 18	74	2.77	1.85	-5.704	0.000
	Package 19	74	2.80	1.75	-5.907	0.000
	Package 20	74	3.01	1.97	-4.310	0.000

In Group ILP:						
Category	Stimuli	N	Mean	Std. error	T	P
ILP	Package 1	74	2.44	1.90	-1.492	0.000
	Package 2	74	2.68	1.71	-6.682	0.000
	Package 3	74	3.46	1.85	-2.511	0.000
	Package 4	74	2.58	1.64	-7.449	0.000
	Package 5	74	2.93	1.82	-5.037	0.000
	Package 6	74	2.68	1.59	-7.171	0.000
	Package 7	74	3.32	1.87	-3.103	0.000
	Package 8	74	2.80	1.67	-6.19	0.000
	Package 9	74	2.85	1.79	-5.526	0.000
	Package10	74	2.51	1.69	-7.567	0.000
	Package 11	74	2.53	1.90	-6.657	0.000
	Package12	74	3.07	1.90	-4.213	0.000
	Package13	74	2.80	2.07	-4.989	0.000
	Package 14	74	2.64	1.81	-6.487	0.000
	Package15	74	2.74	1.83	-5.912	0.000
	Package 16	74	2.97	1.89	-4.682	0.000
	Package 17	74	2.82	1.90	-5.311	0.000
	Package 18	74	2.66	1.83	-6.288	0.000
	Package 19	74	2.97	1.92	-4.611	0.000
	Package 20	74	2.95	1.91	-4.752	0.000

From the above results, it can be clearly seen that the familiarity of OLP and ILP all significantly lower than 4 points, and the P values were all less than 0.05. From this, it can be known that 74 respondents have a low level of familiarity with the 40 packages, which meets the research requirements.

Appendix 7: Mean Evaluating Scores of Stimuli's Aesthetic Experience

ILP	Score	Oder	OLP	Score	Oder
Package 7	5.08	1	Package 11	5.18	1
Package 19	5.06	2	Package 19	4.95	2
Package 16	4.77	3	Package 4	4.85	3
Package 17	4.72	4	Package 20	4.84	4
Package 1	4.70	5	Package 17	4.79	5
Package 13	4.66	6	Package 12	4.74	6
Package 9	4.57	7	Package 9	4.69	7
Package 2	4.53	8	Package 14	4.57	8
Package 3	4.46	9	Package 16	4.40	9
Package 5	4.46	10	Package 2	4.34	10
Package 15	4.30	11	Package 6	4.27	11
Package 11	4.29	12	Package 5	4.17	12
Package 12	4.13	13	Package 15	4.02	13
Package 8	4.03	14	Package 3	4.00	14
Package 14	3.95	15	Package 10	3.99	15
Package 20	3.87	16	Package 1	3.95	16
Package 6	3.71	17	Package 13	3.94	17
Package 18	3.64	18	Package 8	3.73	18
Package 10	3.55	19	Package 18	3.57	19
Package 4	3.54	20	Package 7	3.49	20