

**Redefining
wine retail
experience
for the Chinese
Wine Illiterates**

Colophon

Master Thesis
 MSc. Design for Interaction
 Faculty of Industrial Design Engineering
 Delft University of Technology

“Redefining wine retail experience for Chinese wine-illiterates”

Defense date: 21st September 2018

Zixian Bao
 4214307

GRADUATION COMMITTEE

Dr. R. R. R. van der Vorst (Delft University of Technology)
 Dr. R. Bendor (Delft University of Technology)

Acknowledgement

Throughout this graduation thesis, I have gotten help and inspiration from a lot of people. I would first like to thank my supervisory team, Dr Roland van der Vorst and Dr Roy Bendor. Without you, this project would not have come to fruition. Thank you all for bring much inspiration and enlightenment to my thesis, and helping to comb through the lengthy ‘fuzzy front end’ phase of the project. Roland, it was always very inspiring to talk to you, your comment nudges me to clarify the story, and purify the content of my work. Roy, thank you for being always very sharp and supportive. Ever since we met during EI, I have always felt a special bond and am grateful for your timely support throughout my graduation.

I would like to thank the experts who were involved in constructing the context of my thesis, I would like to thank Annemiek van Boeijen, for her sharing her doctoral thesis, ‘Crossing Cultural Chasms: Towards a culture-conscious approach to design’, and her elective course ‘Cultural Sensitive Design’ which has been instrumental to shape the path of my thesis. Thank you, Mario Tertschnig, for cheerfully sharing your passion for wine with me, as a renowned wine educator, your perspective and deep insights in the wine industry really helped deepen my research. Moreover, I would like to thank Rick Schifferstein for introducing me into the Food and Eating Design lab, thank you to the lovely folks at FEDL for sharing your passion for food and inspiration for design.

Huge thanks to friends taking part in the wine customer journey mapping sessions, sharing their wine shopping experiences without hesitation. Thank you to all the session participants: Joe Neesan & Morpheus

the cat; Mario Tertschnig; Lina Li; Bingyan Ding; Xin Guo; Maria Fernanda Arias; Leona van der Linden; Tim Lin. Insights I collected from these four CJM sessions were instrumental to this thesis research. Furthermore, I am very grateful for friends who came to my brainstorming sessions, for your contagious energy, and insightful discussions gave me much spark and material to explore further: Rick Schifferstein and colleagues of Food and eating design lab; Hui Pu; Jianyu Shao; Jin Li; Chi Zhang; Tim Lin; Maurizio Filippi; Melle Grössl; Eero Ervast; Karen Gonzales Fernandez. And special thanks to Studievereniging i.d. For organising wine tasting workshop hosted by Paul Suurland.

And of course, I would also like to acknowledge my dearest friends of TU Delft, Lina, Karen, Carsten, Maurizio, Chi, Melle, Mirte, Yuxin, Sylvia, Cy, Tim, Yee Jek, Sen, Frank, Liangliang, Shao with whom I share much inspiration, and reflection if this project with.

Finally, I must express my very profound gratitude to my family, thank you to my mom, Xiulan and my dad, Xiangqian, my little brothers, Davy and Benjamin for providing me with unfailing support and continuous encouragement throughout my years of study. Last but definitely not least, thank you, Marijn for your loving support, for always being there for me when I need it, and for being the most patient sparring partner I could ever ask for. This accomplishment would not have been possible without you all. Thank you.

Zixian Bao

Executive summary

Glossary

CBWI

An abbreviation for Culturally-Based Wine Illiterate.

CJM

An abbreviation for Customer Journey Mapping

EXPERIENTIAL SHOPPING EXPERIENCE

HEDONIC EXPERIENCE RELATED

Conscious-emotion-value model

UTILITARIAN SHOPPING EXPERIENCE

Cognition-affect-behavior model

S-O-R SHOPPING EXPERIENCE

WINE

Wine is meant to be the grape wine that are usually produced in the western worlds.

Table of content

1. DEFINE

1.1 THE STARTING POINT

1.2 KNOWLEDGE DOMAIN

1.3 RESEARCH AIM & OBJECTIVES

1.4 GAP AND SIGNIFICANCE

1.5 PROJECT APPROACH

2. DISCOVER - LITERATURE STUDY

2.1 THE STARTING POINT - CHINESE WINE MARKET

2.2 LITERATURE STUDY

2.2.1 FOOD LITERACY & ADULT LEARNING

2.2.2 SHOPPING EXPERIENCE

2.2.2.1 EXISTING THEORETICAL FRAMEWORK

2.2.3 CULTURAL VALUES

2.2.4 CHAPTER SUMMARY - WINE CONSUMER BEHAVIOUR

3 DISCOVER - EMPIRICAL STUDY

3.1 WINE LITERACY SURVEY

3.2 CUSTOMER JOURNEY MAPPING

3.3 CONTEXT RESEARCH

3.4 CHAPTER CONCLUSION

4. ENVISION

4.1 CURRENT SITUATION

4.2 USER TYPOLOGIES

4.1.1 PERSONAS

4.3 DESIGN FRAMEWORK

4.4 GUIDING PRINCIPLES

4.6 DESIGN BRIEF

5. DISCUSSION

5.1 DESIGN EVALUATION

5.2 ADDRESSING THE RESEARCH QUESTIONS

5.3 CONTRIBUTION TO THE KNOWLEDGE FIELD

5.4 RECOMMENDATIONS

7. REFLECTION

Chap 1. Project definition

1.1 THE STARTING POINT

1.2 KNOWLEDGE DOMAINS

1.3 RESEARCH AIM & OBJECTIVES

1.4 GAP AND SIGNIFICANCE

1.5 PROJECT APPROACH

1.6 CHAPTER CONCLUSION

A few founding elements of this project are addressed in chapter 1.

First, the knowledge domains were defined, such as wine literacy and culture. Thereafter, project purpose and research questions were defined to further narrow down the focus of the project. Furthermore, the gap & significance to relevant fields will be discussed. Finally, Project approach gave a brief overview of the project timeline, how various project cycles will support the successful completion of the project.

Information presented in this chapter was extracted from discussion with project supervisors, interviews with wine experts, review of multiple wine media and scientific papers.

1.1 Project context

FASTEST GROWING WINE MARKET

“Chinese wine market has been growing steadily between 2008-2012, by a constant growth rate of 137%” (Wang, 2018). The importation of wine is expected to grow from 2 million cases in 2007 to 50 million cases in 2017. The potential market is estimated at between 50 million and 250 million Chinese drinkers (Hays, 2015). This headline figure points out that there is a shift in wine consumption from the traditional producer countries, namely western countries to new wine lovers in the US and China. This makes the east Asian wine market particularly interesting for wine retailers across the globe to explore. However, the assumption that a majority of wine consumers in developing wine drinking countries are novice wine drinkers. This suggests there is a lot of room for cross-cultural design (van Boeijen, 2015) and design for food adaption, with novice wine drinkers.

CULTURAL RELEVANCE

Food and beverages carry history when they are consumed. The act of drinking wine has much resemblance to the culture that one belongs to. “To a Frenchmen, knowing how to drink is a national technique which serves to qualify him, to demonstrate at once his performance, his control and his sociability” (Barthes, Lavers & Cape, 1993). There is convincing historical and contemporary evidence to show that the adoption of ‘foreign’ drinks often involves the adoption of the culturally established drinking patterns (SIRC, 1998). However, there is debate about: should wine drinking developing countries adopt the same drinking practice from the developed countries, or is it more

interesting to encourage them to develop their own drinking rituals relevant to specific drinking context?

WHO IS THE TARGET?

Culturally Based Wine Illiterates, (abbreviated as CBWI), are defined as the wine drinkers who lack the knowledge, skills and behaviour related to wine. This theory was deduced from the food literacy theory by Vidgen, & Gallegos (2014). Due to the absence of drinking context, and the high barrier to entry in getting to know wine, their confidence in various wine-related practices is affected negatively, hence it becomes more difficult when choosing a wine to consume (See figure 1).

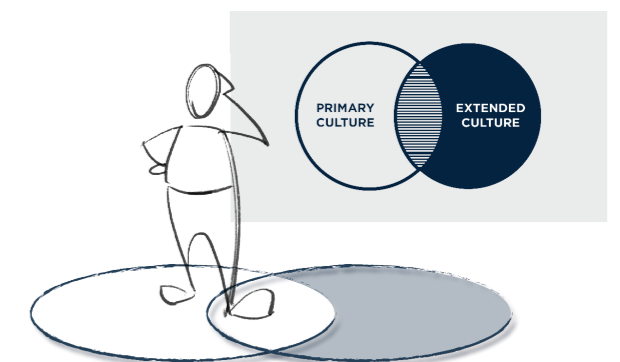


FIGURE 1 CULTURALLY BASED WINE ILLITERATES - STEPPING OVER THE PRIMARY CULTURE TOWARDS THE EXTENDED CULTURE

1.2 knowledge domain

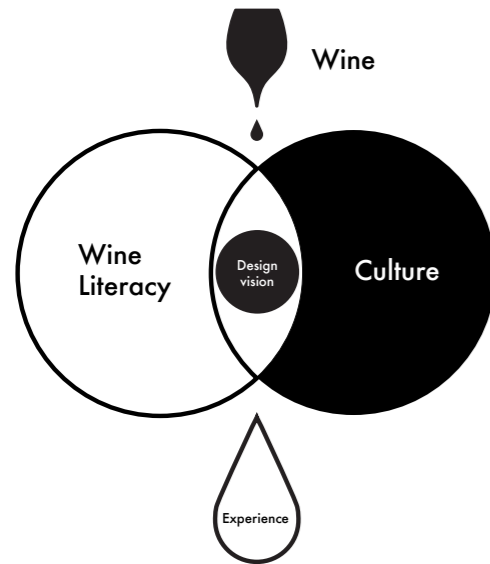


FIGURE 2 KNOWLEDGE DOMAINS

In order to support CBWI in developing their wine drinking practice, and tailor the retail experience for them, two main literature research directions emerged, namely the wine literacy and culture (see figure 2). Here wine literacy is defined as the ability to comprehend wine related information, from both knowledge and practice points of view. The culture appoints to the cultural background that one is raised in, which works to form a complex set of motivations, inspirations and guiding principles (Rapaille, 2006). Last but not least, relevant literature in consumption behaviour indicates that there could be two different approaches consumers take to evaluate the product to purchases, one is the perceived product benefit, or previous experience with the same product (Erasmus, Boshoff & Rousseau, 2010). The three main knowledge domains are shown in figure 3 helps to shape consumer decisions, the overlapping areas in the middle of the three knowledge domain provide a hint towards a design vision to inspire towards the desired shopping experience design.

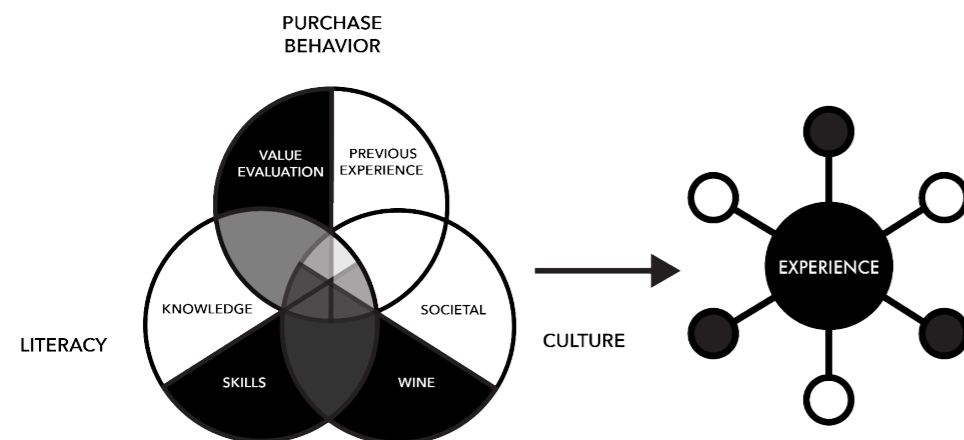


FIGURE 3 DESIGN SPACE DEFINING

1.3 Research Aim & Objective

This master thesis is the result of a graduation project for the master Design for Interaction at the Delft University of Technology. The objectives of this project are two folds: Research and design. As for the research, by studying relevant literature in the three knowledge field mentioned in chap. 1.2, namely Purchase behaviour, food literacy, and culture, the author will construct a design framework to support the design process. The design aspect aims at demonstrating the design guidelines by giving concrete examples of interventions for the redefined physical retail space. The research into the target user, the Culturally Based Wine Illiterates will provide key insight that will inspire towards the design concept as well.

“How to help designers to design a shopping experience for Culturally-Based Wine Illiterates?”

This preliminary research question helped to kick start the project. However, in the journey of investigating how to design a wine shopping experience. This topic can be broken down into two sub-steps to investigate. First is the human interaction with wine, and the second level is about the customer’s shopping experience with a given wine retail environment. Thereafter, the following sub-questions emerged:

HUMAN-WINE INTERACTION:

- Is knowledge of wine required for the consumer to enjoy the wine?
- What role does culture play in adopting foreign wine consumption practices?

- What we usually learn from the culture is a develope taste pallet for a particular type of food and habit of eating, how could a wine illiterate find their way in wine drinking?

SHOPPING EXPERIENCE:

- How does culture shape one’s expectation from a shopping experience?
- Given the condition that for CBWI, the reference system in the realm of wine is missing, what kind of difficulties do they experience in the shopping experience?

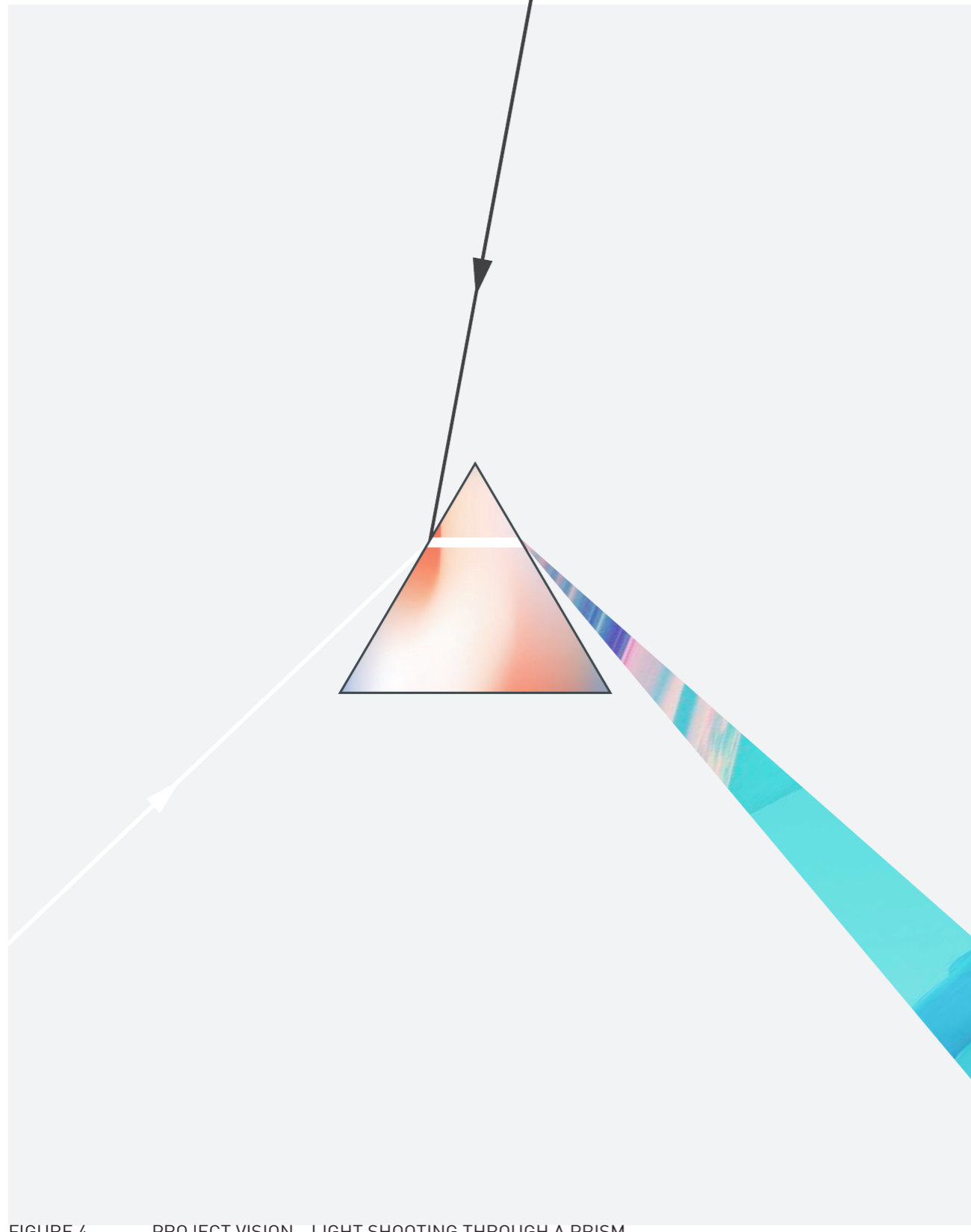


FIGURE 4 PROJECT VISION - LIGHT SHOOTING THROUGH A PRISM

1.4 Gap & Significance

GAP

Currently, the interaction between wine illiterates consumers and wine resellers is a one-way street, where the consumer takes on an information processing role, the process of making a rationale to motivate a purchase decision has been a problematic one since the reference system upon which the consumer makes a purchase decision is missing. Apart from the fact that little is known about the demographics of wine illiterates in China, which is a fast-growing population of future target with great interest to consume wine, there is a general lack of research in the customer interaction with the various designed elements in the Brick and Mortar setting, and how to improve the input and feedback loop to enhance the customer experience in store. For the young generation of millennials in China, they are looking out for the fresh and captivating experience when going out to shopping, but little is done by the wine marketers to really re-evaluate the wine retail experience, which is a huge missing chance for wine resellers to build a close and long-term relationship with their customers. Besides that, the current wine shopping experience was not about the empowerment of the customers, instead, most negative feelings such as lack of confidence were felt at the moment of wine shopping. These problems will be addressed within this project.

SIGNIFICANCE

In an era of massive cultural emergence, it is a common scenario that we will encounter scenarios where we have to step over the primary culture that we are cultivated in, to explore and function within an extended culture. Therefore developing a design approach in the realm

of “cross-cultural food adaptation” could help to contribute solutions to this bigger call.

The design framework generated in the project helps to construct the design space to support designers to generate idea at a higher abstraction level, to structure of the framework helps to generate different typologies of target users, for whom we can synthesis personalised solutions. Another outcome of the framework is to help generate unbiased design goals that are culturally relevant. Hence increasing the hedonic liking from the particular target group, resulting in a higher brand loyalty, while offering a more tailored set of value to the customer.

VISION

Prism metaphor - approach to design vision forming. (illustrated in figure 4)

This project aims at taking an integrated outlook on the process of customising the service as a stage, goods as props, to stage the desired shopping experience to meet the individual concerns of each customer. The goal of the project is to document the vision forming process. The author argues that one’s personal value, which is heavily influenced by the cultural value where he/she belongs to. By creating typologies of consumers with a specific set of cultural values. And using the cultural value as input (The initial light beam shooting through the prism from the left) to the mediating process (the prism where light is being deviated), it can give a more accurate hint to which design space (the spectrum of light comes out of the prism) the designer should focus on, to achieve the best level of communication between different stakeholders.

1.5 Project approach

The outline of the project process is illustrated in figure 5. To address the scope of the project, the project was structured into four main parts, i.e. Research, Synthesis, Conceptualisation, and Evaluation.

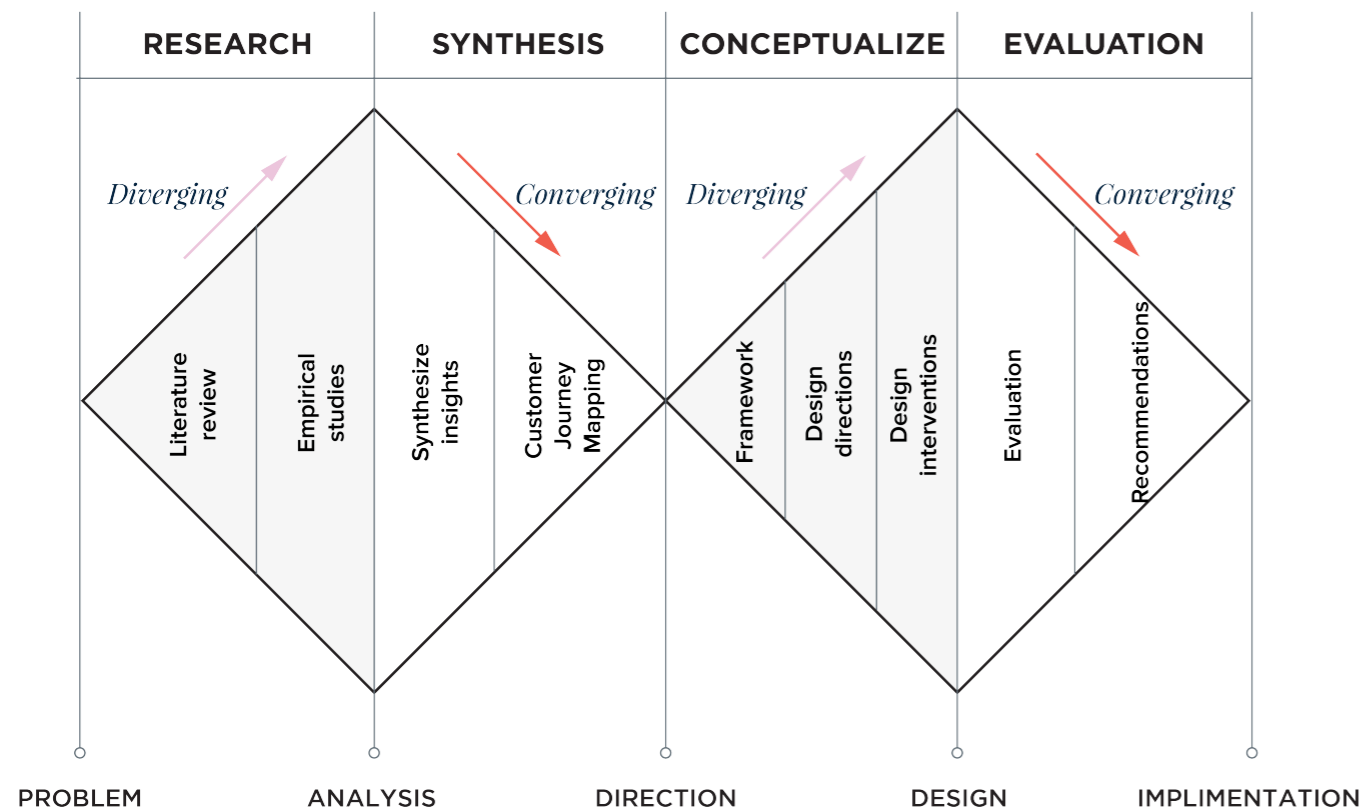


FIGURE 5 PROJECT PROCESS

RESEARCH

In the first phase, an elaborate literature review was carried out, with a particular focus on the knowledge domains defined in chap. 1.2. Relevant literature in the shopping experience framework, Food literacy, Chinese cultural value and finally the Chinese wine consumption behaviour help to pinpoint the current state of the Chinese wine market.

To kick start the empirical study, the food literacy theory was developed into wine literacy survey in which 34 participants took part in. The two ends of the participants, namely the wine experts as well as the Chinese wine illiterates were invited to Customer Journey Mapping sessions, the session gave many insights into details of customer experience difference between the two customer groups.

SYNTHESIS

The results from both literature studies as well as empirical studies were synthesized, which gave insights towards many design guidelines. It also resulted in a more detailed design brief stated in chap. 4. However, a structured framework was required to specify the appropriate intervention for a specific context of use.

CONCEPTUALIZE

During the conceptualisation phase, a design framework was constructed to redefine the desired wine retail experience. The framework was constructed by the Chinese cultural values, as well as the customer journey map which together it helped to generate specific design directions, with which more detailed interventions were designed to illustrate the quality of interaction.

EVALUATION

Finally, evaluation of the framework took place, when comparing the design intervention to the original design and research goal. Further implementation recommendation was summarised.

Chap. 2 Discover

2.1 THE STARTING POINT

2.2 REDEFINING SHOPPING EXPERIENCE

2.2.1 WHAT IS A SHOPPING EXPERIENCE

2.2.2 AN EXPLODED VIEW ON THE INTEGRATED SHOPPING EXPERIENCE FRAMEWORK

2.2.3 HIGHLIGHTS OF S-O-R FRAMEWORK

2.2.4 THE DECISION MAKING PROCESS

2.2.5 THE PROGRESSION OF ECONOMIC VALUE

2.2.6 ENRICHING THE EXPERIENCE

2.2.7 CASE STUDY

2.3 WINE FOR CHINA

2.3.1 LITERACY

2.3.2 FOOD (WINE) LITERACY

2.3.3 ADULT LEARNING

2.3.4 CULTURAL VALUES

2.3.5 CHINESE CULTURAL VALUES

2.4 CHINESE WINE CONSUMPTION BEHAVIOUR

2.4.1 WINE CONSUMPTION CHEAT SHEET

2.5 CHAPTER CONCLUSION

This chapter is structured in two main parts. Firstly, the study is about redefining the shopping experience, by decomposing the existing theoretical framework, studying the structure of decision-making model. And last but not least, a future outlook to shift the retail experience to fit better the consumer needs. Secondly, the focus group of the project is the Culturally Based Wine Illiterates. The headline figures in the growth of Chinese wine market motivates the initiative of this project. Furthermore, adult learning theories, as well as wine literacy theories help to deepen the understanding of the hindering elements for CBWI to purchase wine in-store. Besides the learning aspect, the Chinese Cultural values were further exemplified, all of these three elements together help to shape the current Chinese wine consumption behaviour.

To initiate the discovery process, a literature study was carried out in a time span of three months to gain an in-depth understanding of the topic. Wine retail experience was broken down into three parts: (illustrated in figure 6)

1. Retail experience, including the existing shopping-experience framework, Customer Journey with emphasis on user experience during which they make a purchase decision.
2. Learning experience, what is food literacy? How is literacy defined? How to use this theory to motivate learning behaviours? And its' cultural relevance.
3. Sensorial experience towards wine, how is a wine perceived, and interpreted by the consumer, what contributes their hedonic liking of a wine?



FIGURE 6 OVERVIEW OF TOPICS

2.1 The Starting point

Chinese wine market has been growing steadily between 2008–2012, by a constant annual growth rate of 137%. “In 2017, China has overtaken France and Italy to become the world’s number one consumer of red wine, in that same year, China has imported a total of 552 million litres of bottled wine, with a net worth of 2.5 billion US dollars.” Says a spokesman of Vinexpo-Wang (2018). This headline figure points out that there is a shift in wine consumption from the traditional producer countries, namely western countries towards developing wine drinking countries such as the US and China (Mercer, 2016). However, the assumption that a majority of wine consumers in developing wine drinking countries are novice wine drinkers. Thus, the growing market demand appoints to the importance of designing for cross-cultural food adaption.

CULTURAL RELEVANCE

Food and beverages carry history when they are consumed. The act of drinking wine has much resemblance to the culture that one belongs to. “To a Frenchmen, knowing how to drink is a national technique which serves to qualify him, to demonstrate at once his performance, his control and his sociability” (Barthes, Lavers & Cape, 1993). There is convincing historical and contemporary evidence to show that the

adoption of ‘foreign’ drinks often involves the adoption of the culturally established drinking patterns (SIRC, 1998). However, we have to be aware that the context of drinking and the motivation to consume wine is very different in China than in Western countries (the so-called wine established countries). In the literature study, a more in-depth study is carried out to pinpoint how Chinese consume wine, the related cultural meaning, and further shopping related experiences.

2.2 Redefining shopping experience

In line with the changes in consumer demand, the market involvement and the technology transformation, the concept of “new retail” has emerged. Reflecting the integrative nature of shopping experiences, this literature study aims to provide an overview on the existing shopping experiences at a generic level, that discusses the relation between different components within a brick and mortar setting. It also propose an overarching concept for experience centred retail design. Before deep diving into theoretical studies in the realm of retail experiences, a few focus points were defined:

- What are customer’s expectations shopping in a Brick and Mortar environment? What motivates them, or drives them to go shopping?
- How do they make a purchase decision? What level of consideration takes place?
- How has consumer’s demand shifted due to technological advancement? What added-value could be derived from the effort of combining both hedonic and utilitarian shopping experiences, in order to offer to the customer what they want at the right place, right time?

2.2.1 What is a Shopping experience?

A shopping experience according to Fiore and Kim, entails consumer processes (e.g. Product evaluation, attitude formation) and Responses (Satisfaction, or purchase behaviour) affected by aspects of the shopping environment. In our case, focused on the brick-and-mortar retail environment (2007).

INTENTION(S) FOR SHOPPING

Traditional consumption experience research was carried out during the 1970s, resulting in the “Information-processing approach” (Bettman, 1979) that regarded the consumer to be a logical thinker, who aimed to purchase the best product from available product choices. Based on this approach, the consumer is envisioned to be a goal-directed problem solver, who searches for product-related information, weights evidence, and arrives at a carefully considered evaluation leading to a purchase decision (Holbrook and Hirschman, 1982). Delineated the experiential view of consumption experience, a new model - In contrast to the information-processing (Utilitarian) approach, some consumption experiences are better explained by an experiential approach, which posits that an interaction with the product, service, and/or shopping environment can be intrinsically satisfying, or satisfying for its own sake. Here, information search activity during the shopping experience has more to do with providing sensory, or cognitive stimulation and satisfying curiosity than determining a product’s potential for utilitarian functionality (Holbrook and Hirschman, 1986).

FRAMING THE SHOPPING EXPERIENCE

Numerous studies attempted to frame the shopping experience, among which, the best integrated theoretical model is the stimulus-organism-response based shopping experience framework. (Abbreviated as S-O-R framework.) Components from both the utilitarian experience model (cognition - affect - behaviour) and the hedonic experience model (consciousness-emotion-value) were synthesized to create the S-O-R framework. (Fiore & Kim, 2007) The holistic and inclusive nature of the S-O-R framework provided an overview of the level of consideration that takes place under which a retail experience is constructed, and helped to set a good structure for further detailed research into consumer behavior. Figure 6 helps to showcase the entire integrated shopping experience deconstructed.

2.2.2 An exploded view of the S-O-R Framework

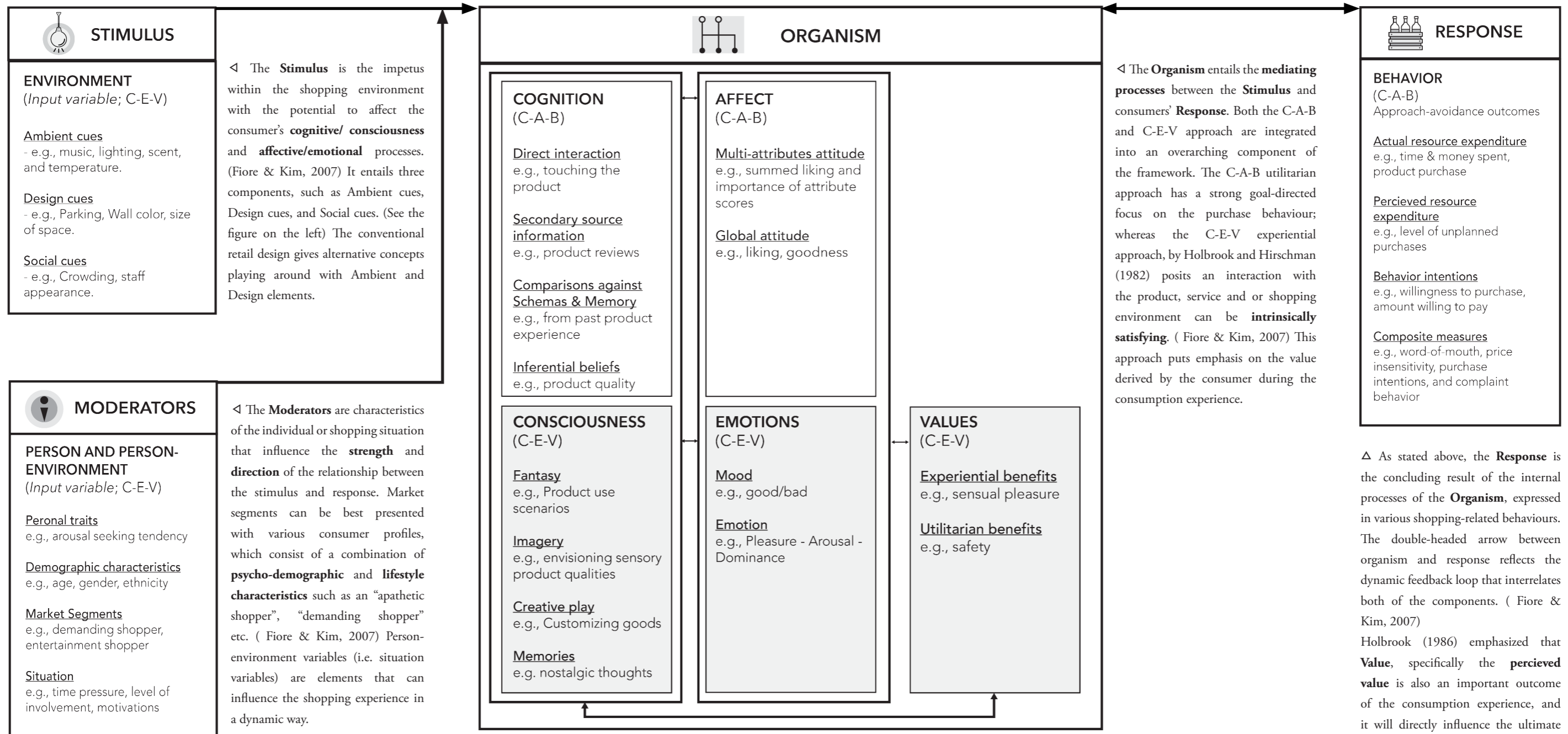


FIGURE 7 S-O-R FRAMEWORK DECOMPOSED

2.2.3 Highlights of the S-O-R framework

Figure 7 shows the integrated S-O-R framework combining the two distinct approaches. First is the “Information-processing approach” (Bettman, 1979) coloured in orange, it focuses on the response transferred into purchases intention of the consumers. In this approach, the consumer is envisioned to be a goal-directed problem solver who starts the mediating process of Cognition, to Affect, finally, resulting in Response. The second model follows the “experiential approach” illustrated in pink (Holbrook & Hirschman, 1982). It starts with the input from the shopping environment cues, together with Moderator variables affect the mediating process in the Organism, tackling both the Consciousness, Emotions, also the Value of the consumer. Important to notice is that even though the value (a factor within the mediating process) is identified in only one of the two models (i.e. C-E-V), it is pertinent to both.

Within the scope of redefining the retail experiences, designers have the power to influence the consumer shopping experience by designing design interventions for the physical shopping environment (Input variable Stimulus). The figure 8 shows an inverted approach where S-O-R framework serves as a basic structure, to frame the process moving from the desired output - Consumer Response, towards deducting the suitable environmental stimulus in the Brick and mortar store. As shown in figure 8, the focal point is shifted to the experiential side (i.e. the C-E-V approach). The experiential benefits are non-instrumental, or rewarding and pleasurable in and of themselves (Fiore & Kim, 2007).

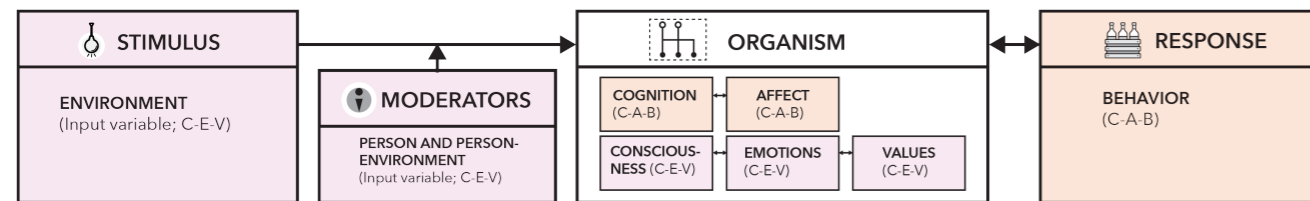


FIGURE 8 ORIGINAL S-O-R FRAMEWORK

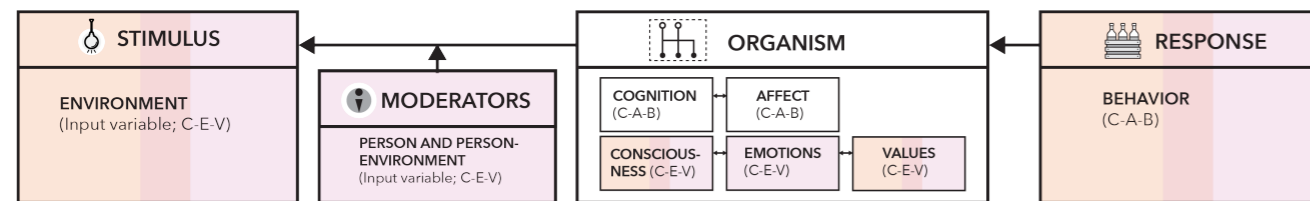


FIGURE 9 INVERTED S-O-R FRAMEWORK

Empirical research confirms that both experiential values and utilitarian value are derived from consumer offerings contributing to the shopping experience (Fiore & Kim, 2007). In the figure 9, one can see that both utilitarian benefits and the experiential benefits contribute to formation of the perceived value, which influences consumer selection. Furthermore, Holbrook (1986) emphasized that value is the outcome of the consumption experience, including post-purchase product use, which indicates that value may be conceived as a post-response outcome. Further studies will be carried out to study the way how value is perceived (figure 10 gives two definitions of it) and Figure 11 shows how value will influence the pre-purchase and post purchase experience, forming a feedback loop. More information about this will be elaborated in the next chapter.

Value

noun | value | /ˈvæljuː/

1. *The regard that something is held to deserve; the importance, worth, or usefulness of something.*
2. *Principles or standards of behaviour; one's judgement of what is important in life.*

FIGURE 10 ΔVALUE DEFINITION, RETRIEVED FROM EN.OXFORDDICTIONARIES.COM

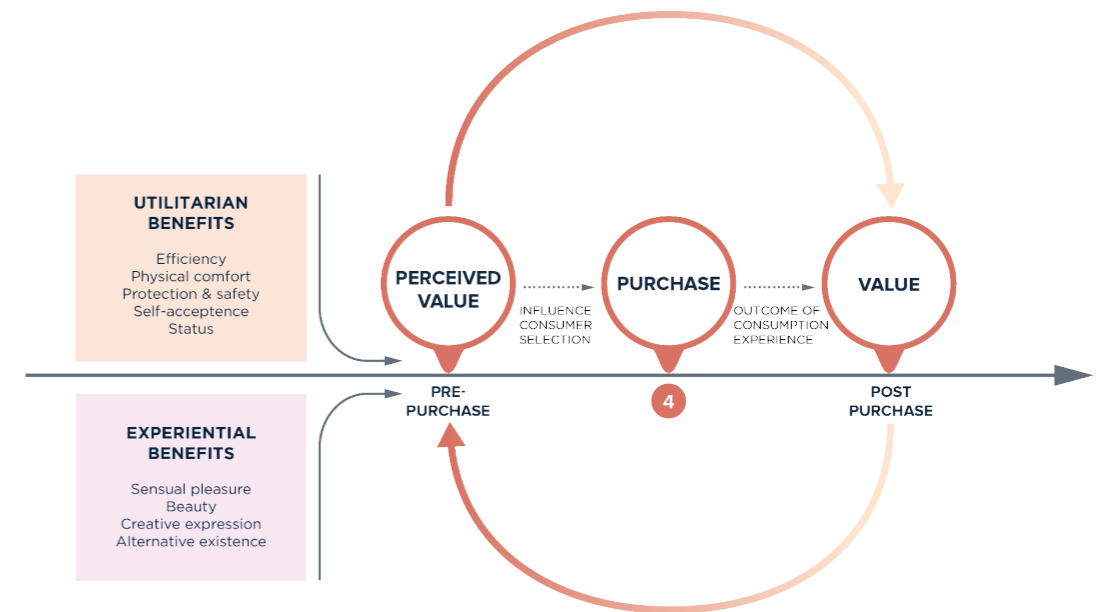


FIGURE 11 FEEDBACK LOOP BETWEEN PERCEIVED VALUE BEFORE AND POST PURCHASE

2.2.4 The decision making process

DECISION-MAKING PROCESS

Most of the decision-making process model (for purchasing) comes down to the same traditional five steps classification: Problem recognition/pre-search stage, Information search, Alternative evaluation, choice, outcome evaluation (Erasmus, Boshoff & Rousseau, 2010). Figure 12 shows the generic customer lifecycle. The steps in the generic customer lifecycle match well with the decision making steps, this model will be further used in the rest of the project to define the customer journey.

PROBLEM RECOGNITION / PRE-SEARCH STAGE

Problem recognition. This stage is about the recognition of a problem that needs to be solved or a need that is expected to be satisfied.

INFORMATION SEARCH

The second stage is deemed as a early decision making process. When a consumer searches for information about the possible solution. Here, the larger the purchase, the longer this process can take. Usually, the consumer may search thorough information on features, pricing, ease of use, perhaps recall previous experiences etc.

ALTERNATIVE EVALUATION

The selection is also an alternative evaluation process where consumers construct a list of criteria that the solution must meet. This list of criteria may come with a particular order ranked on importance. Sometimes,

depending on personal habit, stage 2 and 3 may switch orders in real-life execution. E.g. The consumer might like to plan out what they need to purchase before they go into store to look for purchasing options.

PURCHASE

During purchase stage, the actual purchase, and acquiring of the product takes place.

Post purchase

The final stage is the post purchase. During this stage, the actual purchase has already taken place, now comes the moment of truth: Did the product actually deliver on promises? If the experience has been positive, it could lead to repurchases. However, a negative feedback may lead to a series of complaint behavior, resulting more harm than losing one customer.

CRITICISM:

However, there is some criticism on this cycle, Buesink (2018) raised the possibility that we may be ascribing choice processes to consumers when no choice processes occur. This case is especially common when the consumer is illiterate or low-literate in wine. Since they have low comprehension about wine attributes, their wine selection is most reliant on the staff recommendation, and other external choice influencers (Jae, 2004).

There is also evidence of circumstances in which purchasing behaviour occurs in absence of external search, and that internal information is sometimes insufficient to make an alternative evaluation during step 3. Furthermore, there can be biased measurement when internal processes are taking place (Olshavksy & Granbois, 1979).

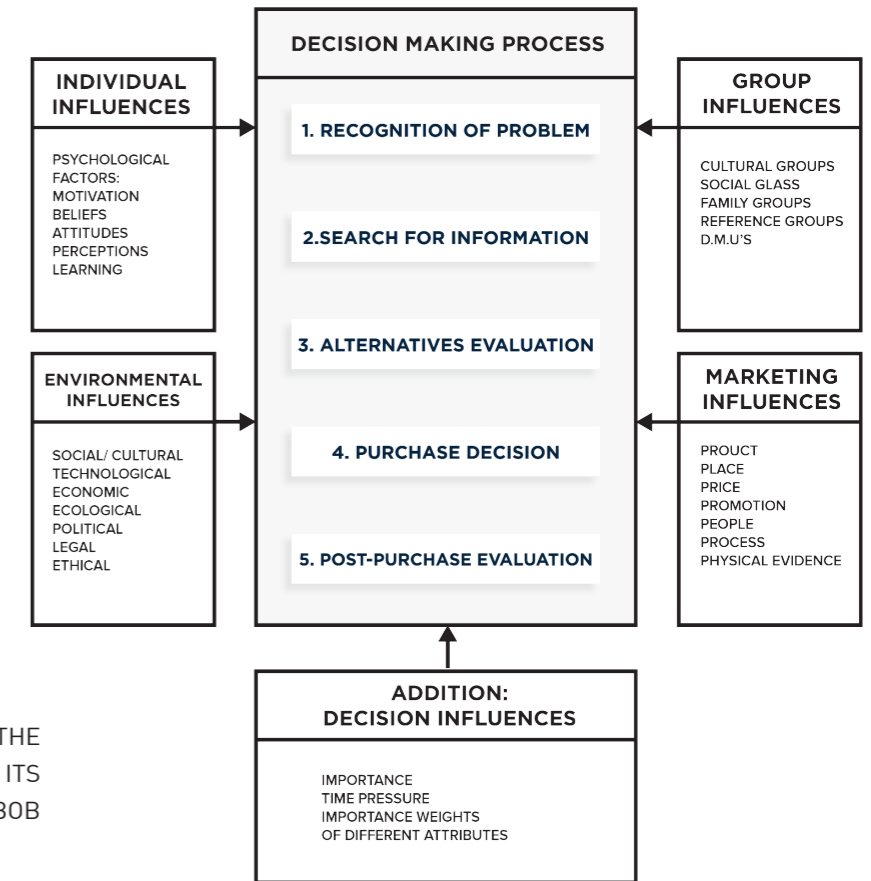


FIGURE 12 MODEL OF THE DECISION MAKING PROCESS AND ITS INFLUENCERS, RETRIEVED FROM BOB HOGG'S (2007)

DECISION MAKING BY LOW LITERACY CONSUMERS

Literacy is a key ability factor that should influence whether a consumer is persuaded by peripheral cues rather than message claims (Viswanathan, Rosa, and Harris, 2003). This statement is valid for wine illiterates, differing from the low literacy consumers, who are categorised by lack of reading fluency, Wine illiterates are consumers who are limited in the extent to which they are able to comprehend wine related cues, due to the absence of reference system related to wine. When elaboration is low, people are influenced primarily by the stylistic aspect of the message, which are termed peripheral cues. (Alba & Hutchinson, 1987) Commonly cited peripheral cues include the number of arguments presented in a message, attractive colours

or pictorial scenes, and the physical attractiveness of the spokesperson in an advertisement (Petty & Cacioppo 1983, petty 1995). Our prediction stems from low literacy consumer's lack of ability to process written information or absence of a reference system upon which they rely on to make choice of. However, a greater choice of the peripheral cue brand could be also the result of less motivation to make an informed choice. In contrast to low-literacy consumers, high-literacy consumers will focus more on the strength of message claims (Petty, Cacioppo, and Schumann 1983) Therefore, the choice should be a reflection of a product's association with stronger attributes and/or benefit claims. Thus, Low-literacy consumers should follow a peripheral route process and high-literacy consumers a central route process when making a product choice. (Jae and Delvecchio, 2004)

2.2.5 The progression of economic value

Among others, Joseph Pine, with his theory of the Experience Economy (2011), opened up how the world has moved from an industrialized product orientated era to an experience era. In more detail, he described that the economy has gone from a goods-based economy to a service economy and finally to an experience economy. This progression over time is visualized in his model: 'the progression of economic value' (see figure 13).

To explain the model, Pine described the evolution of a birthday cake. At first, the raw ingredient was sold to make a birthday cake (commodities). Later the ingredients were premixed sold for a higher price, and people bought the pre-packaged ingredients for a higher price (goods). The next level up was not baking the cake themselves at all but ordering a birthday cake,

often 10 times the price (service). Lastly, the whole event in itself was outsourced, by for instance renting a venue and moving the birthday party there, often including a 'free' birthday cake (experience).

Economists have typically combined *experience* in with *services*. However, Pine argues that experiences are a distinct economic offering. Moreover, he explained that experiences occur when a company intentionally uses service as the stage, and goods as the props, to engage individual customers in a way that creates a memorable event. In his word, "Commodities are fungible goods are tangible, services intangible, and experience memorable" (Pine & Gilmore, 1998). In the next chapter, we will explore the recipe to create a memorable shopping experience.

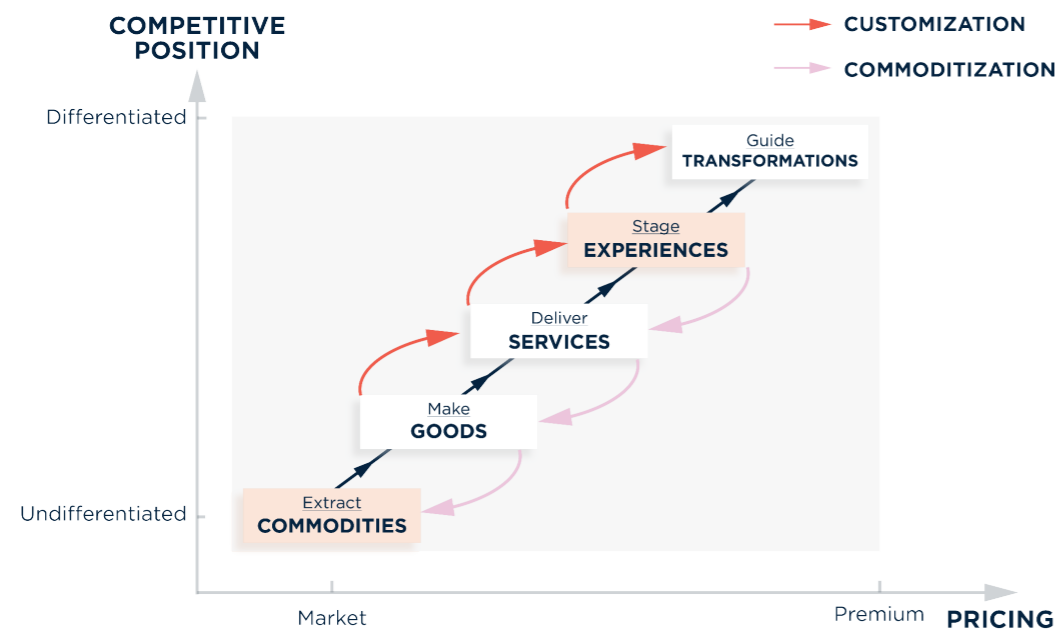


FIGURE 13 THE PRGRESSION OF ECONOMIC VALUE, RETRIEVED FROM B. J. PINE II, 1998

2.2.6 Enriching the experience

Along with shifting up the Progression of Economic Value (see figure 13) where the highest value is to stage experiences. It does not simply mean adding entertainment to existing offerings, the focus lies in Engaging the customers (Pine, 2011). As depicted in the axes of figure 14, the horizontal axis corresponds to the level of guest participation (Passive vs. Active), while the vertical axis describes the kind of connection or environmental relationship that unites customers with the event or performance (Immersion vs. Absorption) (Pine, 2011).

The coupling of these dimensions defines the four realms of an experience - Entertainment, Educational, Escapist, and Esthetic. The characteristics and example of such experiences are listed below (Pine, 2011):

ENTERTAINMENT:

Passive participation, the action of occupying a person's attention agreeably, amusement. The guest partaking this experience wants to enjoy

EDUCATIONAL:

The guest absorbs the event unfolding before him. Focus shift from the provider to the user; The term edutainment was coined to connote an experience straddling the realms of education and entertainment. The guest partaking this experience wants to learn.

ESCAPIST:

Escapist experience can teach as well as education, and amuse as well as entertainment. Involving greater customer immersion e.g. acting in a play. The guest partaking this experience wants to go and do things.

ESTHETIC:

Minimised customer participation, individuals are immersed in an event or environment, but have little or no effect on it. The guest partaking this experience just want to be in a space.

Important to notice is that these four realms of experiences can involve a greater spectrum of activities, experiences beyond the literal meaning of the activity itself.

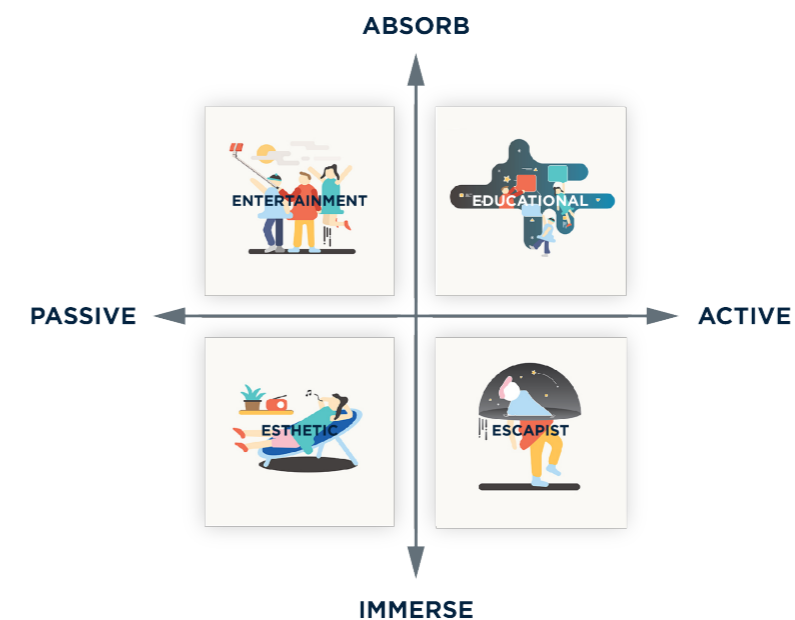


FIGURE 14 FOUR REALMS OF EXPERIENCE, (PINE II, 1998), ILLUSTRATION BY SEN LIN. [2018]

“ In the pre-digital era, the relationship between brick and mortar store and their customers were largely transactional – a place to fulfil supply and demand. Yet, as online commerce continues to grow exponentially, the role of the retail store is shifting from purely pragmatic to more experiential. Moving forward, the key to survival for retail stores may rely on their ability to act as a living showcase for products and brands.”

–Forbes, 2017–

2.2.7 Case study – Reinvent the story.

Imagine this space, that has the point of view like a magazine, sells things like a store, and changes every four to eight weeks like a gallery. This dynamic, experience-driven retail conceptual centre is called STORY, it's located on 10th Avenue, New York. The founder of STORY, Shechtman (2013), shares her journey of building this retail concept in her TED talk, where she stresses “The focus of the ‘new retail’ should no longer be about sales per square foot, but experience per square foot, and getting revenue elsewhere.”

Her inspiration of the set up for the STORY comes from the process of how a magazine is curated. Following her concept of retail media, their version of the editorial is the merchandising that they sell and curate around the subject matter and the events that they organise to bring those themes to life. Their version of publishing is through selling sponsorship, where brands pay them money to partake in the conversation, like a real media in a physical space, the only difference being: With media, you are trying to tell a story, but in retail, you are selling the experience behind a story.

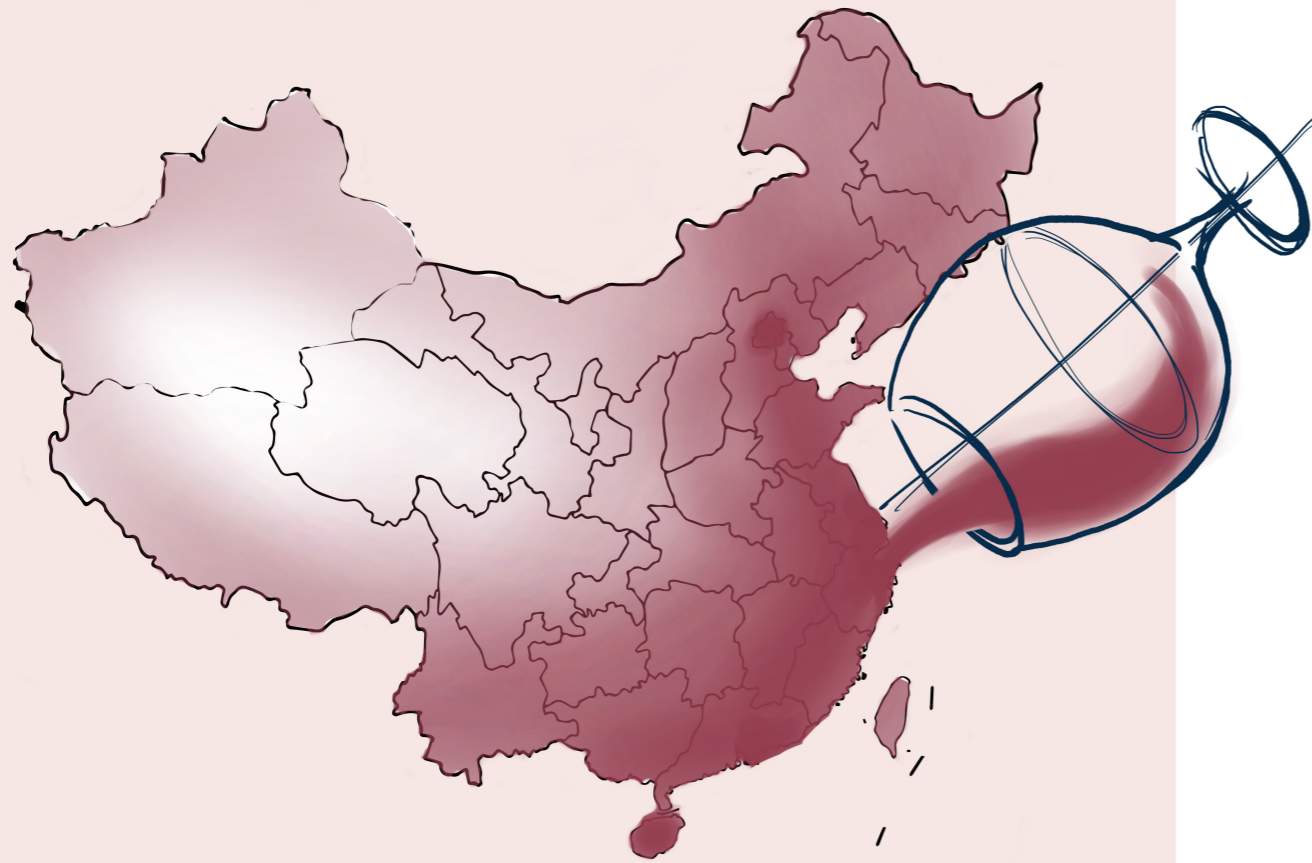
To put things in perspective, during one of her workshop themes, “Making-Things STORY”, collaborating with the General Electric, where 25% of her store is merchandised, and the rest 75% was none-sellable experiences. The activity-based setup has become a valuable asset of STORY that fosters great public engagement, creating its own community.

The target group of STORY is very broad, it involves everyone. In Rachel's words, “We are a dating service, and we are just using storytelling as a matchmaker between brands and consumers” (Shechtman, 2013).

“We want a higher return on investment for our time. So if you want my time in a physical space, let alone you want to keep me there, how are you going to satiate my appetite while I am in that space?”

– Rachel Shechtman –

2.3 Wine in China



2.3.1 Literacy

In this subchapter, relevant literature in the elements that shape the current Chinese wine behaviour is outlined. Firstly, it starts with research into literacy theories, the concept of literacy is further elaborated into the realm of wine literacy. Thereafter adult learning theories help to motivate young adults to learn more about wine. Secondly, the Chinese cultural values help to define the moral compass that Chinese follow. Last but not least, this chapter is concluded with the current Chinese wine consumption behaviour.

DEFINITION OF LITERACY

Literacy is defined as competence or knowledge in a specified area, moreover, the meaning of literacy is defined by the context under which it is placed in (Fagan, 1996), which addresses its cultural dependent attribute. Outside of the school, literacy is referred to as contextual, where literacy takes on a much broader contextual or relative meaning. It tends to be task oriented rather than text oriented. (Purves, 1987) Literacy is an integral part of people's lives and results in the accomplishment of tasks. In a similar fashion, the concept of wine literacy was introduced not only to determine the level of knowledge one has about wine but it is also meant to support the user in accomplishing their wine-related practices.

CHARACTERISTICS OF LITERACY

Four characteristics of literacy are illustrated in figure 15. First of all, the shortage of literacy can be compensated by other's collaborative knowledge in the surrounding. As an example, mixing wine with other sweet soda drinks to make it more accessible. Secondly, there is always a particular cultural context under which one is cultivated to have a certain level of literacy. Literacy may also result in a greater understanding of how the individual locates him/herself within the community amidst present circumstances, then react upon it, but it does not reduce poverty, and it does not guarantee economic freedom. Last but not least, literacy as a skill set helps to construct one's self-identity (Fagan, 1996; Purves, 1987).



**COLLECTIVE &
COLLABORATIVE**



**CULTURAL
CONTEXT**



**EMPOWERMENT
& CONTROL**



**SELF
IDENTITY**

FIGURE 15 FOUR CHARACTERISTICS OF LITERACY

2.3.2 Food (Wine) Literacy

“Food literacy is the scaffolding that empowers individuals, households, communities or nations to protect diet quality through change and strengthen dietary resilience over time. It is composed of a collection of interrelated knowledge, skills and behaviors required to plan, manage, select prepare and eat food to meet needs and determine intake” (Vidgen , 2014).

The purpose of achieving a higher level of food literacy is to gain a healthy lifelong relationship with food. This universal goal that is above the materialistic pursue. The importance of building a healthy relationship with food is essential for one’s happiness and wellbeing (Vidgen, 2014).

The definition of the term ‘food literacy’ was first released in 2014, the study combines two perspectives from both food experts as well as the young people. The results of the study contributed to eleven components of the food literacy, which were in turn grouped into four domains: 1. Plan and manage; 2. Select; 3. Prepare; 4. Eat. Figure 7 on the right follow the same structure provided in Vidgen’s paper (2014).

The following statements were emphasised prior to the empirical studies, the hypothesis is yet to be confirmed. As shown in figure 16, wine literacy is the ability to...

1. PLAN & MANAGE

In the plan & manage phase, the emphasis lays in consumer’s ability in balancing the wine specific Needs, and Resources when planning for wine consumption.

2. SELECT

In the select stage, the main task of the consumer is evaluating options, then judge the quality of a wine, the evaluation made based on his reference system, which is constructed based on wine-related knowledge and personal experience previously with the particular wine type, or the specific wine itself. This is commonly known as a tricky step to go through for wine illiterates due to lack of background knowledge.

3. PREPARE

In the preparation stage, the process is divided into different levels, at the basic level, it is about the securing a good tasting wine from whatever is available; At a higher level, it would come down to a repertoire of skills, to adapt the existing pairings.

4. DRINK

At the drinking stage, wine literacy is the ability to understand wine has a (positive/ negative) impact on personal wellbeing, and sufficient self-awareness contributes to a balanced wine intake. Moreover, join in, and drink in a social way appoints to the importance to practice drinking in a social context.

THE 16 COMPONENTS OF WINE LITERACY

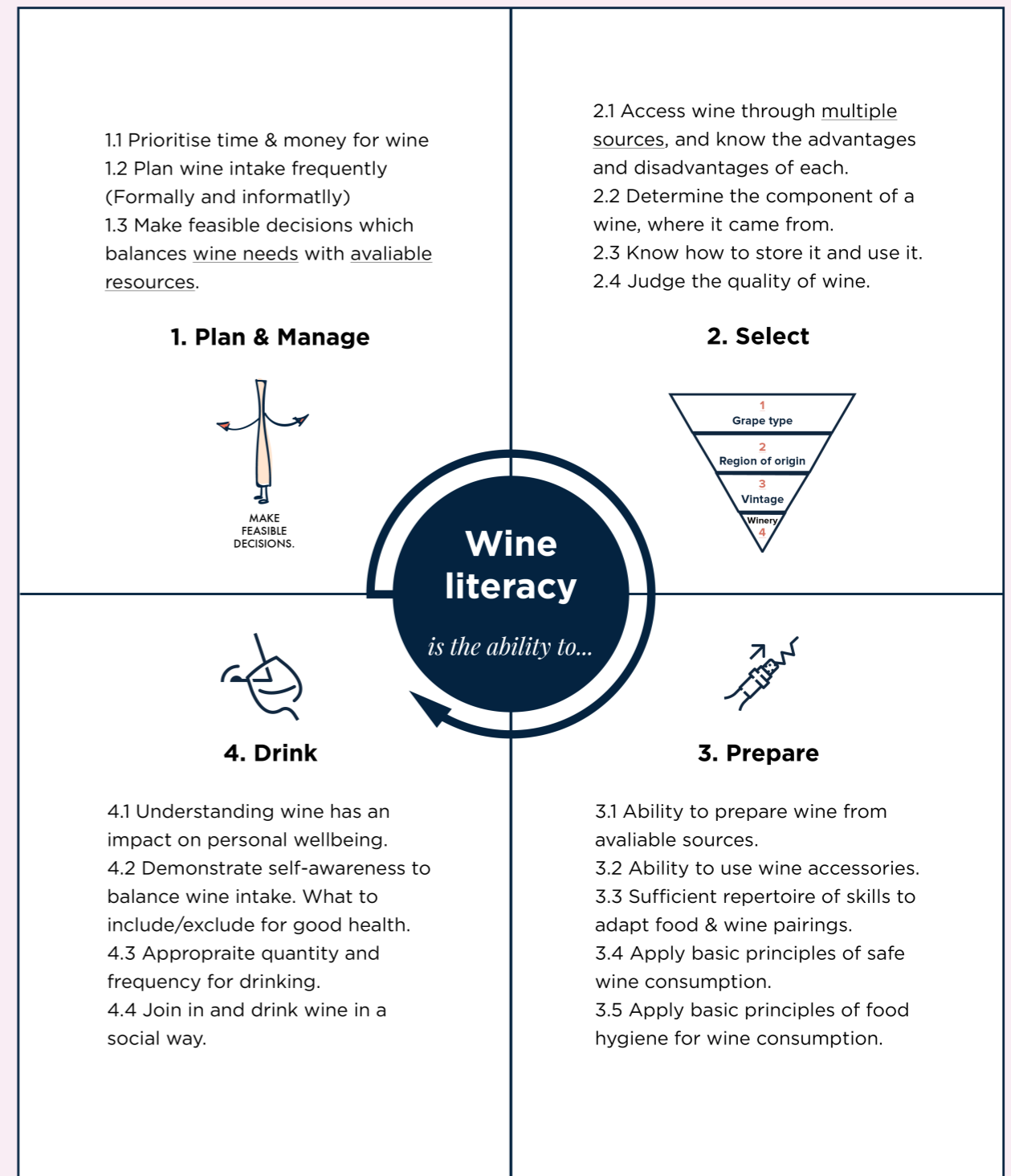


FIGURE 16

THE 16 COMPONENTS OF WINE LITERACY

2.3.3 Adult learning

Besides understanding the concept of literacy, further related adult learning behaviour are studied to hint at various motivation factors to motivate behavioural change that facilitates learning behaviour from the adults.

Malcolm Knowles is a pioneering professor specialised in adult learning theories, he stresses that motivation for learning behaviour among adult learners is both extrinsic and intrinsic. There are at least six factors that impact the motivation of adult learners. They are: 1) Need to be engaged in social relationships, 2) Meeting external expectations, 3) Achieving job promotion, 4) Obtaining/ maintaining a licence, 5) Community work, 6) escape boredom. Among the above mentioned six motivation factors, four out of six are related to their work or contributing to their social status, while two out of six are relevant for personal life (Knowles, 1984).

In the meanwhile, adult learners also have multiple barriers to their motivation to learn. Such as personal and work responsibilities that must be balanced with the demands of learning, lack of financial resources, time, information regarding the opportunity to learn, or confidence. (Confidence in learning is highly connected to self-efficacy one has about his ability to create change, this will be elaborated in the following chapter.) One of the inhibitor to learning for adults, which are often being neglected is: Past educational or work experiences may become barriers to learning. This occurs if the new knowledge is in conflict with past education or life experiences. This conflict needs to be addressed before the actual learning can start

taking effect.

SELF-EFFICACY THEORY

An old Chinese saying goes: “Give a man a fish and you feed him for a day. Teach a man to fish and you feed him for a lifetime.” This appoints to the importance of encouraging long-term, and sustainable behavioural changes for the target group. According to Bandura, this can be done by increasing one’s self-efficacy: “people will not take action if they do not believe they can get the desired effect from doing it” (2001). Self-efficacy is defined as “people’s beliefs about their capabilities to exercise control over events that affect their lives” (Bandura, 1989). In short, self-efficacy addresses mostly believe in one’s own capabilities and covers motivation. Hence one’s sense of self-efficacy can play a major role in how he/she approaches goals, tasks, and challenges.

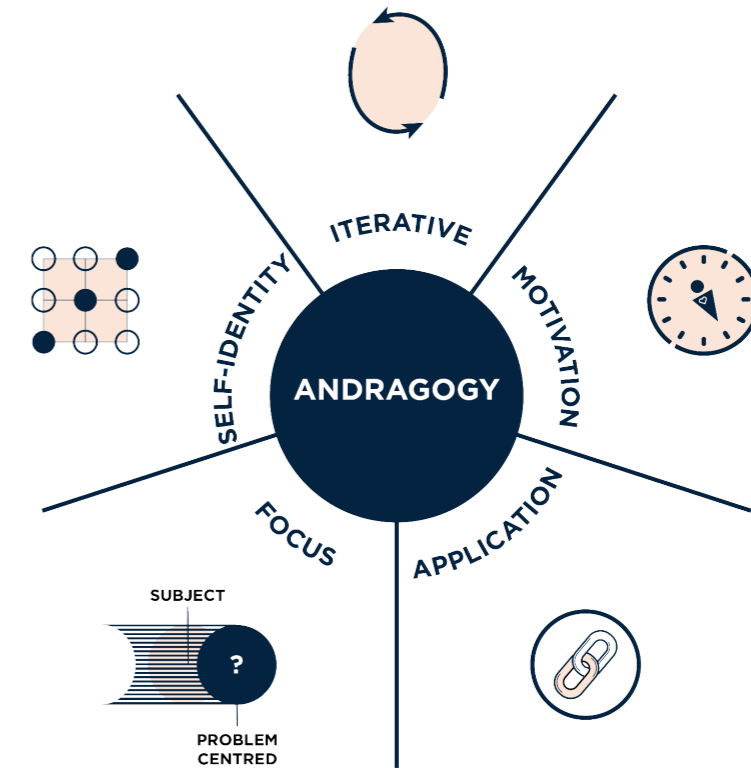


FIGURE 17 5 CHARACTERISTICS OF ADULT LEARNING THEORIES RETRIEVED FROM KNOWLES (1984)

Figure 17 shows 5 characteristics of adult learning theories by Knowles (1984).

1. SELF-CONCEPT

As a person matures, his/her self-concept moves from the one of being a dependent personality toward one of being a self-directed human being.

2. ADULT LEARNER EXPERIENCE

As a person matures, he/she accumulates a growing reservoir of experience that becomes an increasing resource for learning.

3. READINESS TO LEARN

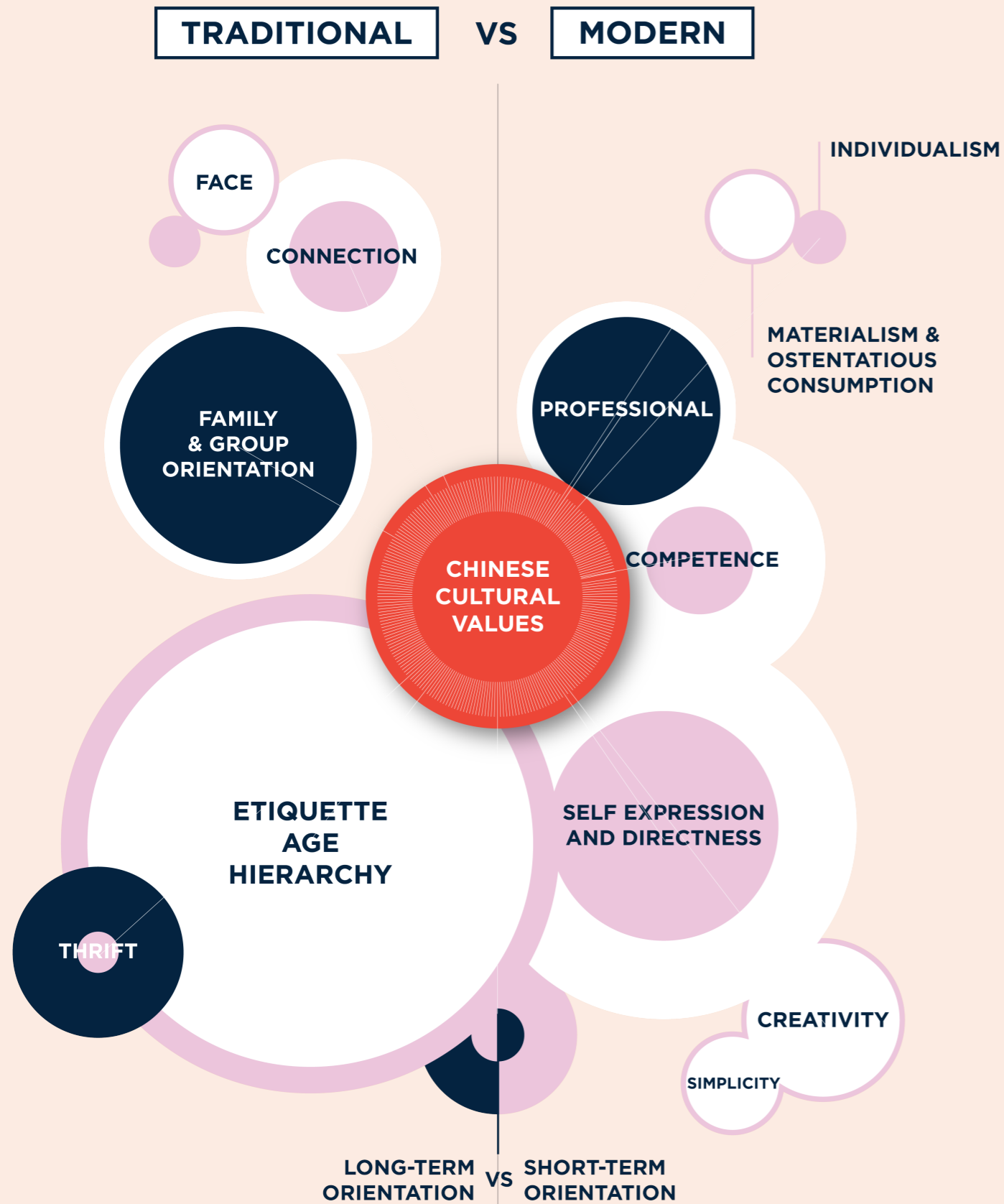
As a person matures, his/her readiness to learn becomes oriented increasingly to the developmental task of his/her social roles.

4. ORIENTATION TO LEARNING.

As a person matures, his/her time perspective changes from one of postponed application of knowledge to immediacy of application, and according to his/her orientation toward learning shifts from one of subject-centeredness to one of problem centeredness.

5. MOTIVATION TO LEARN

As a person matures, the motivation to learn is internal. (Knowles, 1984)



2.3.4 Cultural values

Eight pairs of paradoxical Chinese values listed in figure 18, with a summary of each value is interpreted in the Chinese context according to Vidgen (2014). In this chapter, further details about each value will be broken down in terms of its meaning, along with some anecdotes to help to put the cultural specific values into context.

“ We are all individuals, as each of us has a complex set of motivations, inspirations, and guiding principles. A personal code, if you will. However, seeing how we think as a culture, how we behave as a group in predictable patterns based on the survival kit we received at birth as Americans, or English, or French, enables us to navigate our world with a vision we’ve heretofore lacked.”

The quote from Rapaille (2006) in his book, *The Culture Code* emphasises the significant impact the culture code brings to the way people behave. In his words, he describes culture as “a survival kit in order to survive in the geographic region”. Furthermore, he claims that “the culture code works to activate the reference system imprinted in a person”. As an example, in French culture, “luxury” should be useless, therefore, one should not drink wine because he is thirsty, but he is drinking a wine to appreciate its handmade qualities, the craftsmanship and passion that contributes to the flavour of the wine. In this story, it makes perfect sense that one can appreciate a wine better the more one knows the story behind the making of the wine. However, it is unclear in what way the Chinese appreciate wine as an imported drink, under which context can this drink be appreciated by the Chinese young adults who are foreign to wine. Thus, this chapter goes in-depth to decode a few paradoxical Chinese culture values to be used further in the design phase.

- Clotilde Rapaille -

PARADOXICAL CHINESE VALUES

TRADITIONAL VALUES

关系 * *Guan-xi*

Personal connections and contacts, as a means for getting support in an uncertain, unsecured and turbulent society.

面子 * *Importance of face*

A moral notion of shame, it serves as an “invisible knife” to kill genuine feelings, resulting in an indirect Chinese communication style. It is also closely connected to status.

节俭 * *Thrift*

Thrift and Frugality has a quite functional impact on Chinese social life, as modesty and self restraint were highly praised virtues in the past.

家族 * *Family & Group orientation*

Family is traditionally the basic unit of Chinese society. Nowadays, family values are challenged in many respects due to the shift of main source of income in a family. (To younger generation)

规避法律 * *Aversion to law*

In the past, Chinese society has been governed by the rules of man, rather than the rules of law. Leadership is demonstrated through moral examples instead of legal punishment.

Respect for:

etiquette

age

hierarchy

长期取向 * *Long-term orientation*

Time is not understood as a sum of hours, minutes and seconds but as a general course of events, seasons, and rituals.

传统信条 * *Traditional creeds*

The Chinese are characterized as “extremely superstitious” but “not religious”. They tend to believe in all sorts of supernatural powers.

MODERN VALUES

Professionalism * 专业

Respect for objectively measured competence and skills of a professional.

Self expression and directness * 个性表达, 直率

Expressing one's talents, creativity and individualism. Face saving has not vanished, but is no longer an absolute priority.

Materialism & Ostentatious consumption * 物质&炫耀

Consumption is not just meant to meet basic needs, but also fulfils social needs for identification, status and social recognition.

Individualism * 个体主义

More people are now putting their own personal interest and needs as priorities. The concept of “Petite bourgeoisie” is getting popular.

Respect for legal practices * 尊重合法行为

The opening of China to foreign investment would not have been achieved without building up a legal framework and establishing sufficient guidelines for new comers.

Respect for:

simplicity

creativity

competence

Short-term orientation * 短期取向

Short-term result-oriented. Time is money.

Modern approaches * 现代方法

Focus on modern science and technology. People put more trust and confidence in the effectiveness of these modern approaches.

“The Chinese worldview is essentially ‘both-and’ instead of either-or. There would be no love without hate, no light without dark, no male without female. Opposites end up producing balance and harmony.”

- G. Faure & T. Fang,
2008 -

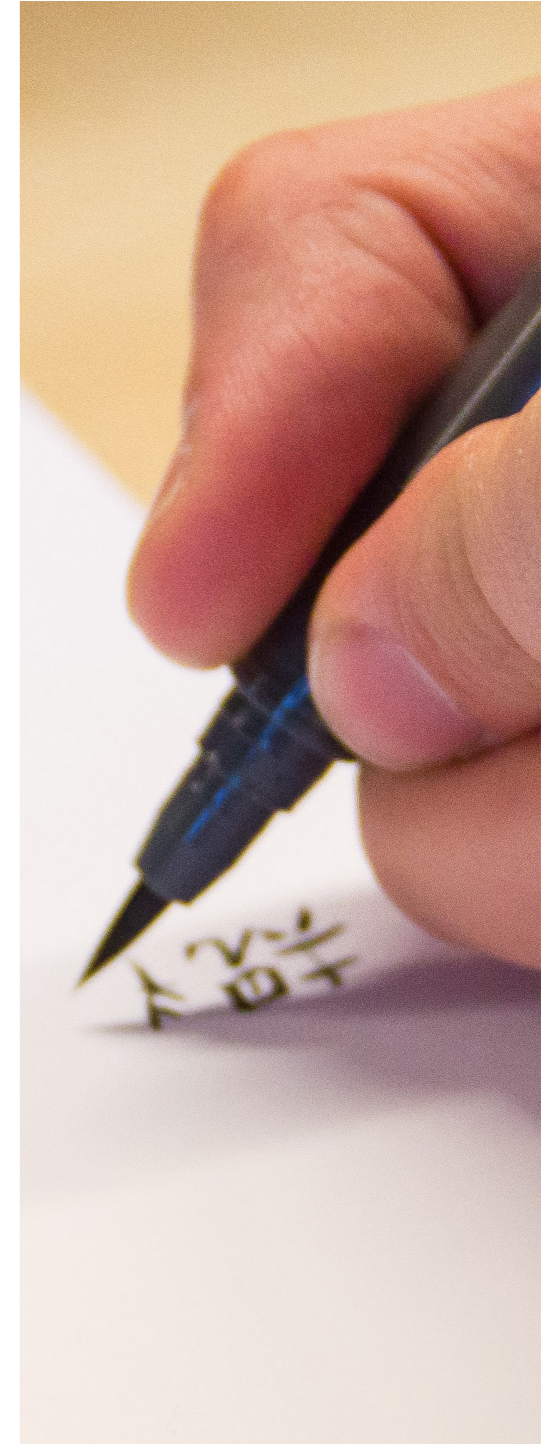


FIGURE 19 PHOTOGRAPH ▶
TAKEN DURING CONTEXT MAPPING
SESSION.

2.3.5 Chinese cultural values

1. GUANXI VS. PROFESSIONALISM

‘Guanxi’ (Network) is closely connected to ‘renqing’ (personal favour). It means personal connections and contacts is a means to get support in an unsecured society. “Without guanxi, one simply cannot get anything done in China.” (Davies, 1995, P.209) And Faure points out that reciprocity is at the core of the Chinese art of managing guanxi (2007). In contrary to guanxi, professionalism is about following the objective requirements, behaving in a more formal or business-like manner. Guthrie (1998) has pointed to the declining significance of guanxi in an increasingly open Chinese society. However, despite China’s rapid development and increasing openness, the absence of transparency and institutional trust is widespread (Redding & Witt, 2007). So we still need to keep the significant importance of Guanxi and the need to nurture and strengthen connections as a main wine drinking context in China.

2. IMPORTANCE OF FACE VS. SELF-EXPRESSION & DIRECTNESS

Between this pair of paradoxical values, the emphasis lays in the freedom of expression. “Face”, in the traditional sense resembles Chinese moral notion of shame with an origin from Confucius philosophy. Rather than a legal framework, this moral constraint helps to filter out outrageous behaviour, and the expression of emotion is carefully controlled. As a result, indirect Chinese communication style is developed (Faure, 2008). In the modern day China, self-expression & directness resembles freedom for expression both in thinking as well as physical outlooks. According to Inglehart, the more developed the economy, the stronger the desire for self-expression (2005). China’s rapid technological development together with increasing market orientation and job mobility contribute to a more open and direct style of communication, in turn, fostering the value of self-expression in the Chinese society (Faure, 2008).

As an example, it is obliged to wear the uniform in all high schools according to school regulation in China, however, students will find alternative ways to wear the uniform slightly differently to show off their body proportions. This way of “partial self-expression” is accepted and commonly practised in China. Something that once belongs to an alternative cultural can be pruned to be accepted as the mainstream culture as long as it motivates new adapters (Vidgen, 2014).



FIGURE 20 SCREENSHOT OF WECHAT NEWSLETTER FROM SortStudio, A HOME GOODS RETAIL CHAIN IN CHENGDU

3. THRIFT VS. MATERIALISM & OSTENTATIOUS CONSUMPTION

Traditionally, modesty and self-restraint were highly praised virtues. As a result, the middle-aged population in China are concerned about saving up to alleviate future financial burdens. The aforementioned practice has been considered as a common behaviour across China, being inherited for decades.

In contrast to that, in 2016, China has become the world’s second largest market for luxury goods by accounting for 21 per cent of the global market share (Dehua, 2017). Needless to say, consuming luxury goods is not just meant to meet basic needs but also fulfils social needs for identification, status, social recognition. This type of concern leads to a growing ostentatious consumption. Chinese consumers fall into a type of paradoxical rationale because they want to show off but at the same time, they smartly calculate in order to optimise their purchases.

The post 90’s generation is grown up in a time where double-digit economic growth takes place in China, the standard of living has drastically improved compared to 40 years ago. This generation knows no shortage of consumer goods. The younger generation much prefers to splurge on their hobbies, and pay for hedonic enjoyment over life necessities. Consequently, many new retail concepts emerged bringing them design from all over the world. They see their choice of purchase as indeed another way of identity expression. They like to spend the time to construct their own version of “petite bourgeoisie” which resembles a tasteful life (Figure 20).

4. FAMILY AND GROUP ORIENTATION VS INDIVIDUALISM

Family is traditionally the basic unit of Chinese society (Tu, 1984). Such a basic unit of the Chinese society can also be seen as a “Walled castle”, that to the outsiders, they are “coldly indifferent”, this is a form of exclusiveness for members of the family.

Post world war two, the word “individualism” was assimilated to selfishness by Mao (1965). Individualism was an insult in the former Communist vocabulary.

Today, the privatization of SPEs, development of joint venture led to an emerging style of management based on individual performance. Under such circumstances, the current trend is towards individual accountability rather than bearing joint responsibility (Vidgen, 2014).

The critic of individualism as an expression of “petit-bourgeois selfishness” is no longer in current use. The term “Petite bourgeoisie” (xiaozhi) is also adopted a new layer of meaning as a positive term in life-quality related discussions.

On the other hand, the personal expression of feelings and opinions is much more accepted than before. There is an obsession towards becoming unique, to look like no one else. Such as strategy of differentiation comes as a result of the society’s current obsession with branding and image promotion. This form of expression is been reflected in hairstyling, clothing, and many more aspects of the daily lives of young Chinese (Vidgen, 2014).

5. AVERSION TO LAW VS. RESPECT FOR LEGAL PRACTICES

Chinese society has been governed by the rules of man rather than the rules of law. In China, laws are traditionally viewed as something made to be circumvented. The concept of legalism does not feature in Confucianism, instead, it is eradicated by li (ritual propriety, etiquette, etc.), as a set of self-regulating moral mechanisms, this is a similar concept to the importance of face as mentioned in 2.2.4.2. Leadership is demonstrated through moral principles instead of legal punishment (Vidgen, 2014).

The moment of change comes along with the opening of China to foreign investment, which would not have been achieved without building up a legal framework and establishing sufficient guidelines for newcomers. When honesty is not warranted, the written contract serves as a protection (Vidgen, 2014).

6. RESPECT FOR ETIQUETTE, AGE AND HIERARCHY VS. RESPECT FOR SIMPLICITY, CREATIVITY AND COMPETENCE

Traditionally, mastering rituals is a sign of civilization and of personal moral cultivation. Major and even small events call for rituals. Be they weddings, funerals, ancestor worship, greetings, or table manners. Gift giving, (toast) speeches, the signing ceremony for contracts all require people to perform the required rituals. This traditional custom is still continuing, and having a good upbringing is till a much-praised quality in general. The respect for age and hierarchy is a hallmark of traditional Chinese Culture (Fang, 1999). Age is revered in China because it is associated with wisdom.

However, seniority with its assumption of competence and knowledge is both maintained and challenged today. Seniority is challenged with the growing concern for efficiency and newness, especially in economic activities. The rising economic status of young family members poses a challenge to the supreme authority of the family. Example being: women gradually take on a position that is more in line with their capacities than it used to be.

In terms of consumerism, Chinese consumers increasingly care about purchase time, and therefore accept the simplicity of the fixed price practice. While in traditional culture, Chinese people would bargain over the price when buying goods. As a general rule, simplicity (Jianyue) emerges as a virtue in China.

Entrepreneurial practices continue to find its ground and soil in China. Any attempt to innovate involves taking some risk that nowadays an increasing portion of Chinese population must face. Especially under the circumstances where competition remains the driving force of the Chinese economy. Lin (1939) observed that the Chinese were deprived of “instinct for adventure” and exposing oneself was an unreasonable attitude. Now, an entrepreneurial fever has spread and the national focus is moving from “made in China” to “Innovated in China”(Vidgen, 2014).

In conclusion, competence, merit, and performance play an increasing role in professional life in China. However, in social life and even more in family life, seniority and respect for custom remain the impassable norm.

7. LONG-TERM VS. SHORT-TERM ORIENTATION

Traditionally, Time is not understood as a sum of hours, minutes and seconds but as a general course of events, seasons, and rituals. - The memorable event serves as a milestone to mark the pass of time. Therefore, time is often not perceived as money. Today, a change in time perspective occurs, where time becomes money, and a short-term view tends to prevail in many respects. The high speed of changes in the Chinese society also makes the people, at least in urban regions, more short-term result oriented and grown insensitive to high pace sensorial stimuli from the environment (Vidgen, 2014).

8. TRADITIONAL CREEDS VS. MODERN APPROACHES

The Chinese are characterized as “extremely superstitious” but “not religious” (Fang, 1999). The Cultural Revolution wiped away most of the religious beliefs. Today, the revival of Confucianism, Buddhism and Taoism as religions and philosophical beliefs carries the hope that proper practice of worship brings health, wealth, luck and success (Vidgen, 2014).

Today, modern approaches and traditional beliefs come paradoxically hand in hand in the Chinese culture. The “scientific development concept” is advocated by current China’s leadership (Vidgen, 2014).

In the present time, Teilhard de Chardin (1956) spoke about China as a “Malleable and tenacious bloc”. This double proposition seems to apply in today’s China as well given its flexibility in terms of assimilation, adaptation, and capacities of learning from external inputs. Take the example of McDonald’s in China, learnings from McDonald’s professionalism, know-how, and global strategic intent have been learned to create new Chinese firms such as Little sheep (Xiaofeiyang) and Real Kungfu (Zhengongfu), and many more China’s rapid growing fast-food chains. The process of changes may be described as follows:
Collection of new cultural elements,
Sedimentation of those elements within the Chinese system, then digestion
Finally, re-use within the Chinese metabolism.

2.3.6 Conclusion

In closing, the Chinese ability to product development, coherence and consistency out of stability, chaos, and contradiction is probably the single most important cultural characteristic that serves and sustains China’s transformation and prosperity (Vidgen, 2014). It is precisely in this way, that China deals with paradoxes and that this country brings its most original contribution to the world.

The impact of China’s modernization during the past four decades (1978-2018) has brought salient changes to Chinese behavior, which in term had an even greater impact on Chinese values. (Faure, 2008) Through literature study of eight pairs of paradoxical values, one can better understand the worldview from Chinese perspective, their approach, and understand the backbone that holds together China during the period where drastic changes take place. From the second section of chapter, there is coherence found between the Traditional Chinese culture value with the existing wine drinking practice, which is been developed and unchanged since 30 years. However, this also suggest that as the society moves further along, it is expected that new behavior will emerge with strong resemblance of the modern set of culture values.

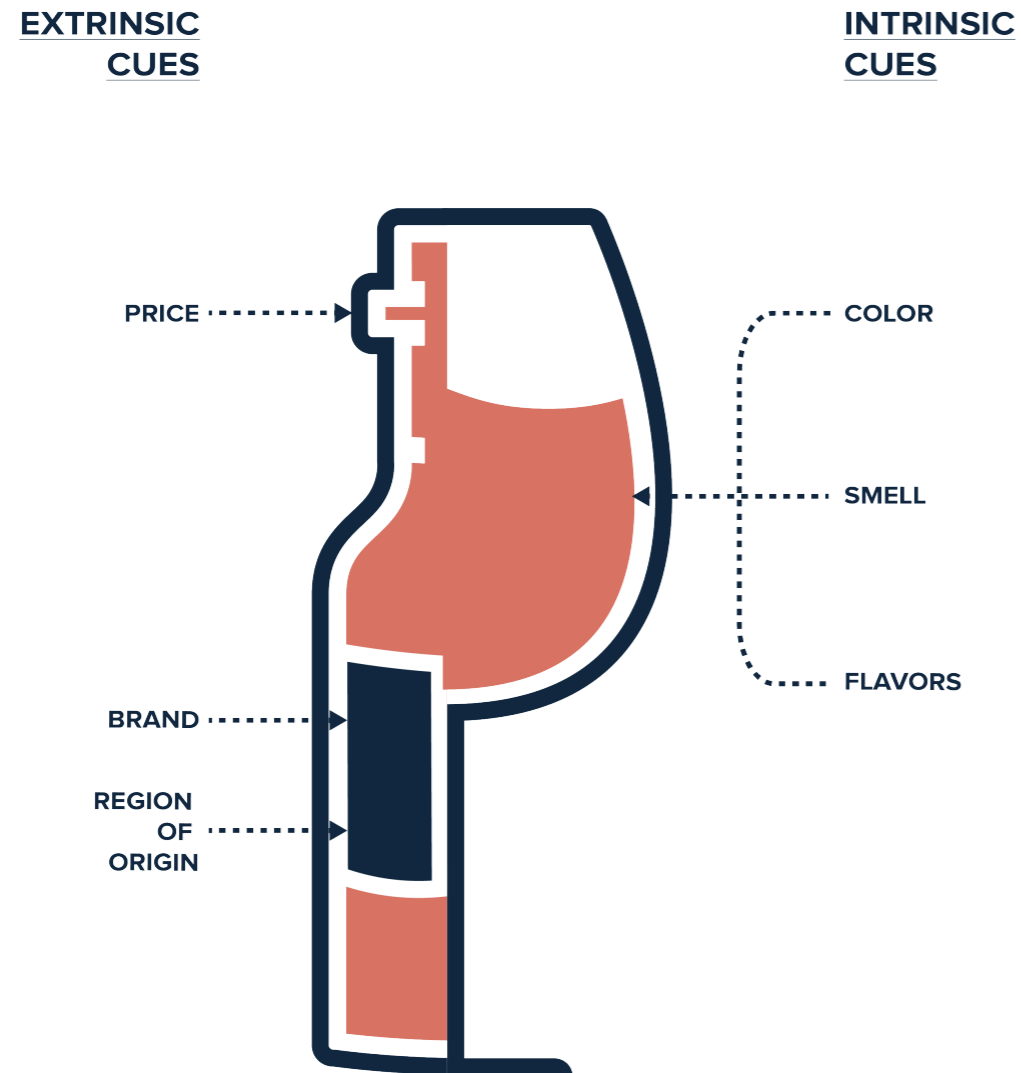


FIGURE 21 WINE EXTRINSIC & INTRINSIC ATTRIBUTES

2.4 Chinese wine consumption behaviour

Relevant literature in the field of Wine consumption behavior (Lockshin, 2012), Shopping experience framework (Fiore & Kim, 2007), Wine literacy (Vidgen, 2014) Chinese cultural values (Faure & Fang, 2008) and Chinese wine consumption (Hays, 2015) are combined to create an overview of the current Chinese wine consumer behaviour. A mind map with a complete overview of the relation between different choice influencers can be found in Appendix 1.

2.4.1. MEANING OF WINE

2.4.1.1. WINE ATTRIBUTES

The perceived wine quality is determined by general wine attributes, which are categorised into two categories, (see figure 21) The first is so-called “Extrinsic attributes”, indicating its grape variety, vintage, price, brand, packaging and region of origin (abbreviated as ROC). The second category entails “Intrinsic attributes”, e.g. its’ colour, smell, flavours. Among these wine attributes, Chinese consumers pay much more attention to extrinsic cues rather than intrinsic ones when evaluating the wine quality (Lockshin, 2012).

Country of origin (Abbreviated as COO) is a significantly more important quality cue than Price for the Chinese consumers. From Chinese consumers’ point of view, COO is a key wine choice driver with regard to location reputation as well as quality designation, which in turn, carries similar value as a brand, which helps the consumer to identify the product, and accumulates a level of credibility after a long time (Balestrini and Gamble, 2006).

Among all product attributes, higher price and sensory characteristics contribute to the hedonic liking of the wine across all countries (Mueller et al., 2010).

Our target group: Post 90’s generation (The generation of people born between 1991-1999) pay less attention to the traditional cues such as Grape variety and Region of Origin compared to Gen X, or the Baby Boomer. Instead, they look at the image on the wine label, as well as the statements on the label, specifically, the metaphorical expression that hints towards drinking context. They preferred cheaper wines to the older generations, and are more oriented to hedonic success and status than the other generations (Mueller, 2011).

2.4.1.2. OCCASION OF USE

It is a common sense that different types of alcohol are good for different occasions:

US survey (Klein, 1991) examined the perception of the situational appropriateness of various types of alcoholic drink:

- Only wine is considered to be appropriate accommodating to a meal.
- Wine and spirits, but not beer, are appropriate drinks for celebratory events.
- Beer is the most appropriate drink for informal,

relaxation-oriented occasions.

2.4.1.3. WINE AS A MARKER OF STATUS

Wine consumption as a means to signify status can function in two ways: both inclusively, and exclusively. In the report published by SIRC (1998), in the course of inclusivity, it serves to ally the individual with others who share similar interest and perhaps a similar social, economic, and educational background. In that sense, wine as a probe acts as a form of self-classification (Groves et al., 2000). In the case of exclusion, wine is commonly used to differentiate the individual from “lower social classes” (Charters, 2006). In all cultures, a drinking-place is a special environment, a separate social world with its own customs and values. Therefore, drinking-places tend to be socially integrative, egalitarian environments.

The primary function of drinking-places is the facilitation of social bonding.

2.4.1.4. AN ESSENTIAL ELEMENT OF CELEBRATION

Despite cross-cultural variations, the central fact remains that in all cultures, where alcohol is used, drinking is an essential element of celebration. This is influenced by the underlying social functions of celebration, and their relation to the symbolic and pharmacological properties of alcohol. (SIRC, 1998)

The above paragraph states why wine is perceived as prestigious in general.

2.4.2. SELECTION OF WINE

2.4.2.1. AWARENESS FOR WINE

Most importantly, it is fundamental for wine, as for many other consumer goods, that a brand/product must be physically and mentally available for consumers if we want that bottle to be purchased. Unseen (or unthought-of) is unsold. This stresses the importance of creating mental awareness (Lockshin, 2012).

2.4.2.2. SUBJECTIVITY VS OBJECTIVITY

When it comes to selecting a wine, there are two ways to approach understanding, and purchasing a wine. One is the subjective approach, where the buyer follows his own sensory experience in wine, and choose based on his own taste. While the objective way is by considering the peripheral information, and comparing rationally across the board, what is a commonly popular wine at different price ranges. As an example, the point system for all types of wine, to indicate its quality.

In so-called better-developed wine drinking countries, wine selection is a very subjective topic, proven statistical appreciation is not going to cut it, you have to go to the wine boutique and talk to the sommelier, or have a small tasting before considering to buy. They value more the personal connection that they develop with a wine.

However, for the novice wine consumers in China, it does not work the same. The choice is either made for you, that wine comes to you as a gift, or even when you are buying a wine, the most often visited source would be the rating system, or wine review sites, because we can rely on that an “expert” say about a wine, because

he knows more about wine anyways! However, this lead to this almost ethical question of -> What is a good wine? Who has the right to define it? Who would get influenced by that?

2.4.2.3. IN THE SEARCH FOR A ‘GOOD’ WINE

The Culturally Based Wine Illiterates generally look for recommendations when it comes down to selecting a wine. And when they do not receive them from the sommelier or other people nearby, they refer back to what wine was tried in the past (Lockshin, 2012). Following other’s recommendation is a great way to lift off the anxiousness experienced for making the right choice. In brick and mortar settings, most of the Chinese consumers will reject to talk to any sales staff in stores in China (Except in high-end luxury goods stores). The main hesitation is due to the heavy promotion act from the staff, that the customers have little faith in that the sales staff would actually give a genuine product recommendation catered to their needs. (Interview with Chinese students, 2018) (See figure 23)

Insight > Recommendation in the right way at the right time would help to provide a sense of SECURITY during shopping experience. This is missing from the current shopping experience.

2.4.2.4. AUTHENTIC WINE IS A GOOD WINE

Wine in China is generally been called “red liquor” to distinguish it from “White” grain alcohols (Hays, 2015). Since 1980, French wines being the early market penetrator landed in the Chinese wine market. Until today, Chinese consumers have a strong impression: “French red wine is the only style of wine considered for purchase” (Liu & Murphy, 2007). Regardless of brand or vintage, Bordeaux and Burgundy wines maintain strong reputations on the Chinese market (Scavarda, Bouzdine-Chameera, Goldstein, Hays & Hill, 2004).

In the main while, the Chinese consumers are better cultivated in traditional Chinese rice wine and other strong alcoholic beverages such as spirits. This results in that they do not have developed taste pallet to appreciate the wine’s intricate taste and they are however unfamiliar with grape wine drinking practice.

Insight 2> From the history of Wine drinking in China, we can speculate that consumers in such an emerging market are likely to be new and mainly UNINFORMED consumers.

2.4.2.5. HEALTHY WINE IS A GOOD WINE

Many Chinese wine consumers, especially middle-aged women can appreciate the health benefits that wine is bringing claimed by wine marketers in China.

Towards the end of the 20th century, Scientists discovered active substances in wine that can lower the risks of cardio-cerebrovascular disease. These findings boosted the promotion of wine in China and triggered a wave of wine consumption. (Li, 2015) Chinese people believe that food can work as medicine and cure diseases. Therefore, any food that is believed to be beneficial to health is likely to be widely and passionately consumed. - no matter people like its taste or not. (Li, 2015) The effect of this statement is also being confirmed strongly during brainstorming sessions with Chinese students.

2.4.2.6. GOOD LOCATION REPUTATION INDICATES A GOOD WINE

Country-of-origin (COO) or quality designation is a significantly more important quality cue than the price for Chinese consumers (Lockshin, 2012). In fact, this should be closer to the truth than judging based on price, since wine regionality also appoints to many indicators that directly contributes to the quality of a wine, e.g. its Specialization; Opinion formation (across the wine writers); Quality consistency (across the region); Heritage (that the wine style has been produced for some years); Distinctive (has well

defined taste profile); Terroir (that the region has a special terroir that makes the particular style of wine possible). When done properly, the Country of Origin as a key wine choice driver can help wine consumers to identify the important character traits of a wine. To make an educated guess. However, this is not comprehensible by Chinese wine illiterates (who is missing the reference system)

2.4.2.7. THE CHOICE OF WINE IS A SOCIAL ONE

As a conclusion, when selecting a wine, the choice has less to do with the preference from the consumer himself but depends more on the expertise level of the other guests who the consumer is sharing wine with. (Interview with Chinese students, 2018) The choice of wine has more social resemblance in the Chinese context, choosing an inappropriate wine will inherently result in negative impression from others, this creates a high threshold for wine choices for wine illiterates.

2.4.2.8. CROSS CATEGORY PURCHASING

Last but not least, advertising and promotion in one category tend to enhance sales in the complementary

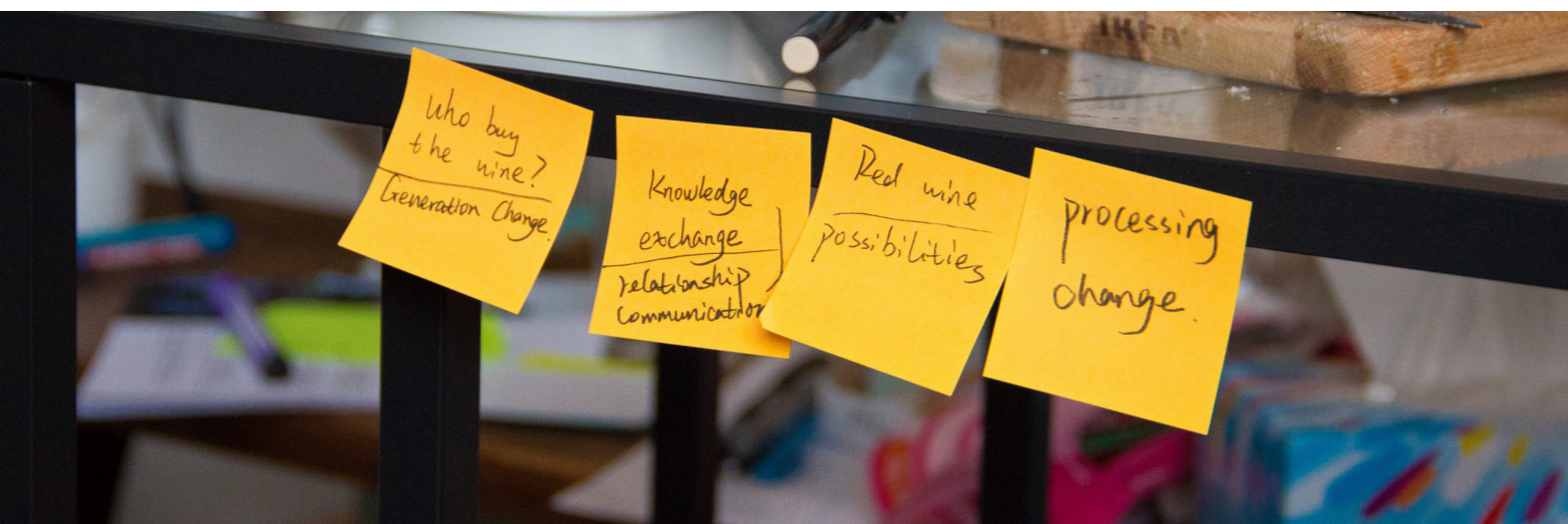


FIGURE 22 PICTURE FROM WINE TASTING SESSION @ HOME



FIGURE 23 PICTURE FROM WINE TASTING SESSION @ HOME

category (e.g. Wine storage system, wine accessories, complimentary food pairings) (Lockshin, 2012) it would be useful to explore how wine purchases complement those from other categories and vice-versa.

2.4.3. CONSUMPTION OF WINE

2.4.3.1. ALTERNATIVE WINE DRINKING BEHAVIOURS

It is quite common in China to custom blend in wine with other soda drinks, such as mixing Sprite or Coca-cola with the \$170-a bottle Chateau Lafite-Rothschild. Though this might sound very odd, even a bit humiliating in the western world, this is done to balance out the bitter taste in the wine (it comes from tannin, which is unique to the red wine).

Alternatively, wine is often drunk in shots with the objective of getting drunk rather than be appreciated for its taste. Wine is consumed on night outs at karaoke bars or at wedding parties, where many Chinese down glasses of wine with one swing while they are making toasts, shouting “干杯” (pronounced as ‘gan pei’, means cheers). To constantly bring up a toast, and greet others is considered polite in the traditional Chinese

culture.

Without an authentic wine practice reference, or mindful wine drinking approach, the wine drinking behaviour can be deviated very far off from its origin.

Besides that, it appoints to the influence culture can play in the formation of diverse drinking behaviours. Likewise, tea is drunk with milk and sugar added in Western countries, such as in The United Kingdom (i.e. milk tea), after commercialisation of milk tea in China, it also became a very popular drink among youngsters. This sets an example of how food culture can transition across different countries, get adopted by relevant customer groups, and create a new layer of meaning during consumption. Everything that exists has a market supporting it. What is reasonable is real; that which is real is reasonable. (Imamichi, 2011) This appoints to the fact that there is no objectively right or wrong for drinking practices. Instead of judging, we can adapt to a more inclusive approach, not to use our own set of values to judge others’ behaviour, instead to embrace the diversity.

2.5 Chapter conclusion

Chap. 3 Empirical study

3.1 EMPIRICAL STUDY

2.3.1 WINE LITERACY SURVEY

2.3.2 CUSTOMER JOURNEY MAPPING

3.2 CONTEXT MAPPING SESSIONS

3.3 CHAPTER CONCLUSION

In this chapter, a series of studies were carried out to get a better glimpse of the current wine shopping experience. The food literacy theories were developed into a survey which 35 participants completed. Both Chinese Wine Illiterates and International Wine Experts were identified and contacted for further Customer Journey Mapping sessions. The results of the CJM sessions contributed to the overview of the entire wine customer journey, it forms a basis for the design framework, the comparison between the two extremes also gave insights for design space. Lastly, a visit to the ProWein 2018 is documented to get a better overview of the global trend influencing the wine market.

THE WINE LITERACY SURVEY

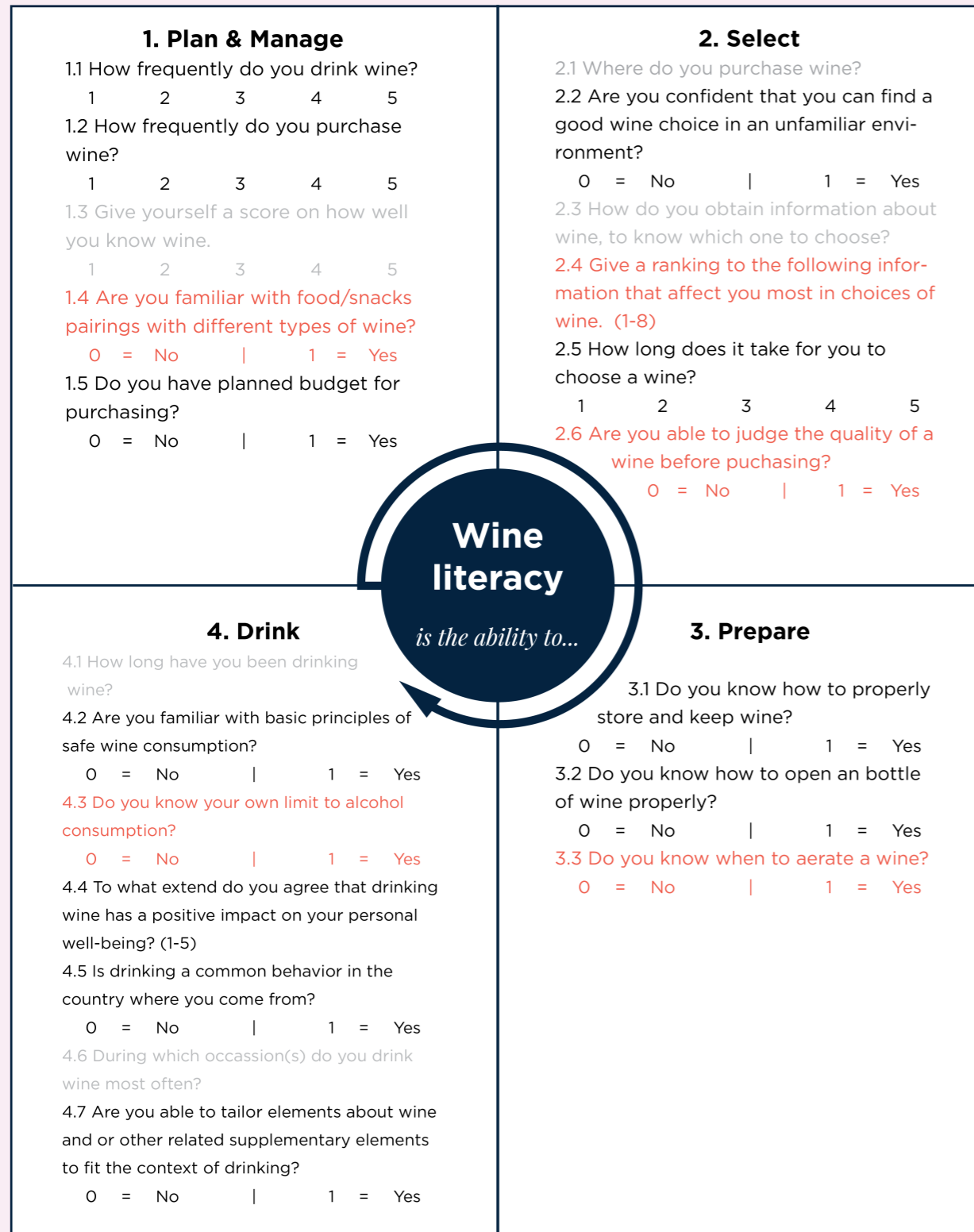


FIGURE 24 THE WINE LITERACY SURVEY

3.1 The wine literacy survey

To initiate a series of empirical studies, a wine literacy survey was designed and spread among 35 participants. The format and the content of the questions follow the structure of the Food Literacy Theory mentioned in the paper by Vidgen and Gallegos (2014). The survey aims to examine participants’ level of wine literacy, which includes both their level of wine-related knowledge as well as experience in wine drinking practice.

Besides questioning one’s objective knowledge, there are also subjective questions raised: “Give yourself a score on how well do you know wine?” The self-knowledge one has about wine is being asked here, or how confident one is about wine this topic in general. These types of subjective questions are given in grey colours in figure 24. Depending on the interpretations, questions can be segmented into different levels such as primary and secondary level skill/knowledge requirements. (The Primary questions are more emergent and essential to support a wine drinking event, where the secondary ones are less pressing but important to support the quality of a drinking experience.)

LAYOUT & TYPES OF QUESTIONS:

As shown in diagram 24, the questions are laid out in the same format as the diagram 16, from chapter 2.3.2. Food (Wine) literacy. Thereafter the result of the survey is visualised in the corresponding order, to provide a direct overview for the reader.

TYPES OF DATA

The questions are designed to collect different types of data, including nominal, interval, and ordinal questions. The ones that have a direct correlation to participants’ level of wine literacy are coloured in

black, the grey ones have an erratic connection to one’s literacy, but gives qualitative background information in case of need. Some examples of different types of questions are listed:

1. NOMINAL:

a) During which occasion(s) do you drink wine most often?

Social Private Others

b) Do you know when to aerate a wine?

No Yes

2. 5-POINT INTERVAL SCALE:

To what extent do you agree that drinking wine has a positive impact on your personal well being?

1 2 3 4 5

3. ORDINAL:

Give a ranking of the following information that affects you most in the choice of wine.

- This question will be elaborated on page 59.

DISCLAIMER:

* To a certain extent, the validity of the result can be influenced by the way the question is formulated, and how well the consumer may understand it.

3.1.1 Participants ethnicity overview

AGE GROUP:

Among all 35 participants, the average age of the participants is 25 years old. Mostly they are in Delft for studying purposes. With one special participant that is 67 years old.

NATIONALITY:

As shown in figure 25, the most common nationality is Dutch, which is 10 participants. The second after that is Chinese since the researcher made a special effort to recruit Chinese participants, so there were 10 Chinese students who filled in the questionnaire. The result is that the 8 participants with lowest wine literacy results according to the survey are all fresh coming from China.

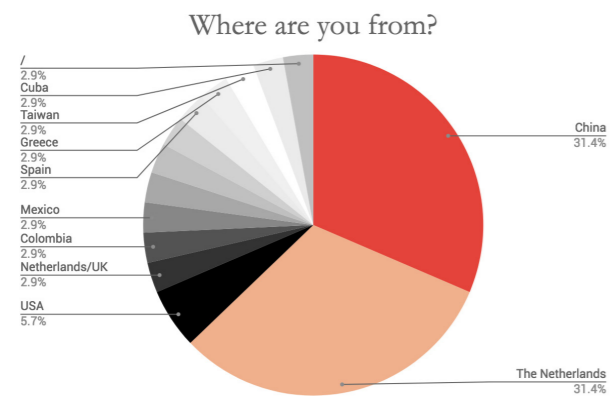


FIGURE 25 PARTICIPANTS ETHNICITY OVERVIEW

YEARS OF WINE EXPERIENCE

The figure 26 shows that participants with varied years of wine drinking experience have participated in the research. As mentioned in literature studies earlier, the years of wine drinking practice is only able to help improve one's wine literacy to a limited extent. This is further supported when comparing the score of wine literacy of participants to their years of wine drinking experience. There are 5 participants with 10+ years wine drinking experience, on average they scored 46% on their wine literacy, whereas among 6 participants with 5-10 years wine drinking experience, they score on average 61% on their wine literacy. Yet, participants that scored less than 40% on wine literacy have in general 0-4 years wine drinking experience and are all from China.

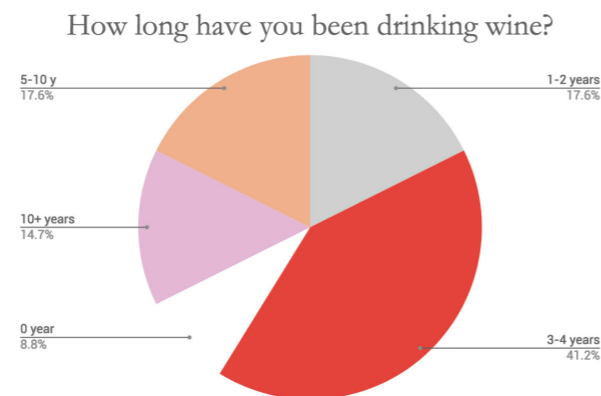


FIGURE 26 YEARS OF DRINKING WINE

3.1.2 The most influential Wine attributes

Question 2.4: "Please give a ranking to the following information that affects you most in your choices of wine." (1 as least important, 8 as most important) (See appendix 2)

This question was set up as Checkbox Grid style on Google forum. It had a mistake of not setting a restriction of one score for each row. This gave more flexibility for interpretation when filling in, which decreases the variation in percentage between different wine attributes. However, the result indicates casually the ranking of importance. They are represented on the left. (See diagram 27). Furthermore, the following conclusion can be drawn:

"The previous experience and the label information are the primary conditions upon which people base their wine choice upon."

It is nevertheless interesting to see that the Staff Recommendation scored high (Average 5.36/8) compared to the least influencing factor: Wine reviews (Average 3.82/8) Which the difference here is caused by 1) Active presence of the information in store (offline consumption) 2) Level of interactivity to wine illiterates, here the wine illiterates may also be consumers with low level of product involvement in general, hence, we can assume that solutions such as engaging consumers in an online social media to share wine review would have limited effect on consumer choice offline.

Furthermore, the wine extrinsic cues, such as Grape Variety, Origin, Package Aesthetics and Vintage all get a very similar average rating: Grape Type = 5; Origin = 4.95; Packaging Aesthetics = 4.39; Vintage = 4.06. The total average among these four attributes is 4.6, The variance is 0.154. This is considered relatively small for difference among them. Hence, we say that: these wine extrinsic cues are in general equally influential to consumers' wine choice.

2) Yet, Grape variety is the most influential factor for a good reason, since it is closely connected to the flavours one can expect from a wine.

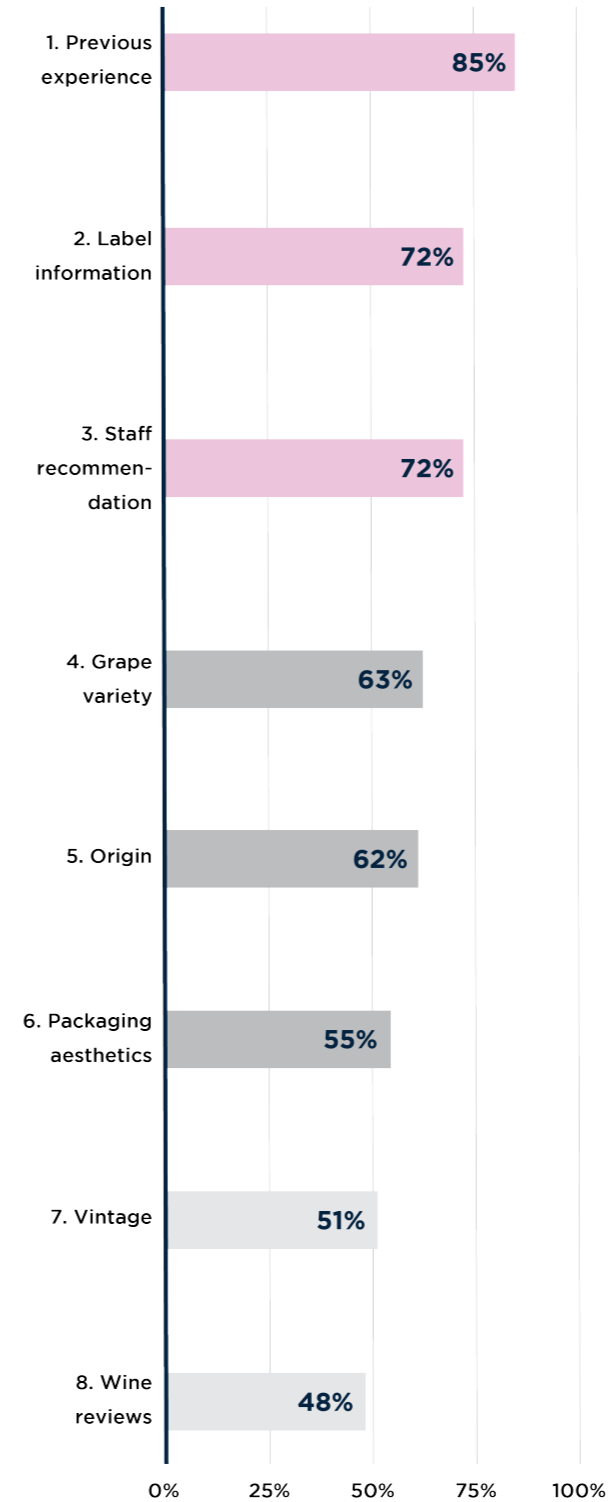


FIGURE 27 RANKING OF WINE ATTRIBUTES TO ITS INFLUENCE TOWARDS CHOICE OF WINE

3.1.3 the Wine Literacy Survey results

The result of the wine literacy survey is represented on the right in figure 28, each bar represents the average result of each question mentioned in figure 24, with its corresponding numbering to each question. The original excel sheet with analysed data can be found in Appendix 3.

INSIGHTS:

1. The final participants' wine literacy level varies from 15% to 85%. And they casually follow the normal distribution curve. (See diagram xxx)
2. The average of the literacy level among all participants is exactly at 50%.

In diagram 21, the selected results from questions that are critical to one's wine literacy level are visualised. The exact percentage that each bar represents is indicated in the top right corner.

HIGHLIGHTS:

- 1.4. Only 53% of the participants are familiar with food and wine pairings.
- 2.6 Only 19% of the consumers are confident that they are able to judge the quality of wine before purchase. No wonder why, no matter how much you know wine, choosing a wine remains an educated guess.
- 3.3 Only 28% of people know when to aerate a wine.
- 4.3 89% of participants know their own limit to alcohol consumption. This is a positive sign that they are aware of their physical limitations.

In general, the 1. Plan and Manage and 4. Drink are better-clarified process for the participants, whereas step 2. select and 3. Prepare remains abstract process for the consumers.

Qualitative data set:

26 out of 35 participants drink wine predominantly in various social occasions. This is by far most common result from the participants.

CONCLUSION

To conclude on The Wine Literacy survey, 34 participants responded, of which 10 were Chinese, 10 were Dutch, and the rest are international students. Among respondents, the Chinese Students with 0-4 years wine drinking experience scored the lowest, less than 30% on their level of wine literacy. More research should be done to get more detailed insights on their wine retail experiences. This can be done by either having one to one interview or some small group sessions (3-4 participants) to map out their entire wine customer journey.

The initial purpose of this wine literacy survey was to look if the participants would approach the wine drinking through all 4 steps of food literacy theory. And to see whether there would be a correlation between one's cultural background to his level of wine literacy. And the result does indicate there is a casual correlation between the two. The general overview of wine literacy levels among all participants also follows the standard distribution curve.

THE RESULT OF THE WINE LITERACY SURVEY

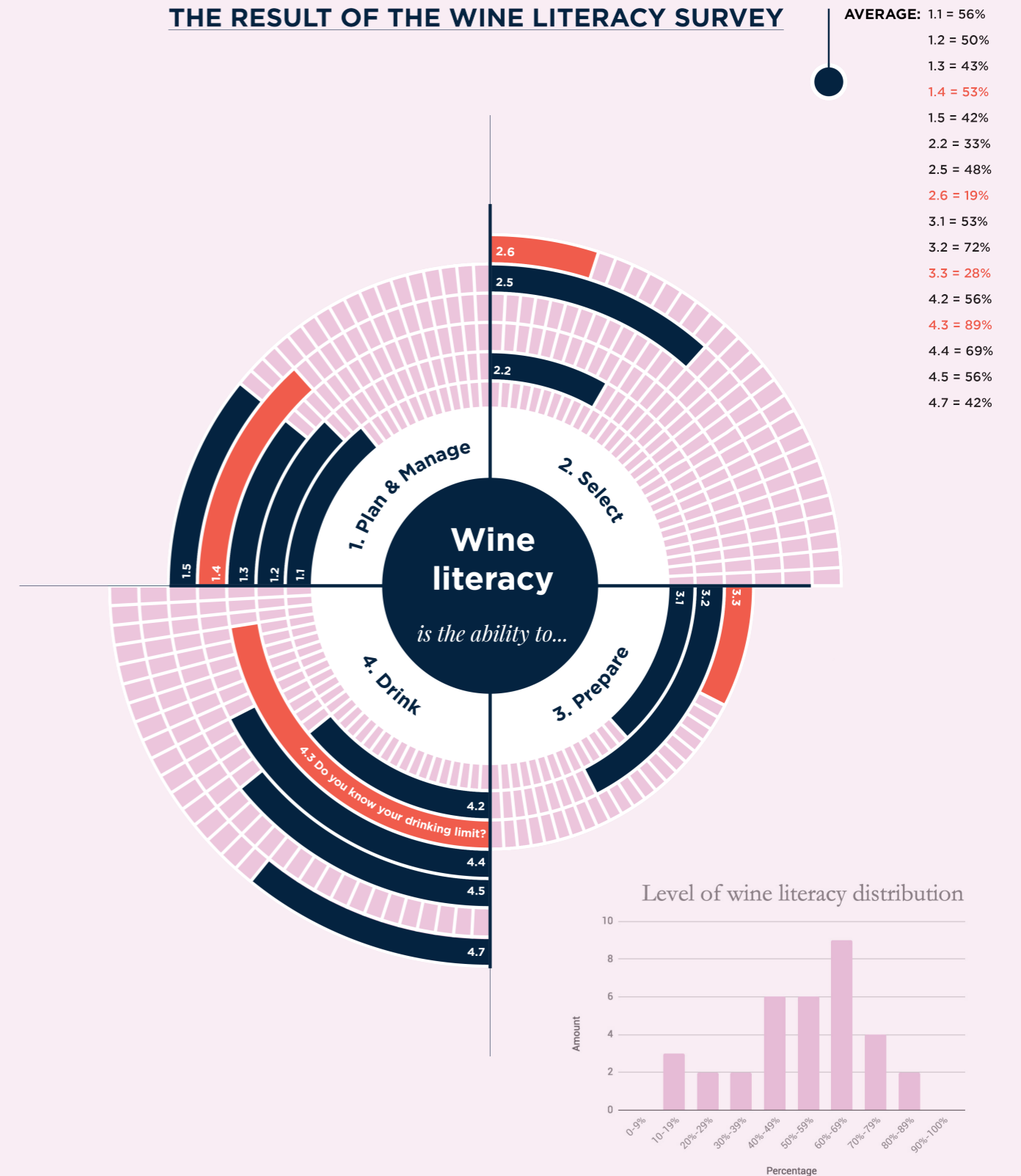


Figure 28 THE RESULT OF THE WINE LITERACY SURVEY

Figure 29 LEVEL OF WINE LITERACY DISTRIBUTION

Wine Names for Cats

WINE FOLLY



"Pinot"



"Malo"



"Lees"



"Somm"



"Nero"



"Merlot"



"Vinho"



"Champagne"



"Magnum"



"Peluda"



"Unico"



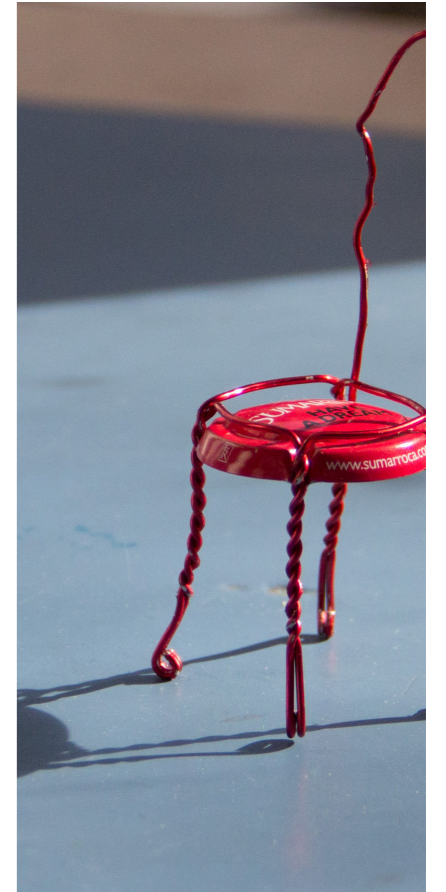
"Refosco"

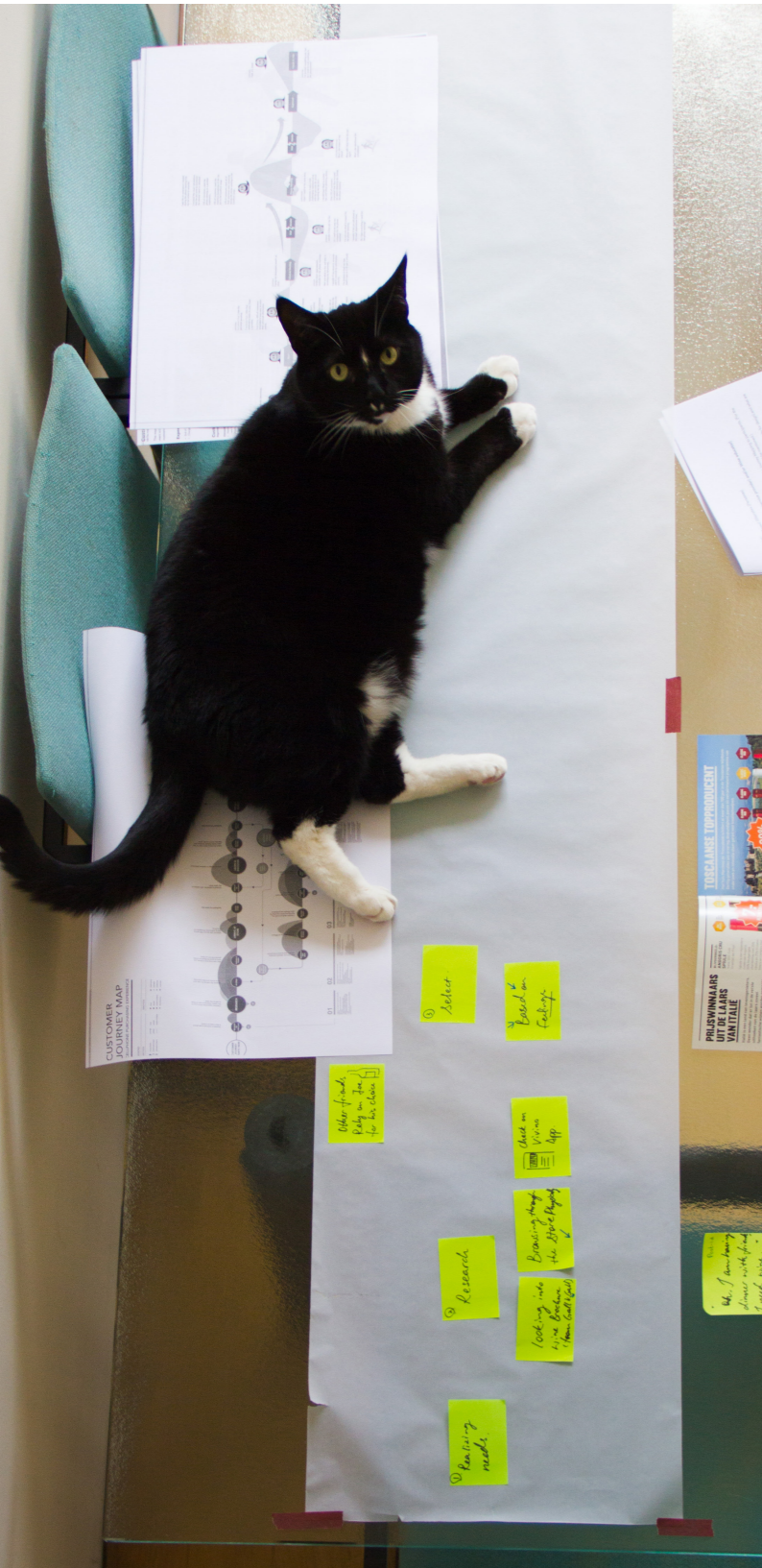
FIGURE 30 JUST IN CASE IF YOU ARE TIRED OF READING...

3.2 Customer Journey mapping

In order to gain further insights into the customer journey of the participants who filled in the questionnaire, four Customer Journey Mapping sessions were planned and carried out with 8 participants, they were grouped based on their level of wine literacy.

For the Customer Journey Mapping sessions, the holistic end to end customer experience were looked at in details. Differing from product-centred journey maps, (which only focuses on touch points where a customer and a product/service/brand interacts) these sessions took holistic point of view, that aims to visualise the OVERALL experience from a wine customer perspective. As an advantage, experience-centred journey map can lead to better insights about what people really want to achieve, and not only how they interact with a certain company. (Stickdorn, 2018) On top of that, the experience journey mapping session helps to better understand how current wine retail work for the customers, to uncover pain points and generate opportunities for improvement on the overall experience.





■ **DISCLAIMER:**

- The purpose of these sessions were to understand different THINGS and PEOPLE that participants encounter at different touch points.
- Due to limited time and resources, the sessions were carried out in The Netherlands. The set up involves both International wine experts and Chinese wine illiterates. This was designed to see what they do differently within their customer journeys of purchasing and consuming wine, to draw a conclusion on what might be missing in the experience for Chinese Wine Illiterates. However, it is important to always take the context into account.
- The level of abstraction is above personal level. That means that the retrieved insights should not be specific to just one participant, but more resemblance of each archetype.
- Besides that, it is important to differentiate the context under which they state their impression. It is important to differentiate what is universal consumer behaviour, which of the behaviour would be country or context specific.

3.2.1 Generic customer lifecycle

In order to sketch out a general timeframe for the Customer Journey Mapping sessions, the Generic Customer Lifecycle has been adopted in the method (see figure 31). Amongst all steps in the Customer Journey map, only steps 1-4 take place within the retail experience context, however, the second part of the customer wine experience regarding drinking and post-consumption experience (steps 5-8) are also studied to understand the different ways how do people appreciate the wine.

The following questions were raised before the research:

1. How does a wine meet different needs of the consumers in various context?
2. What role does wine play in their daily life?
3. What motivates consumers to buy and consume wine?



FIGURE 31 GENERIC CUSTOMER LIFECYCLE



NOUNOU

I am very grateful to have held 4 CJM session in 5 days, so many insights were collected during this time, on average, each session took 3.5 hours.



8th Feb - 13th Feb 2018



FIGURE 32 PICTURES FROM THE CJM SESSIONS

3.2.2 Customer Journey Mapping sessions

SESSION PLAN

Prior to the customer Journey mapping sessions, some preparational work needed to be done. For which I wrote a session plan (see appendix 4) (Ngai, 2016). From researching the layout of the CJM, we decided that there is in total 8 steps (See chapter 3.2.1. Generic customer lifestyle, figure 31) This helps to define the timeline horizontally. Vertically, Various occasions for which the participants would purchase wine is divided. To better help participants to recall their experiences. I first asked them to summarize their wine purchasing behavior in three words. And also share with others what is their favourite type of wine. This is done to help them to get reminded how they are behaving under such context. During the sessions, we focus on the so called “On-stage” experience, which aligns all the THINGS and PEOPLE that participants interact with during different steps.

GENERAL OBSERVATIONS:

- It was difficult to cut clean division between two steps right next to each other.
- The participants are easily distracted, and want to

share their entire story instead of focusing on just sharing the insights from the appointed step only.

- Some people have fundamentally different approach to shopping between step 2-3. Some older participants kind of makes up their mind of what to buy/ what to look for in store before they step into the store. (There is a pre-selection process before Browse) Where as the younger participants, in their early 20’s, are stepping into the store without pre-judgment, even if they know a bit more about wine. They are still open to see what is on offer, and preferably go for that.
- In Generic customer lifecycle, we assumed that one first buys the wine, then drinks it, then maintain it. But in different drinking scenarios, the order of these steps are turn around.
- In Restaurant, one gets to taste the wine, then confirm their selection for the wine. After finished drinking, they pay for the wine at the end.
- For a real wine hobbyist, he may buy the same wine in big batches. And the maintenance is an important process for him to store the wine safely to age beautifully for next 20 years without accidentally spoiling the wine. The real drinking happens after maintaining.

3.2.3 High-level Journey map

The High-level journey map (figure 33) can be found on the next page. It focuses on the “on-stage experience” of the participants, not the “backstage experience”. There are four levels of information shown in the diagram:

1) LEVELS OF ENGAGEMENT

2) TASKS

3) NEEDS & CONCERNS

4) PAIN

Both of the personas are present in this customer journey. Both Chinese wine illiterate, and the International wine expert.

Here we can see that the International wine expert has a much higher level of product involvement than the wine illiterate. They are also more involved during 1. Awareness, 3. Select, and 7. Maintain stage. These three stages are when wine product is less in direct interaction with the participants, and requires more knowledge and interest to keep high engagement. Some important insights from “Pain” category is represented in red. Such as feeling stressed to be responsible to shop for wine for a big group; Feeling overwhelmed inside a wine store; Absent of wine knowledge

negating confidence in wine choice; no idea how to keep a wine after opening; and unable to get reliable wine recommendations from wine experts due to taste difference. These negative feelings and experiences discourage wine illiterates from being actively involved with wine related practice in their daily life.

Furthermore, their motivation to drink wine is merely about wine itself, but the interaction with wine together with other friends who they are drinking with. The most common drinking context for wine illiterates is social events, where they enjoy exhibiting good table etiquette, a code for behavior that helps to heighten their social image, it works very well to make wine illiterates feel special about the act of drinking wine. Through interaction with wine, a different dimension of appreciation towards wine is added other than wine as an agricultural product alone. Currently, wine selection is a rational choice, other than going through an emotional approach. In contrast, sommelier in restaurants are masters at creating a relaxing atmosphere, through story telling, they take you on a vacation with them, and constructs this perfect mood for you to enjoy wine. A better contextualised use of wine should be better addressed in the redesigned retail experience.

3.2.4 Detailed journey map

Social (8/8) and solo (4/8) drinking are the most dominant drinking occasions among participants. Insights from these two scenarios are used to create the detailed level journey map (Figure 34). As a result, the Wine Illiterate journey is mapped on the top, the Wine Expert journey is mapped in the middle. Analysis comparing the behavior of the two groups is given on the bottom row corresponding each steps. Most of the design insights are deducted from step 2 Browse and step 3 Select. All key insights are summarized in figure 33, on page 75.

1. UNSEEN OR UNTHOUGHT-OF IS UNSOLD

During the awareness stage, the trigger to motivate wine illiterate to buy a wine often takes place before stepping into the store. In comparison to the wine experts, the amount of triggers for wine illiterate to become aware their need for wine is very limited, and the approach is passive. A brand/product must be physically and mentally available for consumer if we want that bottle to be purchased. (Lockshin, 2012) This motivates the first design goal: Through retail experience redesigning, increase involvement/engagement of wine illiterates.

2. RESTORE BALANCE BETWEEN AUTONOMY AND SECURITY

During the browsing stage, the wine illiterates often feel overwhelmed by the wine display in store. As they continue their journey discovering wine at a deeper level, they are further confronted by the limited ability to comprehend wine terms, which also negates their confidence in a whole. Hence they lower their expectation, and go for the lowest pursuit: to find an appropriate wine that would not embarrass themselves at parties.

However, it does not have to be this way. The wine shopping experience should not intimidate the wine

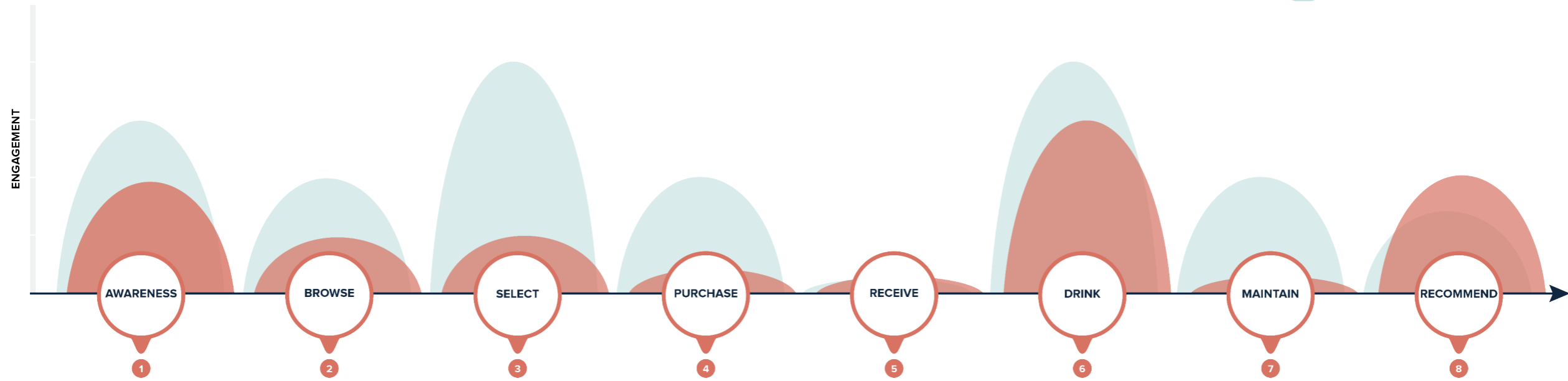
illiterates, nor try to educate them, the more effective approach is to change the subject, to minimise their feeling incompetence.

3. TAKE A BETTER EDUCATED GUESS

One of the participants reveals: “No matter what is one’s experience level with wine, it ALWAYS remains an educated guess when it comes to choosing a wine.” (Interview with Chinese students, 2018) This reveals the thought process of the consumer, that the cause of uncertainty feelings lays in the faint connection between a wine’s extrinsic cues and intrinsic cues at the moment of wine selection. As previously mentioned in chapter 2.2.4 Decision making by low literacy consumers, “The choice process for low-literacy consumers should focus on peripheral cues rather than attribute claims.” (Jae, 2004) Contextualising, and illustrating different use scenarios in association with different wines can help wine illiterates to better navigate, and choose wine based on relevant contexts, supported by appropriate peripheral cues.

Traditionally, in the brick and mortar settings, only extrinsic cues of a wine is communicated to the consumer, however, the ability to comprehend intrinsic cues is closely connected to the delivery of sensorial experiences, or hedonic enjoyment.

CHINESE WINE ILLITERATE
INTERNATIONAL WINE EXPERT



TASKS	GENERATE NEEDS FOR WINE	RETRIEVING INFORMATION ABOUT WINE	EVALUATING DIFFERENT WINE OPTIONS & MAKE PURCHASING DECISION	COMPLETE THE PURCHASE	TAKE THE WINE HOME	OPEN, AERATE, TASTE, CHEERS, DRINK THE WINE	KEEP THE UNFINISHED WINE	RECOMMEND WINE TO OTHERS, OR GET RECOMMENDATIONS
NEED & CONCERN	"I WANT TO DRINK A GREAT WINE. (ALONE OR WITH OTHERS)"	"I WANT TO DISCOVER SOME INTERESTING WINES IN THE STORE."	"I WANT TO MAKE SURE I HAVE CHOSEN THE RIGHT WINE."	"I EXPECT THE PURCHASING PROCESS TO GO SMOOTHLY AND EFFORTLESSLY."	"I WANT TO MAKE SURE MY WINE GETS HOME SAFELY."	A GOOD WINE TASTING IS LIKE LIQUID YOGA, IT SHOWS PART OF YOUR COMPETENCE ALL THE WINE ETIQUETTE ARE POWERFUL TO MAKE YOU FEEL MORE SPECIAL.	I DON'T WANT TO WASTE WINE BY STORING IT WRONGLY.	I WANT TO GET AUTHENTIC SUGGESTIONS FROM OTHERS.
PAIN	"I FEEL STRESSED WHEN I AM RESPONSIBLE TO BUY WINE FOR A BIG GROUP."	"I ALWAYS FEEL OVERWHELMED BY THE WINE DISPLAY IN STORE."	"ABSENT OF WINE KNOWLEDGE, FEELING LOST AND INSECURE."	NO PAIN HERE	"SOMETIMES IT CAN GET VERY HEAVY OR UNSAFE IF I TAKE TOO MUCH WINE WITH ME."	NOT SO MUCH PAIN. BUT SOMETIMES IT'S DIFFICULT TO FINISH A BOTTLE COMPLETELY.	I DON'T HAVE A GENERAL IDEA HOW TO KEEP A WINE.	THE TASTE PREFERENCE BETWEEN WINE ILLITERATES AND WINE EXPERTS ARE VERY DIFFERENT. HENCE IT IS VERY DIFFICULT TO RECOMMEND WINE TO OTHERS USING THE SAME REFERENCE SYSTEM..

FIGURE 33 CJM PART 1. STEP 1-4 HIGH-LEVEL JOURNEY MAP

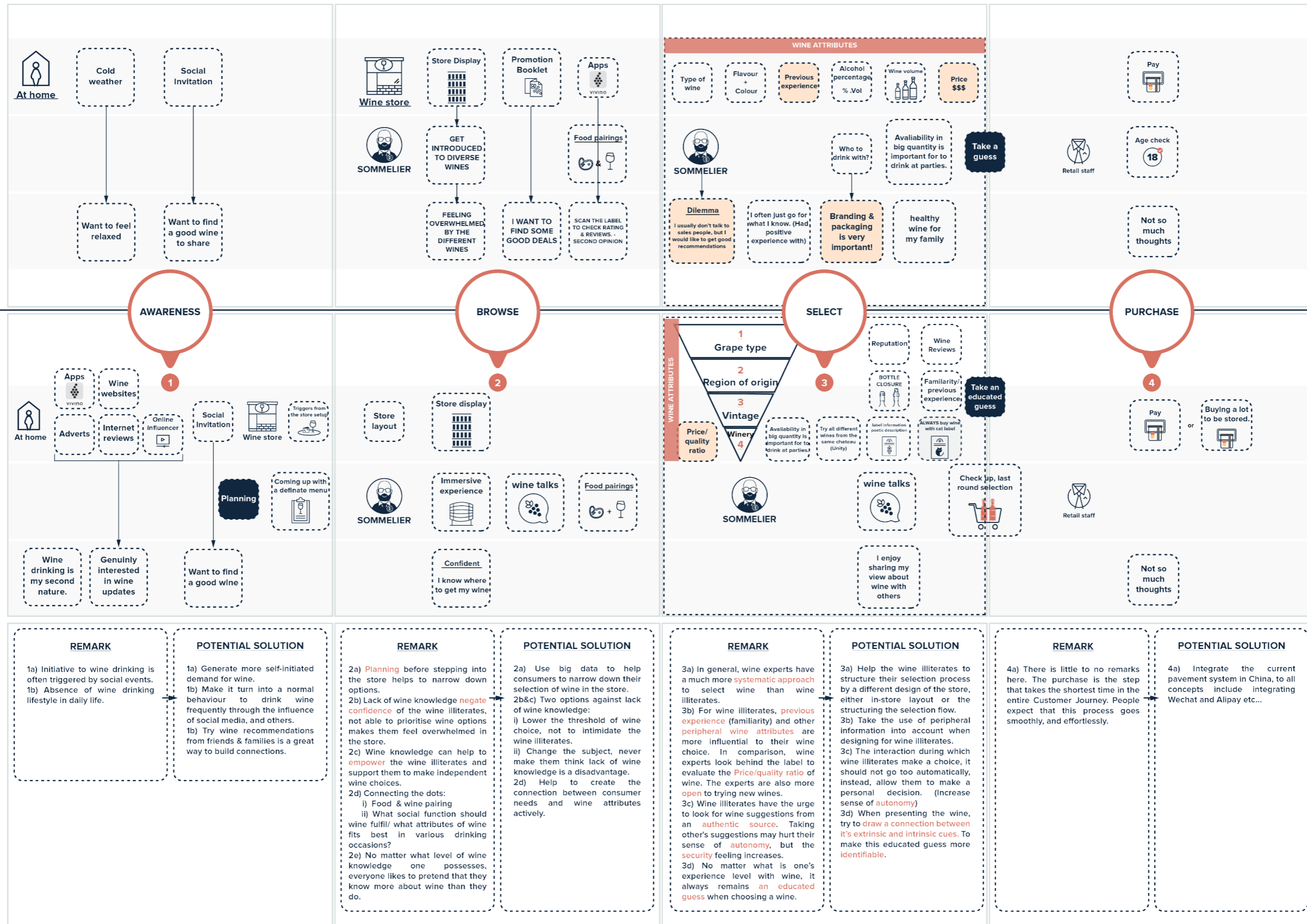


FIGURE 34 CJM PART 2. STEP 1-4 DETAILED JOURNEY MAP

3.2.5 Conclusion of Customer Journey Map

In conclusion, the Customer Journey Map gives a comprehensive overview of the end to end, on-stage experience of both wine illiterates and wine experts. Due to the overwhelming amount of information collected in 4 sessions that each on average took 3 hours, the result is split into two sections with a different zoom to the experience. A high-level journey map gives an overview of the tasks to be accomplished at each stage, and the accompanying expectations of the customer. The second part of the CJM then zooms into a detailed level between step 1-4, within the retail context, how the experience of a wine illiterate differs from a wine expert, and what emotion is elicited by each action. After comparing the different behavior of the two personas, the results of the key insights are summarised in figure 35, and the following conclusion is drawn:

- The Sociality of wine drinking, along with practicing different wine etiquette is of high valued for the wine illiterates. The experience of wine drinking in social contexts works as a main motivator for them to want to continue such practice.
- Wine illiterates are much less engaged inside the store compared to wine experts. Due to little comprehension of the wine information, they are looking for authentic wine suggestions to follow.
- Since hedonic experience activated by a wine is a more important decision influencer than direct wine attributes, the wine retail experience should feel like a sommelier serving his guests in restaurant, only we have to take environmental constraints into account.
- Within the retail context, step 1-3 have most room for redesign, from now on, we assume that the step 4 will have the standard design with the standard store pavement system.

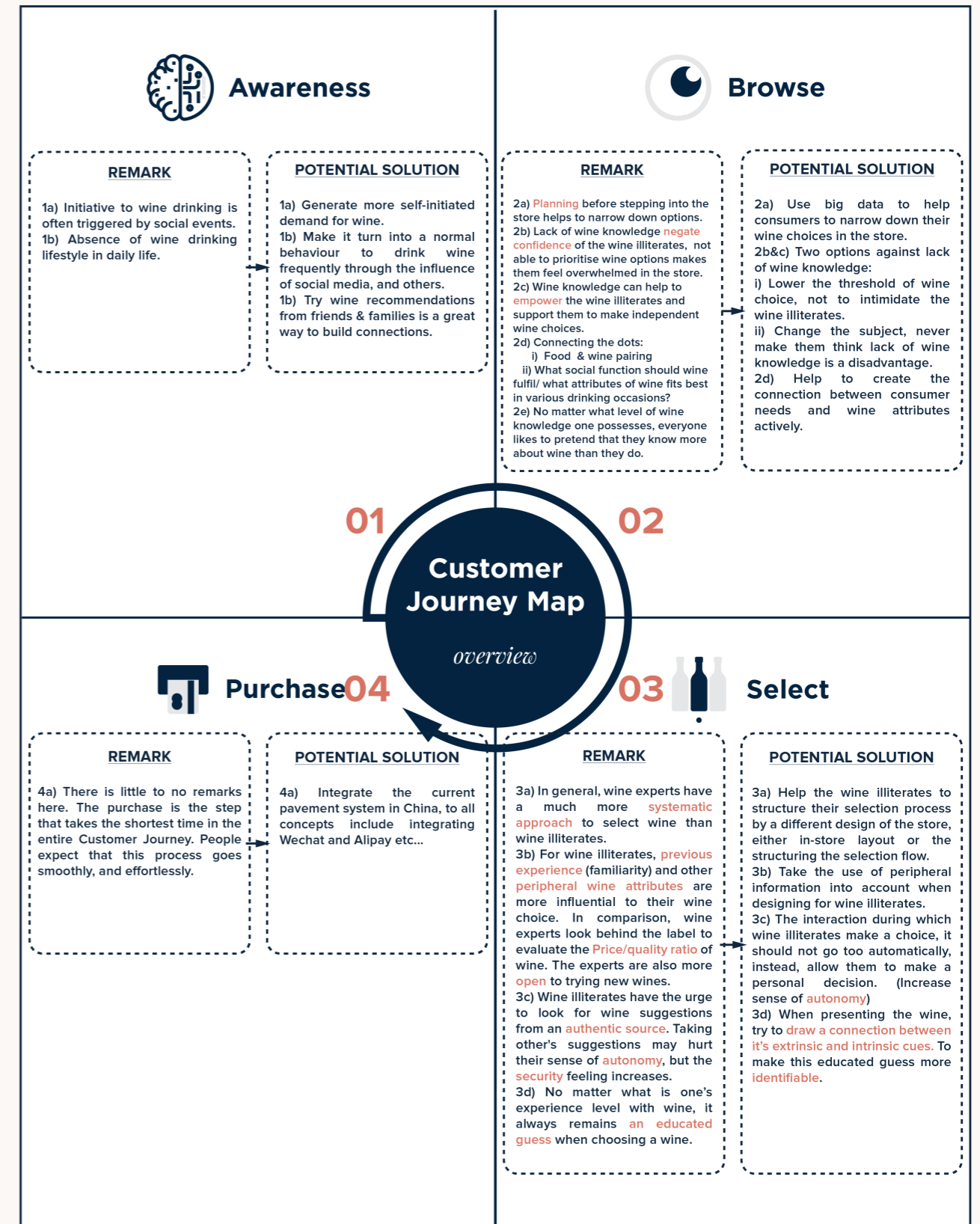


FIGURE 35

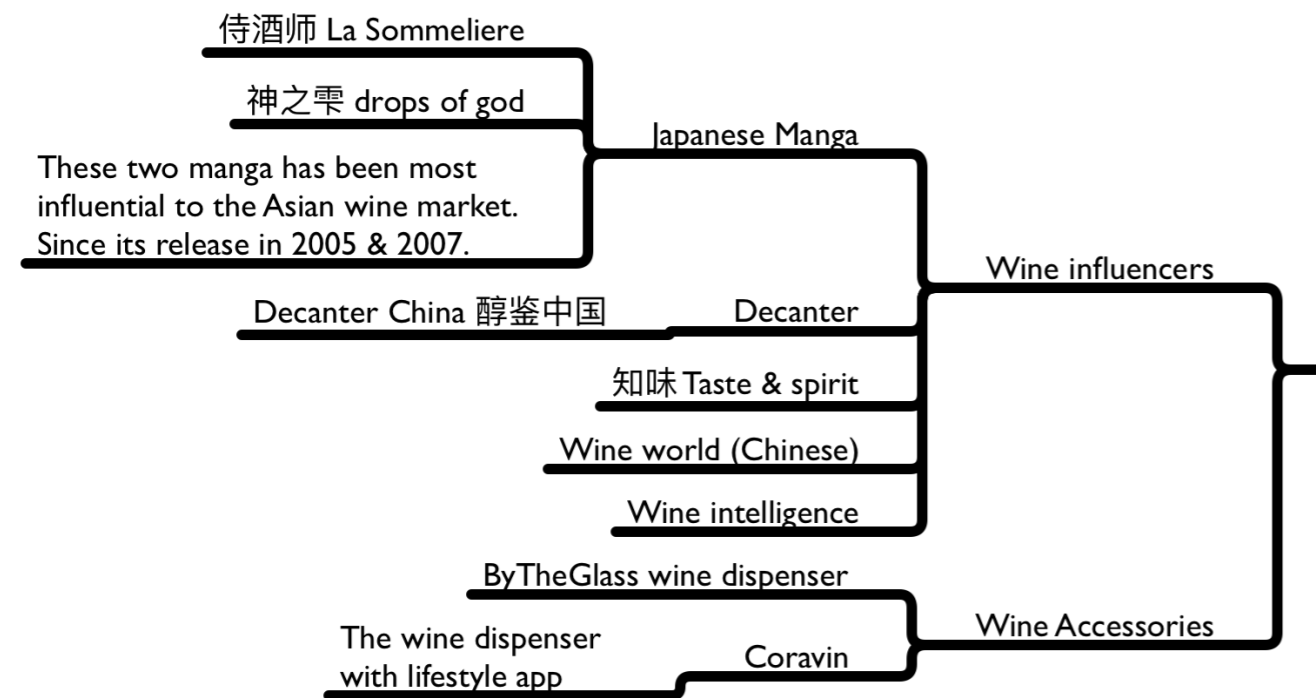
KEY INSIGHTS CJM OVERVIEW



侍酒師 LA SOMMELIERE | MANGA

PERSONALITY MATCHER | WINE FOLLY

SOMM DOCUMENTARY



WINE DISPENSER | CARAVIN

WINE DISPENSER (STATION)

WINE DISPENSER



FIGURE 36 MIND MAP EXISTING WINE RELATED PRODUCTS | PART 1

3.3 wine related products/services

POINT OF FOCUS:

1. How does the target group get to use the product/service?
2. What message is delivered? - What value does it convey?
3. How it affects consumer perspective about wine?
4. Is this concept applicable for the retail settings? What are positive and negative reasons?

MANGA

Two most influential manga about wine from Japan 神之雫 & 侍酒師

“Drops of god” focuses on describing and illustrating a particular mood and hedonic experience relating with a particular wine. Whereas “La sommeliere” takes on a nuanced approach to uncover the craftsmanship and the human factors that goes into the wine making behind the scenes. The style of the first one is more masculine, the other feminine and touching. Both of these two masterpieces have enlightened and influenced young generations in Asia to develop interest in wine. At the time of release, in 2005 and 2007, the sales of wine in Japan had peaked thanks to its influence.

PERSONALITY MATCHER

Using different film start character to match to different wine types, which helps to strengthen one’s image about wine types, trigger interest in the wine taste itself, even open up discussions that people can talk about.

SOMM DOCUMENTARY

A documentary following the attempt of four solemier to get the most prestigious Master Sommelier exam,

while touches base on art and history that goes behind every tasty wine. It works well as a introductory course for anyone to get into wine appreciation. However, the documentary received criticism by Rachel that “It was less about wine fetishism than about the fetishism of mastery” (2013).

WINE DISPENSERS

This type of wine accessories are very typical example products from Industrial Design, where the product/gadgets help to increase the wine enjoyment, and minimise inconveniences during wine drinking process. Their main features are for example to support wine opening, tasting, sharing, reviewing; storing more conveniently. And their unique selling points are: Flexibility; safety; convenience to serve wine, and longer wine storage time. The exemplar accessories shown on the right corner are quite pricey, they are designed for gastronomic contexts.

Lower threshold to opening a wine, and pressure to finish it.

Open and keep the wine good for a month.

Great decoration for the space. (Visually impressive, and overview)

WINE POINT SYSTEM

The idea to typify wine is not new. As you may notice when stepping into a wine store, some of wines with high ratings stand out. We may think that a wine with 81 points would be a great wine to buy. As that score is a good score. However, the rating does not necessarily indicate how delicious a wine is. Instead, wines are scored based on its typicality. Typicality is how much the traits of a particular wine “typify” the style and region it’s from. (Wine Folly, 2014) Plus the wine rating bell curve shows that the average score of all wine rated is 89, an wine with score 81 is actually low in comparison. Another factor is: Wine that scored less than 80 is never disclosed. Thus, wine point system as we see in stores are not perfect: There is no objective measurement to the wine quality. The criteria is easily overlooked causing misinterpretation.

WINE EDUCATION WORKSHOP

WSET (Wine & spirit education trust) is a British organization which arranges courses and exams in the field of wine and spirits. It has accumulated its reputation as world’s leading provider of wine education since 1969. The courses given by WSET were originally intended for people in the wine & spirit trade. However, from an interview with a WSET teacher, Mario, he reveals that in the past 10 years, various WSET programmes have increasingly been attended by non-professional connoisseurs. The author of this thesis has attended 3 live workshops by WSET during her excursion to Prowein 2018 in Düsseldorf. This format of having a half hour workshop focused on a specific topic of wine is more impulsive and interest-oriented than following a whole education. Holding live workshops during a big trade show can bring up public engagement, as well as building a professional image for people who knows little about the wine world. Branding yourself as a role-model.

WINE INFLUENCER

There are a handful of reputable online wine influencers. They are specialised in creating wine related contents regularly, and publish it online to reach their subscribers. The example shown on the top right corner of figure 37 is a poster from Wine Folly (2014). Wine folly has an online presence, it posts informative wine related contents, and stands out from other channels with a strong visual style. They have an online store to sell prints of posters they created.

The business model of other online wine influencers work with wine suppliers to come out with wine sales to its loyal followings. That is one of the advantages for online influencer. That wine content can be directly linked to e-commerce. Making it more convenient for both wine marketers, as well as wine consumers to sell/ purchase wine.

WINE APPS

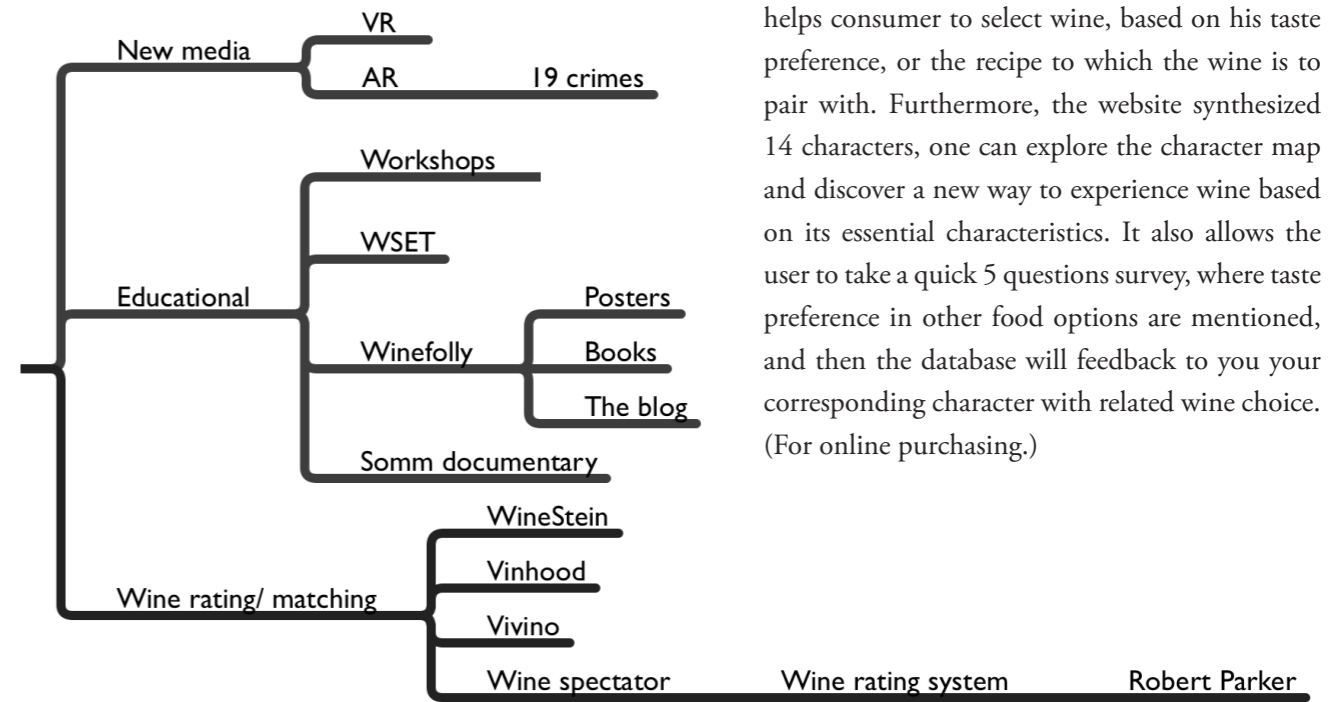
Vivino, the world’s largest online wine community, a wine database, and a mobile application where users can buy, rate and review wines. It’s simple interaction allows user to take a photo of any wine label to identify a wine. And the user can instantly see detailed information about the wine as well as others’ review on the same wine to help decide on their wine purchase. This app currently has 30 million users, and 9 million registered wines.

WEINSTEIN

A digital sommelier app that is developed by in Netherlands. The app gives user suggestion of wine based on the food and wine pairings, taste preference and occasions. Besides different features to help customer to choose a wine, it has interface for commercial use such as restaurants and retail stores.



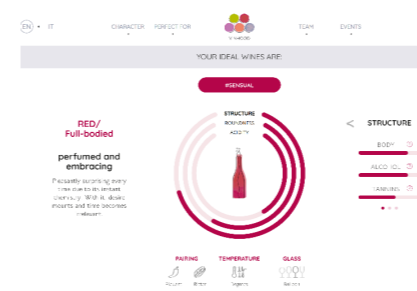
POINT SYSTEM | WINE SPECULATOR WINE WORKSHOP | WSET POSTER | WINE FOLLY



VINHOOD.COM

Same as above mentioned wine apps, this website helps consumer to select wine, based on his taste preference, or the recipe to which the wine is to pair with. Furthermore, the website synthesized 14 characters, one can explore the character map and discover a new way to experience wine based on its essential characteristics. It also allows the user to take a quick 5 questions survey, where taste preference in other food options are mentioned, and then the database will feedback to you your corresponding character with related wine choice. (For online purchasing.)

WINE MATCHER | VINHOOD



WIJNADVISEUR | WINESTEIN



VIVINO APP | VIVINO

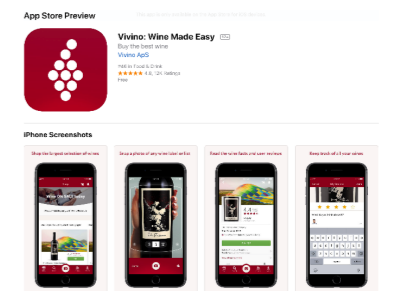


FIGURE 37 MIND MAP EXISTING WINE RELATED PRODUCTS | PART 2

3.4 Chapter conclusion

Chap. 4 Envision

4.1 CURRENT SITUATION

4.2 USER TYPOLOGIES

4.2.1 CONTEXT GENERATOR

4.2.2 PERSONAS

4.3 SHIFTING THE CHINESE CULTURAL VALUE

4.4 DESIGN FRAMEWORK

4.4.1 FRAMEWORK COMPOSITION

4.4.2 STEPS TO USE THE FRAMEWORK

4.4.3 FRAMEWORK FILLED IN

4.4.4 DESIGN OPPORTUNITIES

4.4.5 CONCLUSION

4.5 DESIGN BRIEF

4.5.1 DESIGN REQUIREMENTS

4.5.2 POSITIONING STATEMENT

4.5.3 EXPECTED OUTCOME

4.6 CHAPTER CONCLUSION

This chapter synthesises the information collected during literature study as well as the empirical study, and conceive them into useful guidelines to be used the design stage. The current situation points to the current state of the Chinese wine market, moreover, the problems the target group face that need to be addressed in the redefined retail experience. Thereafter, three personas are created to exemplify the three particular user contexts and their corresponding cultural values. A design framework is then constructed, and filled in, where a few design opportunities are identified. Thereafter, a few main design requirements are summarised from the earlier findings, these also help to provide guidelines as well as limit the scope of the design intervention. To conclude this chapter, a positioning statement is created to further ensure the alignment of the design vision.

4.1 The current situation

Based on the context research, it became apparent that there are multiple reasons why classic retail setting is dated, and needs to be refreshed to meet the shifting demands of young consumers in China now.

According to Holbrook and Hirschman, there are two different approaches to shopping experiences. Namely the utilitarian approach that focuses on the accumulation of goods and the hedonic approach which provides value by creating an intrinsically satisfying shopping experience during the mediating stage (in store). (Holbrook, 1982 & 1987) However, demands for both of these shopping approaches are not met in the current wine shopping experience. The first utilitarian approach regards the consumer to be a logical thinker, who aims at purchasing the best product from the available product choices. However, due to the absence of reference system as a consequence from low wine literacy, one cannot make a judgement or prioritise one option over the other. Also, Culturally Based Wine Illiterates have a very faint idea how to come up with what specific wine they are looking for, usually have low product involvement, for them, there is no difference from one wine to another, hence, they are easily convinced by other external marketing tricks such as price promotion, or staff recommendation. In turn, both of these experiences do not contribute to a higher hedonic satisfaction, nor higher sense of

connection with the wine. Therefore, the existing wine shopping experience in store in China is not pleasant nor effect to the CBWI.

Secondly, there is no unified concept of an authentic wine brand in China, e.g. Coca cola for soda drinks, Starbucks for coffee, or “A-little-tea” for bubble tea etc... These beverage brands all have a significant cult following. However, to the Chinese wine illiterates, they might be familiar with a few large Chinese wine brands, however, they cannot differentiate from a sea of wines. Indeed, there is no concept of one brand for wine, instead, the Country of Origin (COO) is often deemed as a good quality cue, hinting the quality designation, the climate, craftsmanship and in turn, the taste profile and the expected quality level of a wine. However, this process of evaluating wine is outside of the knowledge and practice capacity of wine illiterates, so there is an opportunity to create a more guided shopping experience for the novice wine drinkers, as the growth in population is estimated to reach 250 million in 2020. (Hays, J., 2015)

4.2 Personas

Due to the complex nature of retail environment, and diverse types of consumers, three personas were defined. They are archetypal representations of the intended users, describing their wine consumption behavior, including their values and needs which are deducted from the context research during the empirical studies. Further details are specified following a context generator using the 4W2H method (see figure 38).

The context generator initially includes 5W2H, 0) What: What is this? - An integrated wine retail experience. 1) Why? What is the motivation behind buying a wine? - Inspired by Maslow's hierarchy of needs (1943). 2) Who? For who is the wine for? 3) When? When to drink the wine? 4) Where? Where to

drink the wine? 5) How? How do you plan to drink the wine? 6) How much? How much wine is to be consumed? The potential options are then marked in colour associated with different scenarios. The three personas are further elaborated on the next page.

CONTEXT GENERATOR

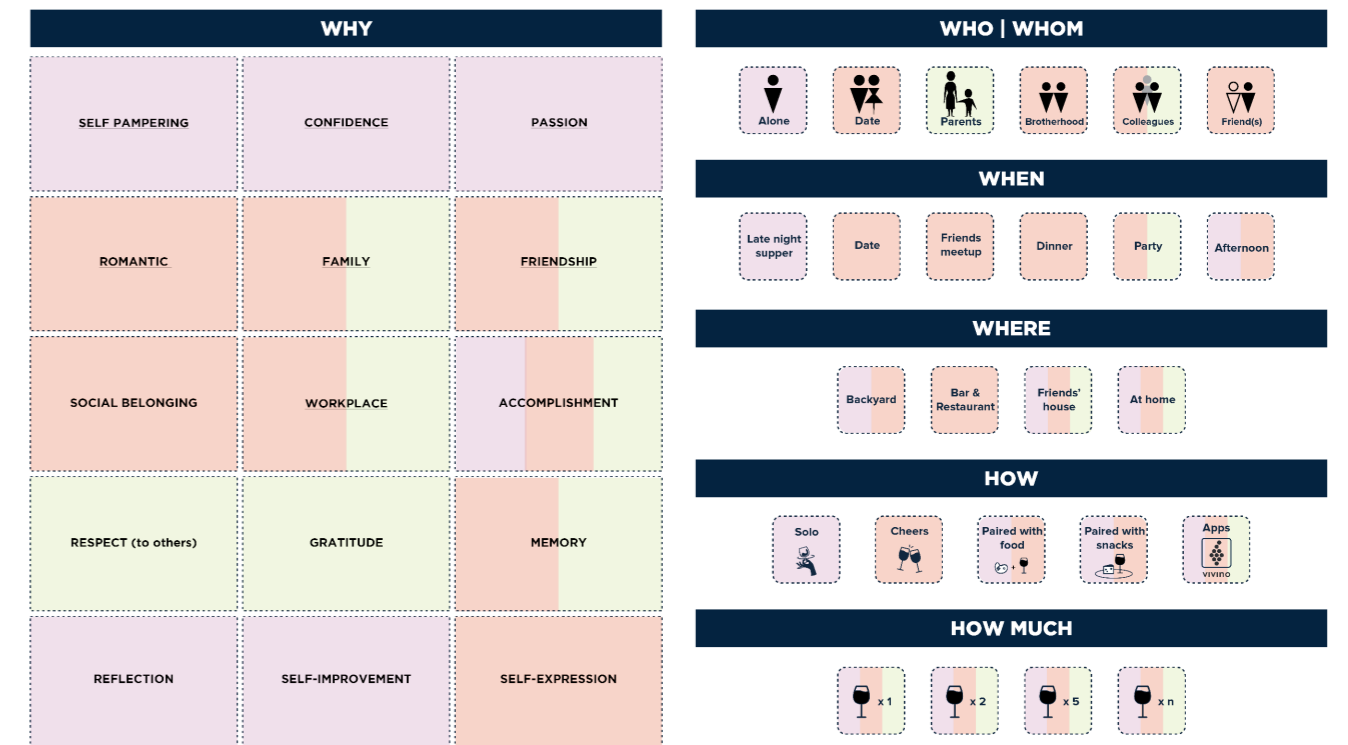


FIGURE 38 CONTEXT GENERATOR FOR PERSONAS

4.2 Personas

Persona 1 describes Jenny’s solo drinking scenario, where she would drink one glass of wine at late night. This drinking mostly takes place at home. The consumer has quite high level of product-involvement, where wine is often consumed paired with food dishes, or accompanying snacks. The reasons why she consumes wine is related to self pampering, reflection, and simplicity.



Personas 2 describes a group drinking practice, where David is asked to buy wine for a friends’ meetup. They are going to meet at a friends’ house, and a lot of conversation related to wine, work, and private life will be initiated at such social event. He wants to find a wine that can initiate conversation. The reasons why he consumes wine is related to friendship, social belonging, and self expression.



Personas 3 describes a gifting scenario of Bo, where the wine is identified as a social currency. Cultural values such as connection, and face are emphasised in this transaction. Bo has relatively little knowledge about wine, and he has low level product involvement with it. The moment he stepped into the wine store, he wants to find a wine that can express gratitude for him, it definitely should not be a ‘wrong wine’ for the person he is gifting to.




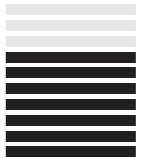

CONTEXT	VALUE	PRODUCT - INVOLVEMENT	CONCERN NEEDS
 Solo	SIMPLICITY PETITE-BOURGEOISIE		"I AM SATISFIED WHEN I FEEL I AM EMPOWERED TO CONSTRUCT MY TASTEFUL LIFE."
 Social	SOCIALITY (GROUP ORIENTATION) SELF EXPRESSION		"I AM SATISFIED WHEN I FIND A WINE THAT CAN INITIATE A CONVERSATION."
 Gifting	CONNECTION FACE		"I AM SATISFIED WHEN I FEEL SECURE THAT THE GIFT WILL BE APPRECIATED."

FIGURE 39 PERSONAS

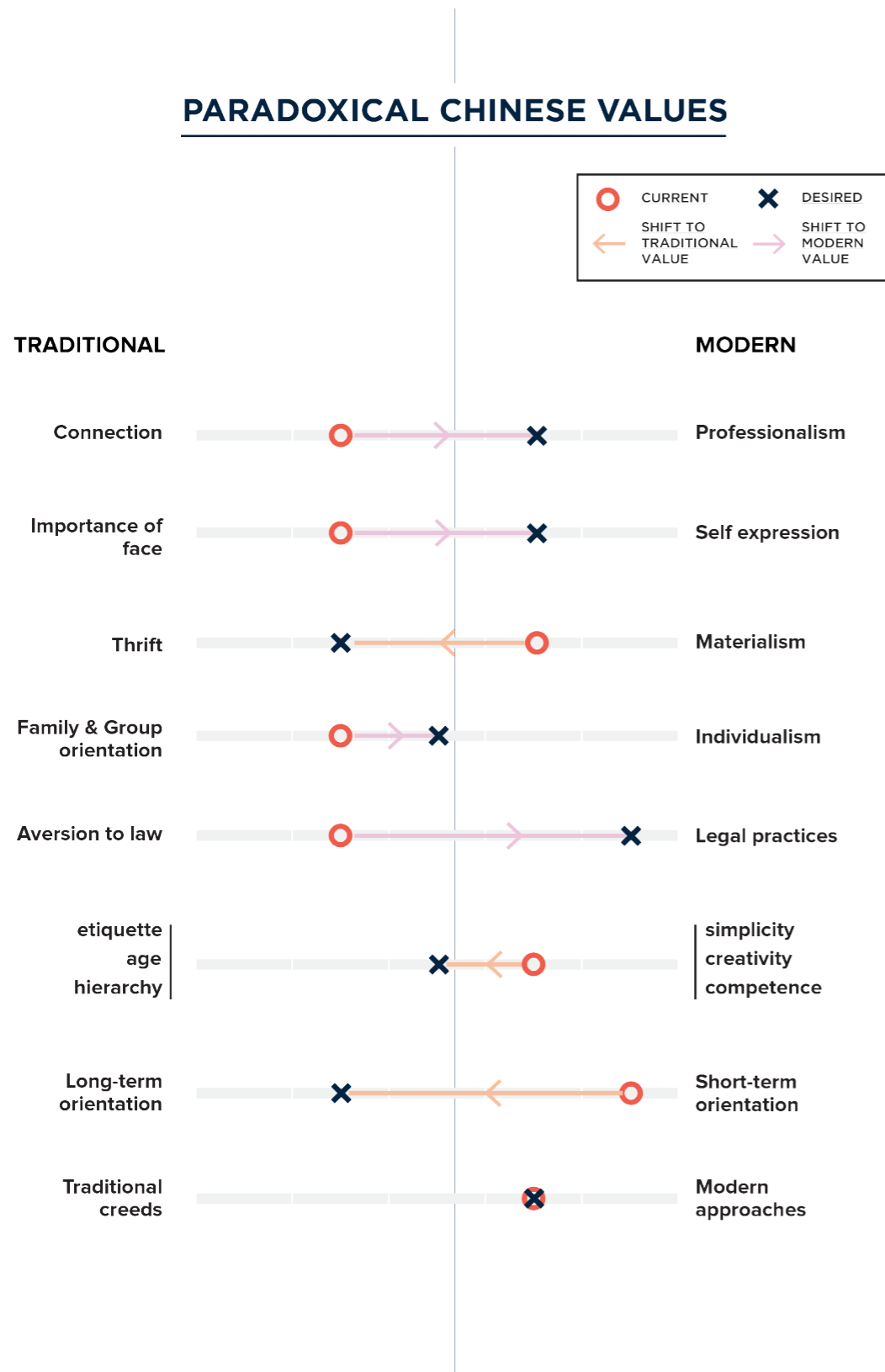


FIGURE 40 PARADOXICAL CHINESE CULTURAL VALUE SHIFT

4.3 Chinese cultural value shift

As described in chapter 2.4, the current Chinese wine consumption behaviors are heavily influenced by predominantly the traditional side of Chinese cultural value, where drinking is strongly connected to social context. However, the post 90's generation is expected to follow a different set of values, where the focus shifts to a more individualistic pursue. This should also influence or in a way shape their habit of wine drinking.

Before starting to map out the shift in the cultural values, it is important to be reminded that according to Faure and Fang (2008), "The Chinese worldview is essentially "Both-and" instead of either-or". Thus the shift is never absolute, it will only indicate that the general focus will shift a little from where is it currently. Figure 39 illustrates the shift in the Chinese cultural values, five most important pairs of cultural value is to be elaborated here.

1. CONNECTION VS PROFESSIONAL

The current Chinese wine consumption is strongly motivated by the incentive to build connection with each other. This is reflected in social drinking, and gifting of wine. However, in the redefined experience, more professional values should be brought forward, in turn, shift the focus from the social benefit onto the wine itself. This also encourages the increase in product involvement level.

2. FACE VS SELF EXPRESSION

The current style of wine consumption is very much designed around the importance of face, and keeping everything is proper, it is not encouraged to stand out. However, with the redesigned experience, the wine as a commodity will aim at helping the consumer to express him/herself.

3. THRIFT VS MATERIALISM

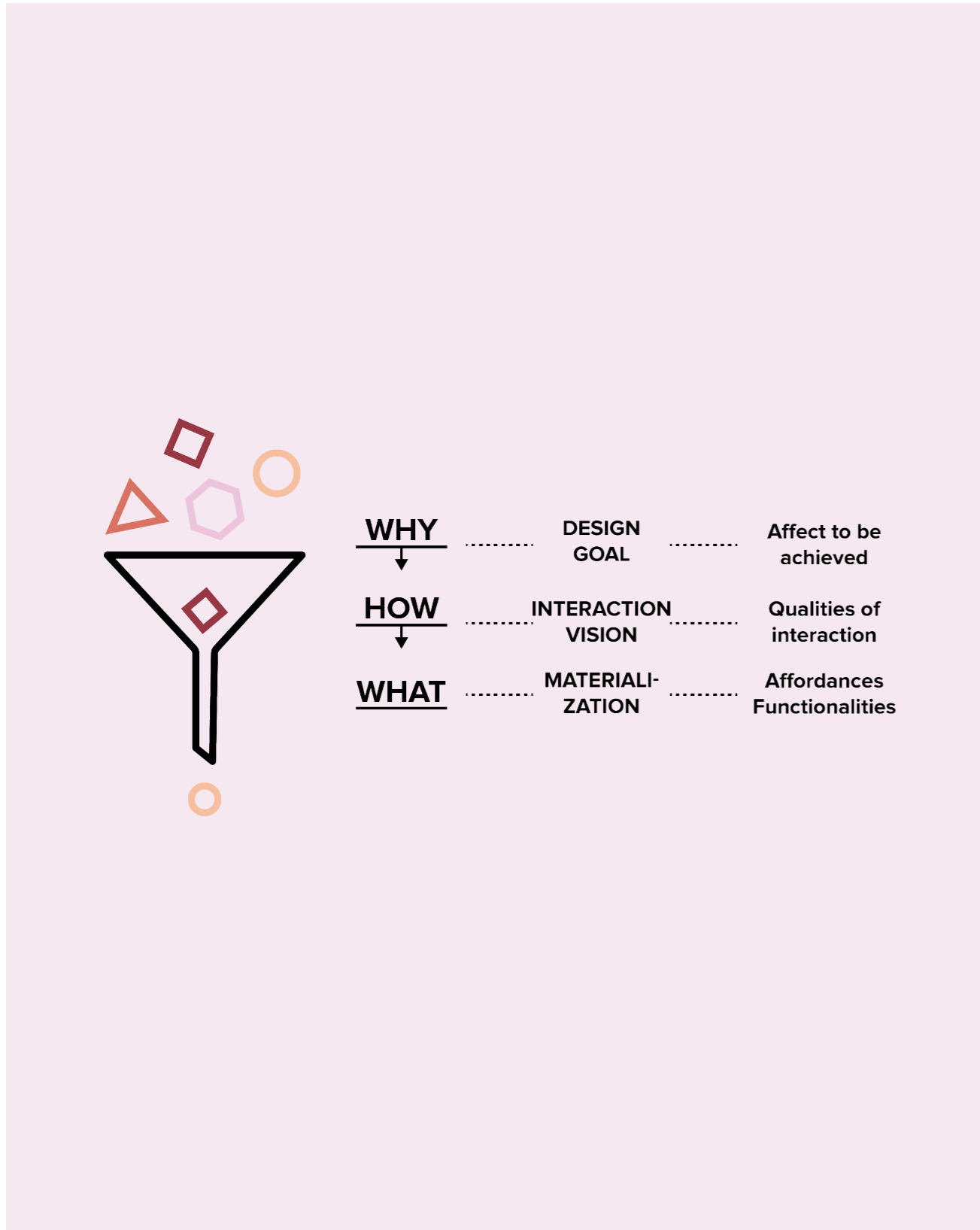
Traditionally, consuming wine in China is regarded as a very materialistic act. However, the intent behind consumption defines whether or not in interest in wine is authentic. Instead of pretending to know more about wine as a means for gaining social recognition, the redefined retail concept encourage long-term, more sustainable wine consumption.

4. FAMILY ORIENTATION VS INDIVIDUALISM

Currently, wine consumption with family at important days is a common practice, wine is drunk for the intention of celebrations. The goal of the redefined experience is not to minimise this traditional ritual, but to bring balance with individualism, by increase personal wine consumption.

7. LONG-TERM VS SHORT-TERM.

Wine illiterates is buying wine for the short term benefits, due to "absence of drinking context". However, the new retail should emphasis the benefit of wine drinking for the long-term, to encourage the lifestyle development.



4.4 Design Framework

A description of the current situation regarding the wine shopping experience in China shows that there is a lot of room for improvement within the retail experience. During three ideation sessions with designers from a diverse background, it became apparent that designers need a more structured approach for designing for such an abstract assignment.

The basic layout of the design framework is showcased in figure 40. The horizontal axis resembles the general consumer cycle taking place inside a brick and mortar setting (taking step 1-4); where the vertical axis is consists of the three identified personas, with their particular set of cultural values. The field in the middle where particular cultural value meets the specific moment of shopping experience will help to generate design goals, as well as help to construct the design space for tailored interventions.

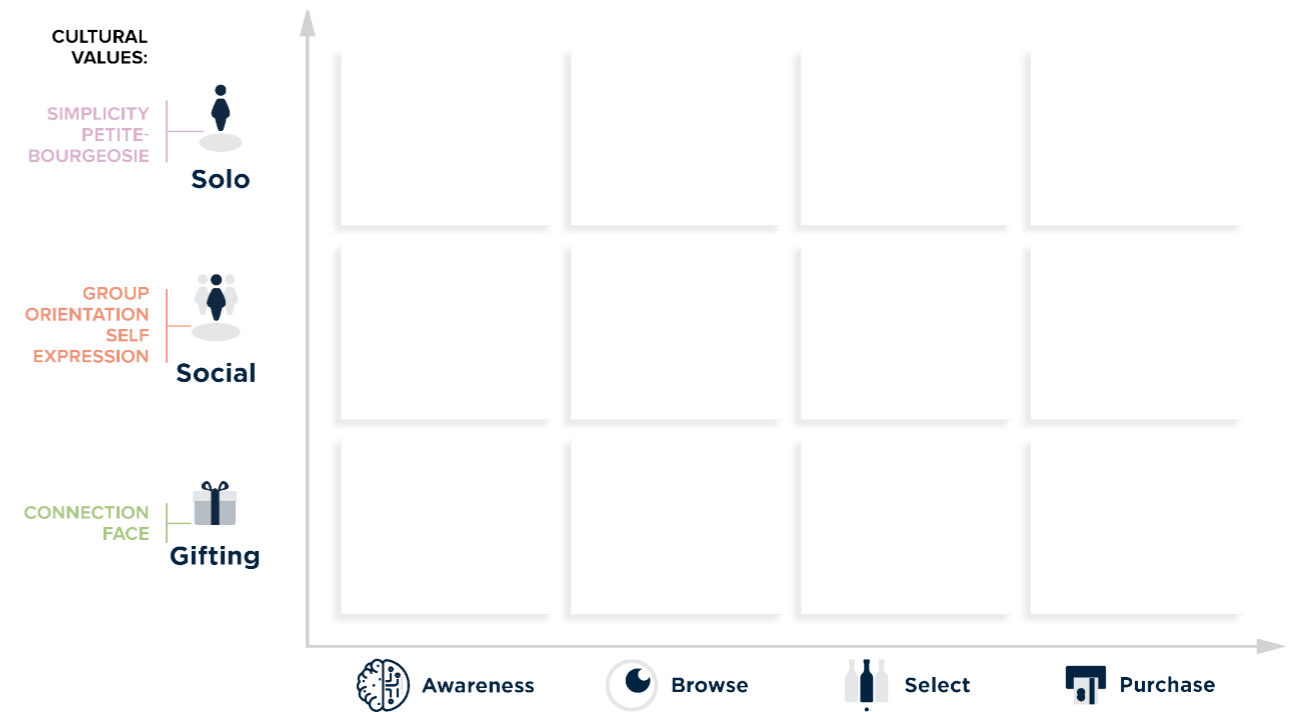


FIGURE 41 LAYOUT OF THE DESIGN FRAMEWORK

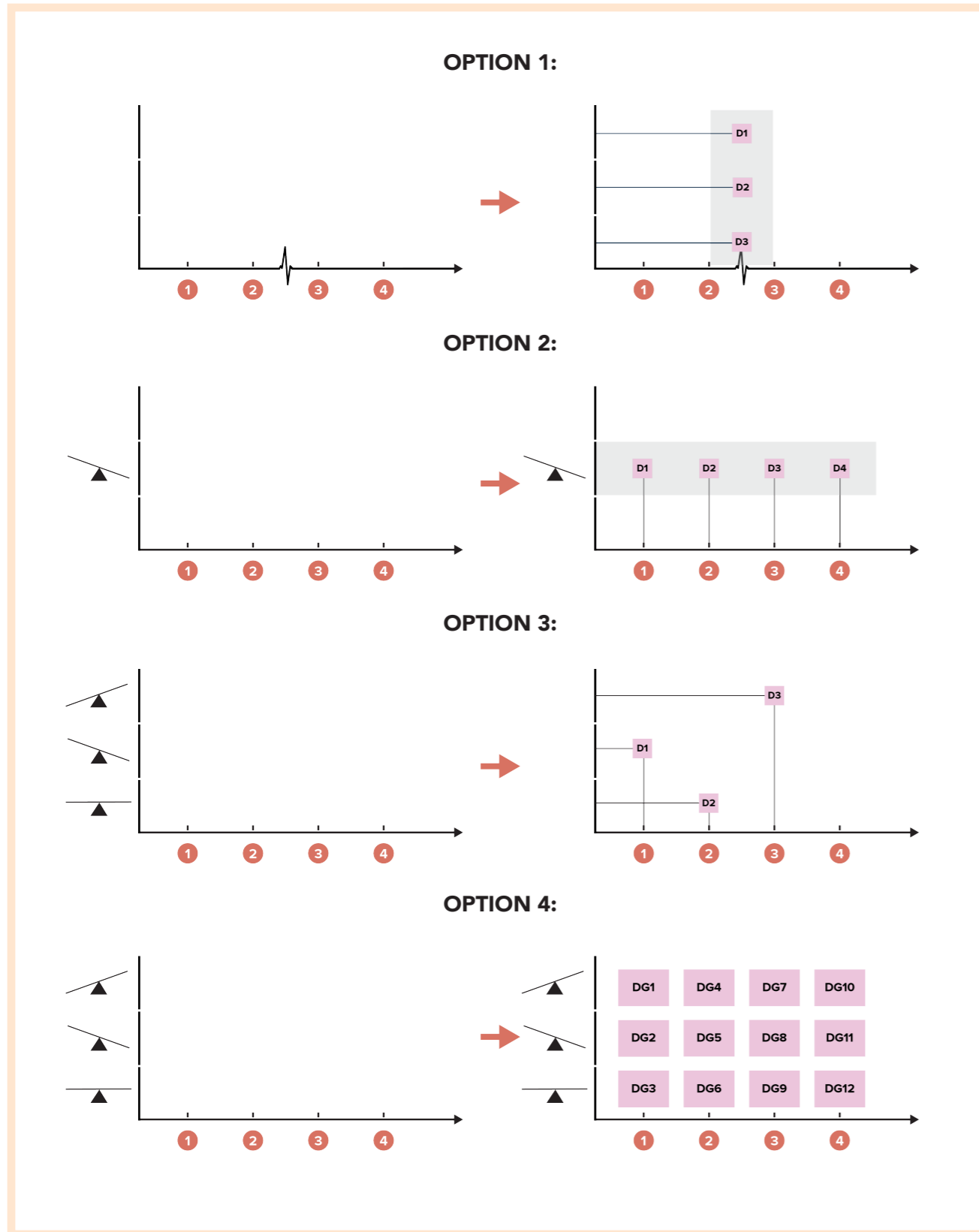


FIGURE 42 GUIDELINES FOR USING THE DESIGN FRAMEWORK

4.4.1 Guidelines for using the design framework

A design tool should not be:

- Too time consuming to understand.
- Too difficult to learn.
- Too abstract.
- Too theoretical.

A design tool should be:

- Open to various ways of implication.
- Allow for alteration to a certain degree to be incorporated into a designer's own design process.

The layout of the design framework is quite straightforward, and it provides space to be alternated to construct the desired customer experience. Since this is a matrix consists of multiple input indexes, it can be used in various ways to construct the design space. The figure xxx shows four ways to do so.

OPTION 1:

From the Customer Journey Mapping sessions, it became apparent that comparing in-store experiences between wine illiterates and wine experts, CBWI struggle the most between step 2, Browse and step 3, Select. This is due to the absence of the wine knowledge. Therefore, the possibility of using the design framework is to introduce sensorial experiences regarding different wine, to support the consumer in their wine selection process. Therefore, three different Chinese Cultural Values suggests three culturally relevant design solutions with a special focus on the timeframe between step 2-3 as shown on the right.

OPTION 2

The Option 2 shows the possibility to focus on just one pair of most context relevant Paradoxical Chinese value. Therefore, as shown on the right side, the design solution 1-4 are solutions that help to reinforce one of the Chinese cultural value.

OPTION 3

The option 3 is more randomised approach, to use all three cultural values to generate design solutions throughout the entire customer journey, and a few of the highlighting solutions shall be selected based on criteria such as: its' fit to the consumer needs, or level of innovation etc...

OPTION 4

The construction of the current design framework would work very well to construct dynamic Design goals for interaction designers. Since the cultural value hints towards the desired effect to take place, and each step of the customer journey map provides a specific context and time upon which the design intervention should take place. Hence this design framework can be used in a broader sense, as an unbiased design goal generator.

STEPS TO USE THE FRAMEWORK:

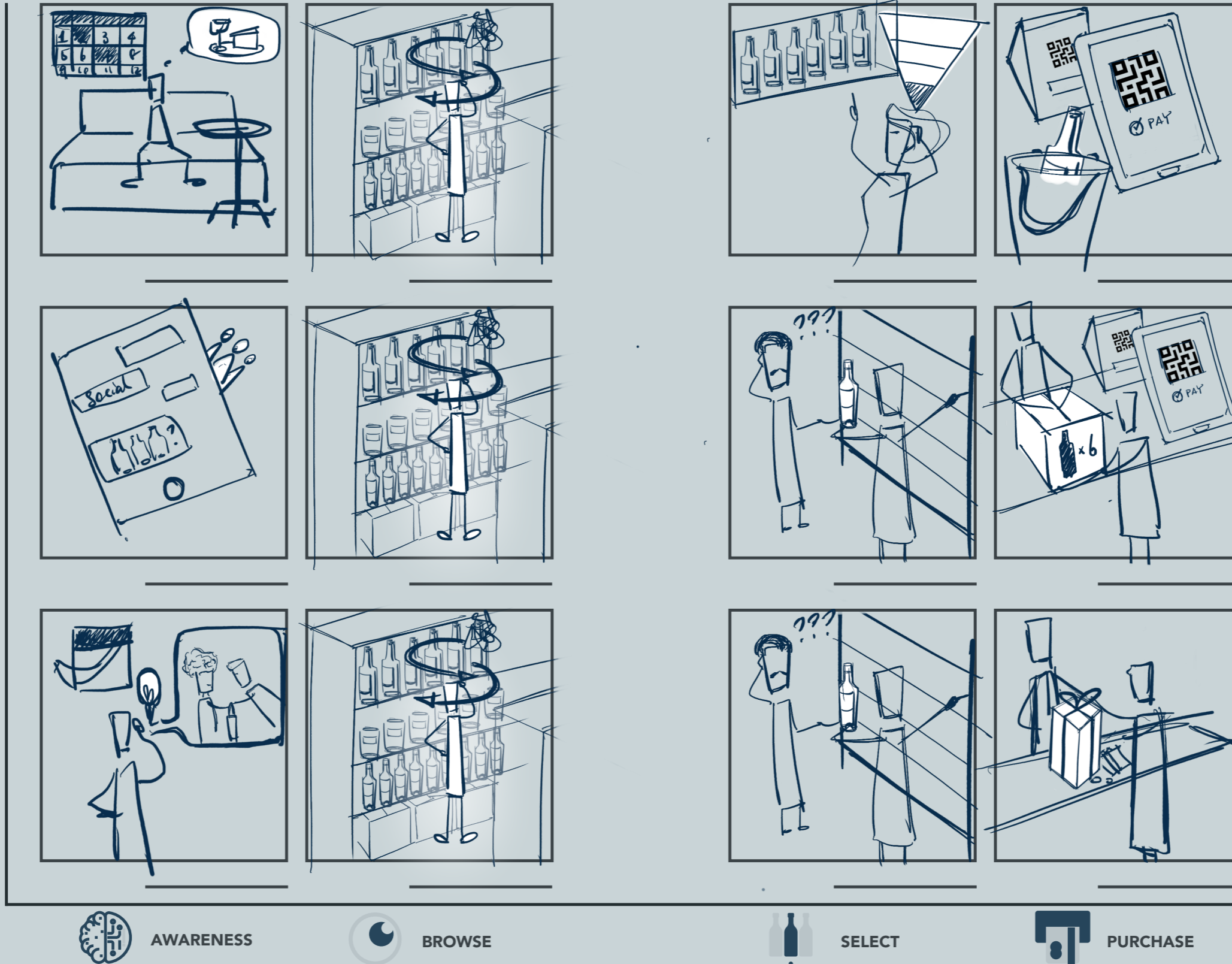
1. Construct the storyboard of current experiences with visuals.
2. Generate design goals using the cultural values supporting each persona.
3. Evaluate the design opportunities generated.
4. Materialise the designed intervention.

FIGURE 43 PRINCIPLES BEHIND THE DESIGN FRAMEWORK


Solo


Social


Gifting



Scenario 1: While being alone, without frequent wine drinking habit, it is hard to be triggered to want to buy wine without external motivators. Then Jenny wants to discover the varieties of wine but finds it difficult to differentiate one wine from other. So she chooses to buy a shiraz, that she has never tried before, just out of curiosity. Finally, she brings the wine home after paying.

Scenario 2: David gets assigned to get some wine for friends gathering. He would like to find some good wine that is not too expensive, but interesting enough to initiate quality conversation. However, when he is browsing in the wine store, he is overwhelmed by the options, which makes him feel insecure. He goes to the staff, who suggests a lot of wines, he finally chooses some wine from there, and then leave the store.

Scenario 3: Bo sees that his mother in law's birthday is coming up, from which he is thinking of getting her a wine as a gift. He goes to store, again overwhelmed by the amount of wine. He then talks to the sales staff, he was recommended some expensive wines, which he felt hesitation, but still paid for the wine, and then he takes the packaged box of wine and then leaves.

FIGURE 44 CURRENT USER SCENARIO ILLUSTRATED

4.4.3 Design guidelines

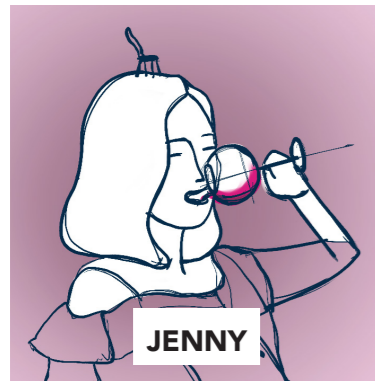


FIGURE 45 DESIGN OPPORTUNITIES

4.4.4 Design space

Thus far, three personas were used on the verticle axis, together with the customer journey map on the horizontal axis, the design framework was used to synthesis user scenarios when consumers were faced with problems. Furthermore, the design framework helps to generate unbiased design guidelines based on Chinese cultural values. The defined design directions shown in figure 44 are further elaborated here.

For solo drinker Jenny, she values simplicity and petite bourgeoisie for her shopping experience, this can be improved with an aesthetically clean space with a clear overview of wine in offering here. The process of shopping and deciding should be effortless, and straightforward, as she is able to construct her own version of the tasteful life.

For a friends gathering, David got the role to buy wine for the meetup. Being a wine illiterate, David feels anxious to accomplish this task, because he has to make an educated guess without much information to back him up. The two cultural value he values are self-expression and sociality. To accompany his concerns, the wine should be displayed in an expressive way, which communicates the personality of the wine, the more “sociable wines” such as the ones without a too distinct wine flavour, with friendly price tag, is expected to be a good wine for social occasions.

In the third scenario, Bo is looking for a gift for his mother in law, the most important values he appreciates are Connection and Face. The store design should help you find a connection to the right wine, thereafter, a wine is only bought if one thinks this wine is of a value that suits the person he is gifting to.

4.4.5 Idea Generation

In order to collect contextual information to feed back into the design of the project, the author created a facebook group (around 230 members) who were interested in the research regarding the wine experience. Thereafter, multiple workshops/ brainstorming sessions were organised focusing on collecting different types of insights. Three brainstorming sessions with Food Design lab, Chinese Wine Illiterates, and International Wine Hobbyists contributed to ideas resulting in many How to's (see figure 38). The ideas were clustered into three levels, namely: Product quality level, Wine interactivity level and Environmental level.

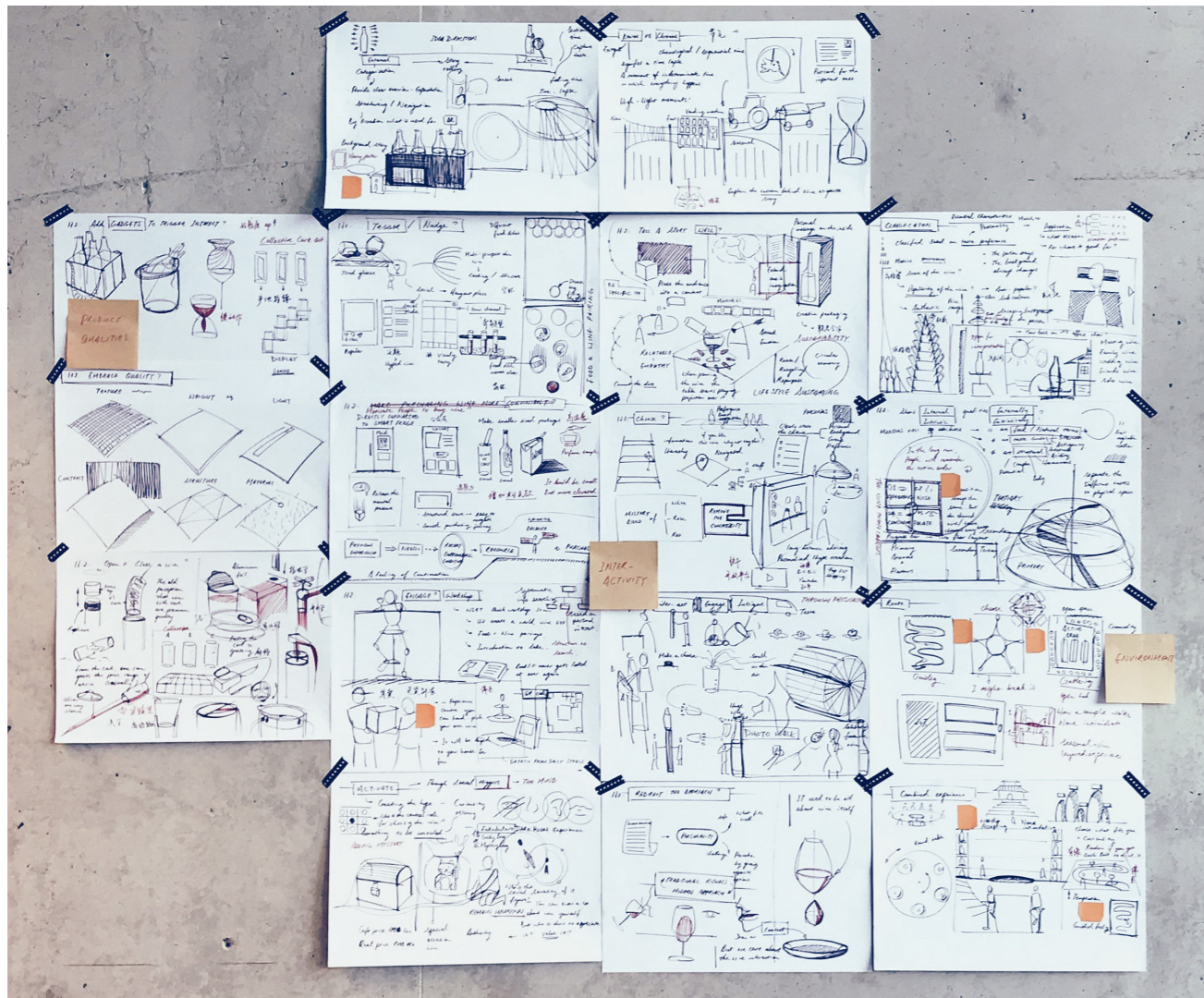


FIGURE 46 H2'S BRAINSTORMING

4.5 Iteration & Evaluation

The preliminary research and design question that initiated this project was:

- How to help designers to design a shopping experience for Culturally Based Wine Illiterates?

Through the literature research and the empirical research, the question gradually shifted away from simply designing a shopping experience for people who are new to wine, which implicitly appoints towards making it easier for CBWI to browse and select the wine, however, the direction of the project took a big shift after reading the book, "The experience economy". The book emphasizes that experience itself is a distinct economic offering, differentiating itself from commodity and service, an experience occurs when a company intentionally uses service as the stage, goods as the props, to engage individual customers in a way that creates a memorable event (Pine, 1998). This would totally expand the nature of this project, from trying to sell wine, to sell an experience with wine, blending different

industries such as gastronomy, museum and wine retail industry. On that note, a better research and design question for this would sound like this:

- How to redefine the wine retail experience for Culturally Based Wine Illiterates?

The use of the design framework was useful to help contextualise the user scenario, which would otherwise be blank to the designer (given it's a cross cultural design project). Furthermore, the design framework has also helped to generate unbiased design goal and design intervention, with a specific set of the desired effect, a clear focus of context of use. In general, it helped to structure the process of designing for an experience. However, as the framework is based on the current customer journey, and the relevant cultural value, it runs short on envisioning the future scenario taking in the technological, social and cultural changes to lead to design-driven innovation (Verganti, 2009, Dorst, 2011).

4.5.1 Interaction vision:



FIGURE 47 INTERACTION VISION

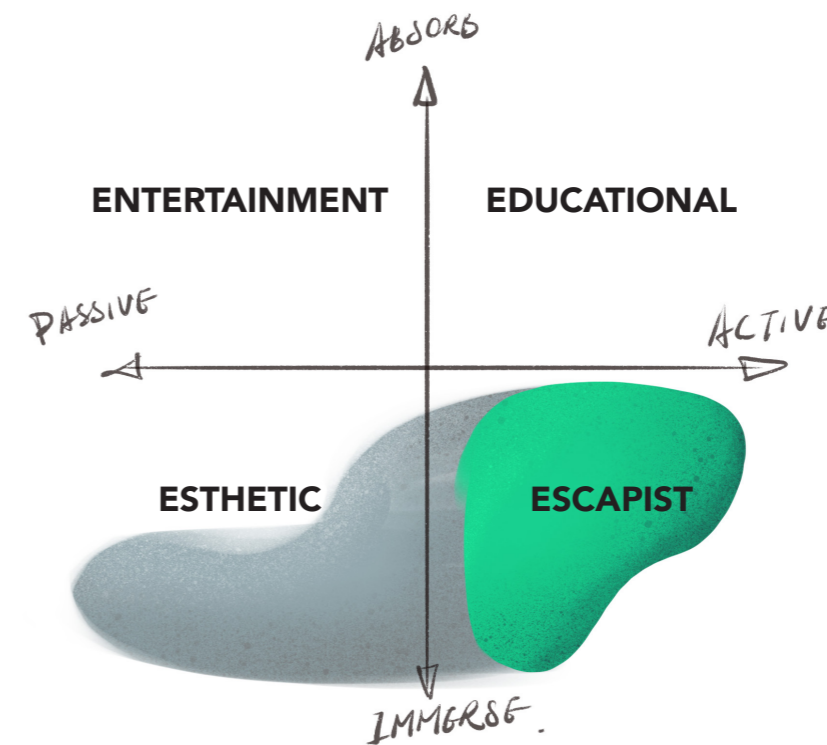
IMAGE 1: ETABLE HELIUM BALLONS - DESSERT FROM THE FUTURE
 IMAGE 2: TROPICAL FRUIT WITH RUM, VANILLA, KAFFIR LIME.
 PHOTO CREDIT: FACEBOOK OF ALINEA RESTAURANT.
 INSPIRED BY CHEFSTABLE S2: GRAND ARCHATZ (2015)- COMBINING FLAVOR AND BEAUTY.

It should feel like a novel dining experience where food is presented in form that combines art and food. The whole experience is set to go beyond satisfying your stomach, but also to stimulate your imagination.

A combination of esthetic and escapist experience shall be staged in the retail space. Escapist being actively engaging, it is designed to involve the guest as actors into the story, While an esthetic experience asks for less participation, but focus on delivering this more immersive experience to allow guest to appreciate the beauty.

Key interaction qualities:

- Whimsical
creating connection with the consumer
- Sensorial experience
To approach the guest with a hedonic sie of their experience, one does not need to make a decision based on rational knowledge, let your sense choose a wine for you.
- Autonomy



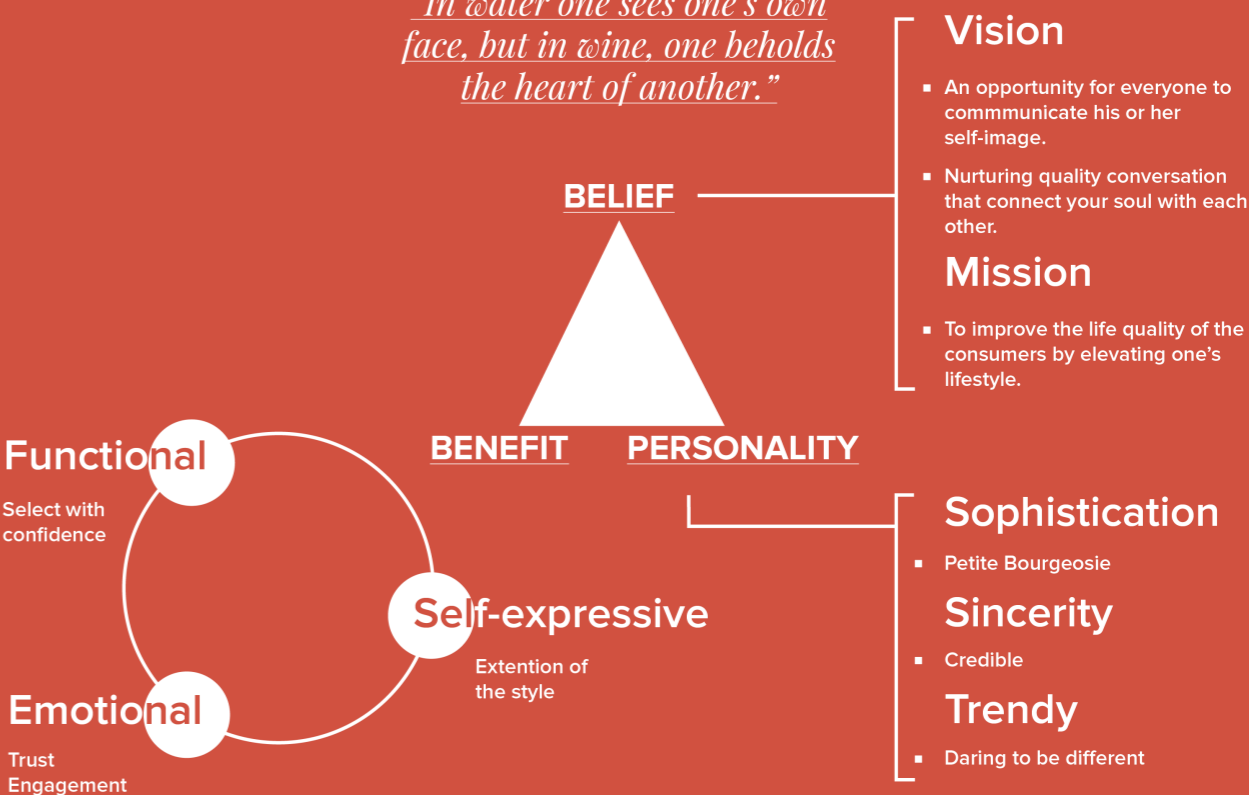
“Blurring the edge between a retail store and an experience centre.”

FIGURE 48 THE FOUR EXPERIENCE REALMS RETRIEVED FROM (PINE, 1998)

Positioning Statement

Project W° is a creative wine retail brand that encourages the Chinese Wine illiterates to live a free-spirited urban lifestyle. It does so by providing credible and original wine, with an alluring shopping experience. Tailored to accompany every moment of your life.

“In water one sees one’s own face, but in wine, one beholds the heart of another.”



Chap. 5 Discussion

5.1 EVALUATION OF FRAMEWORK

Intro to chap. 5

5.2 ADDRESSING THE RESEARCH QUESTION

5.3 CONTRIBUTION TO THE KNOWLEDGE FIELD

5.4 RECOMMENDATIONS

5.5 REFLECTION

Chap. 6 Reference

- Alba, Joseph W. and J. Wesley Hutchinson. 1987. Dimensions of Consumer Expertise. *Journal of Consumer Research*, 13 (March): 411– 454.
- Balestrini, P., & Gamble, P. (2006). Country-of-origin effects on Chinese wine consumers. *British Food Journal*, 108(5), 396-412.
- Bandura, A. (1989). Human agency in social cognitive theory. *The American Psychologist*, 44(9), 1175–1184. <https://doi.org/10.1037/0003-066x.44.9.1175>
- Bandura, A. (2001). SOCIAL COGNITIVE THEORY: An Agentic Perspective. *Annual Review of Psychology*, 52(1), 1–26. <https://doi.org/10.1146/annurev.psych.52.1.1>
- Bettman, J.R. (1979), *An Information Processing Theory of Consumer Choice*, Addison-Wesley, Reading, MA.
- Buesink, R. (2018). Master thesis: WHAT MAKES BRANDS MEANINGFUL? What makes brands, Retrieved on July 30, 2018.
- Businessdictionary.com (2018) Definition of product involvement, retrieved on 2nd June 2018, from <http://www.businessdictionary.com/definition/product-involvement.html>
- Camere, S., Schifferstein, H. N. ., & Bordegoni, M. (2015). The Experience Map. A Tool to Support Experience- driven Multisensory Design. *Proceedings of the 9th International Conference on Design and Semantics of Form and Movement*, (October), 147–155.
- Charters, S. (2006). Aesthetic products and aesthetic consumption: a review. *Consumption, Markets and Culture*.
- Davies, H., Leung, K. P., Sherriff, T. K., & Wong, Y. (1995). The benefits of guanxi: The value of relationships in developing the Chinese market. *Industrial Marketing Management*, 24(3), 207–214.
- Dehua, C. (2017) China becomes the world's second-largest luxury market, retrieved on May 2018, from <https://gbtimes.com/china-becomes-worlds-second-largest-luxury-market>
- Dorst, K. (2011). The core of “design thinking” and its application. *Design Studies*, 32(6), 521–532. <http://doi.org/10.1016/j.destud.2011.07.006>
- Easingwood, C., Lockshin, L., & Spawton, A. (2011). The drivers of wine regionality. *Journal of Wine Research*, 22(1), 19–33. <http://doi.org/10.1080/09571264.2011.550759>
- Erasmus, Alet & Boshoff, Elizabeth & Rousseau, GG. (2010). Consumer decision-making models within the discipline of consumer science: A critical approach. *Journal of Family Ecology and Consumer Sciences /Tydskrif vir Gesinsekologie en Verbruikerswetenskappe*. 29. 10.4314/jfec.v29i1.52799.
- Fagan, W. T. (1996). *Literacy and Cultural Thoughtfulness : the Power and Helplessness Within and Beyond Cultural Boundaries*.
- Fang, T. (1999). *Chinese business negotiating style*. Thousand Oaks, CA: Sage.
- Faure, G. O. (2007). *Les negociations en Chine*. In P. Be raue, G. Y. Faure, & J. L. Perrault (Eds.), *Ne gociation Internationale et Pratique des Affaires en Chine* (pp. 31–53). Paris: Maisonneuve et Larose.
- Faure, G. O., & Fang, T. (2008). Changing Chinese values: Keeping up with paradoxes. *International business review*, 17(2), 194-207.
- Fiore, A. M., & Kim, J. (2007). An integrative framework capturing experiential and utilitarian shopping experience. *International Journal of Retail & Distribution Management*, 35(6), 421–442. Retrieved in November 2017, from <http://doi.org/10.1108/09590550710750313>
- Groves, R., Charters, S., & Reynolds, C. (2000). Imbibing, inscribing, integrating and imparting: a typology of wine consumption practices. *Journal of Wine Research*, 11(3), 209–223.
- Guthrie, D. (1998). The declining significance of guanxi in China's economic transition. *The China Quarterly*, 154, 254–282.
- Hays, J. (2015). Wine in China, History, customs, domestic wines, Foreign high-end wines and booming demand. Retrieved 18 March 2018, from <http://factsanddetails.com/china/cat11/sub73/item142.html>
- Hirschman, E.C. and Holbrook, M.B. (1982), “Hedonic consumption: emerging concepts, methods and propositions”, *Journal of Marketing*, Vol. 46, pp. 92-101.
- Holbrook, M.B. (1986), “Emotions in the consumption experience: toward a new model of consumer behavior”, in Peterson, R.A., Hoyer, W.D. and Wilson, W.R. (Eds), *The Role of Affect in Consumer Behavior: Emerging Theories and Applications*, Heath, Lexington, MA, pp. 17-52.
- Imamichi, T. (2011). Industry, Economy and Eco-Ethica:—In Memoriam Professor Marco M. Olivetti—. *Eco-ethica*, 1, 19-26.
- Inglehart, R., & Welzel, C. (2005). *Modernization, cultural change, and democracy: The human development sequence*. New York: Cambridge University Press.
- JAE, H., & DELVECCHIO, D. (2004). Decision Making by Low-Literacy Consumers in the Presence of Point-of-Purchase Information. *Journal of Consumer Affairs*, 38(2), 342–354. <http://doi.org/10.1111/j.1745-6606.2004.tb00873.x>
- Knowles, M. (1984). *The Adult Learner: A Neglected Species* (3rd Ed.). Houston, TX: Gulf Publishing.
- Leire, C., & Thidell, Å. (2005). Product-related environmental information to guide consumer purchases - A review and analysis of research

on perceptions, understanding and use among Nordic consumers. *Journal of Cleaner Production*, 13(10–11), 1061–1070. <http://doi.org/10.1016/j.jclepro.2004.12.004>

Li, D. (2015) Why do we drink wines in China? Retrieved on April 10, 2018, from <https://www.decanterchina.com/en/columns/demeis-view-wine-communication-from-a-chinese-winemaker/why-do-we-drink-wines-in-china>

Lin, Y. T. (1939). *My country and my people*. London: William Heinemann.

Liu, F., & Murphy, J. (2007). A qualitative study of Chinese wine consumption and purchasing: Implications for Australian wines. *International Journal of Wine Business Research*, 19(2), 98–113.

Lockshin, L., & Corsi, A. M. (2012). Consumer behaviour for wine 2.0: A review since 2003 and future directions. *Wine Economics and Policy*, 1(1), 2–23. <http://doi.org/10.1016/j.wep.2012.11.003>

Mercer (2016) Mercer Capital's Value Focus: Food & Beverage Industry | Q1 2016 | Segment: Alcoholic Beverages, retrieved on November 10, 2017, from <https://www.slideshare.net/MercerCapital/mercer-capitals-value-focus-food-beverage-industry-q1-2016-segment-alcoholic-beverages>

Mueller, S., Remaud, H., & Chabin, Y. (2011). How strong and generalisable is the Generation Y effect? A cross-cultural study for wine. *International Journal of Wine Business Research*, 23(2), 125–144. <http://doi.org/10.1108/17511061111142990>

Ngai, J. (2016). Why Make a Customer Journey Map ? Retrieved from <https://medium.com/@ngai.yt/why-make-a-journey-map-172f4d7dfa99>

Olshavsky, R. W., & Granbois, D. H. (1979). Consumer decision making—fact or fiction?. *Journal of consumer research*, 6(2), 93–100.

Orth, U. R., Stöckl, A., Veale, R., Brouard, J., Cavicchi, A., Faraoni, M., ... Wilson, D. (2012). Using attribution theory to explain tourists' attachments to place-based brands. *Journal of Business Research*, 65(9), 1321–1327. <http://doi.org/10.1016/j.jbusres.2011.10.027>

Petty, Richard E., John T. Cacioppo, and David Schumann. 1983. Central and Peripheral Routes to Advertising Effectiveness: The Moderating Role of Involvement. *Journal of Consumer Research*, 10 (September): 135 –146.

Petty, Richard E. 1995. Attitude Change. In *Advanced Social Psychology*, edited by Abraham Tesser (195–255). New York: McGraw-Hill.

Pine, B. J., & Gilmore, J. H. (1998). *The experience economy*. Boston: Harvard Business School.

Pine, B. J., & Gilmore, J. H. (2011). *The Experience Economy*. Boston.

Purves, A. "Literacy, Culture and Community." In *The Future of Literacy in a Changing World*. Ed. Donald Wagner. New York: Pergamon, 1987, pp. 216–232.

Qian, W., Abdur Razzaque, M., & Ah Keng, K. (2007). Chinese cultural values and gift-giving behaviour. *Journal of Consumer Marketing*, 24(4), 214–228. <http://doi.org/10.1108/07363760710756002>

org/10.1108/07363760710756002

Rapaille, C. (2006). *The culture code: An ingenious way to understand why people around the world buy and live as they do*. New York: Broadway Books.

Redding, G., Redding, S. G., Witt, M. A., & Michael, W. (2007). *The future of Chinese capitalism: Choices and chances*. Oxford University Press.

Reuters(2014) Chinese become world's top tipplers of "lucky" red wine. Retrieved on 14th October, 2017, from <https://www.reuters.com/article/us-beverages-wine-china-idUSBREA0R1QO20140128>

Scavarda, A.J., Bouzdine-Chameeva, T., Goldstein, S.M., Hays, J.M., & Hill, A.V. 2004. A Review of the Causal Mapping Practice and Research Literature. Second World Conference on POM and 15th Annual POM Conference, Cancun, Mexico, April 30 – May 3.

Shechtman, R., (2013). Changing the retail story: Rachel Shechtman at TEDxHollywood. Retrieved on March 2018, from <https://www.youtube.com/watch?v=fbnWY-swsK0&t=458s>

SIRC (1998). *Social and Cultural Aspects of Drinking*. Retrieved on June, 2018, from <http://www.sirc.org/publik/drinking6.html>

Stickdorn, M., Laurence, A., Hormess, M. E., Schneider, J. (2018). *This is Service Design Doing*. Sebastopol California: O'Reilly Media, Inc.

Teilhard de Chardin, P. (1956). *Lettres de Voyage et Nouvelles Lettres de Voyage*. Paris: Grasset.

van Boeijen, A. (2015). *Crossing Cultural Chasms*.

van Boeijen, A., & Daalhuizen, J. (2010). *Delft Design Guide (Vol. 1)*. <http://doi.org/10.1017/CBO9781107415324.004>

Verganti, R. (2008). Design, meanings and radical innovation: A research agenda. *Journal of Product Innovation Management*, 25(5), 436–456. <http://doi.org/10.1111/j.1540-5885.2008.00313.x>

Verganti, R. (2009). *Design driven innovation: changing the rules of competition by radically innovating what things mean*. Harvard Business Press.

Vidgen, H. A., & Gallegos, D. (2014). Defining food literacy and its components. *Appetite*, 76, 50–59. <http://doi.org/10.1016/j.appet.2014.01.010>

Viswanathan, Madhubalan, Jose Antonio Rosa, and James Edwin Harris. 2003. *Towards Understanding Functionally Illiterate Consumers*. Unpublished Working Paper.

Vorst, R. van der. (2017). *CONTRARIAN BRANDING*, 1–192.

Winefolly (2014) A Pragmatic Approach in using wine ratings. Retrieved on June 6, 2018, from <https://winefolly.com/tutorial/wine-ratings-explained/>

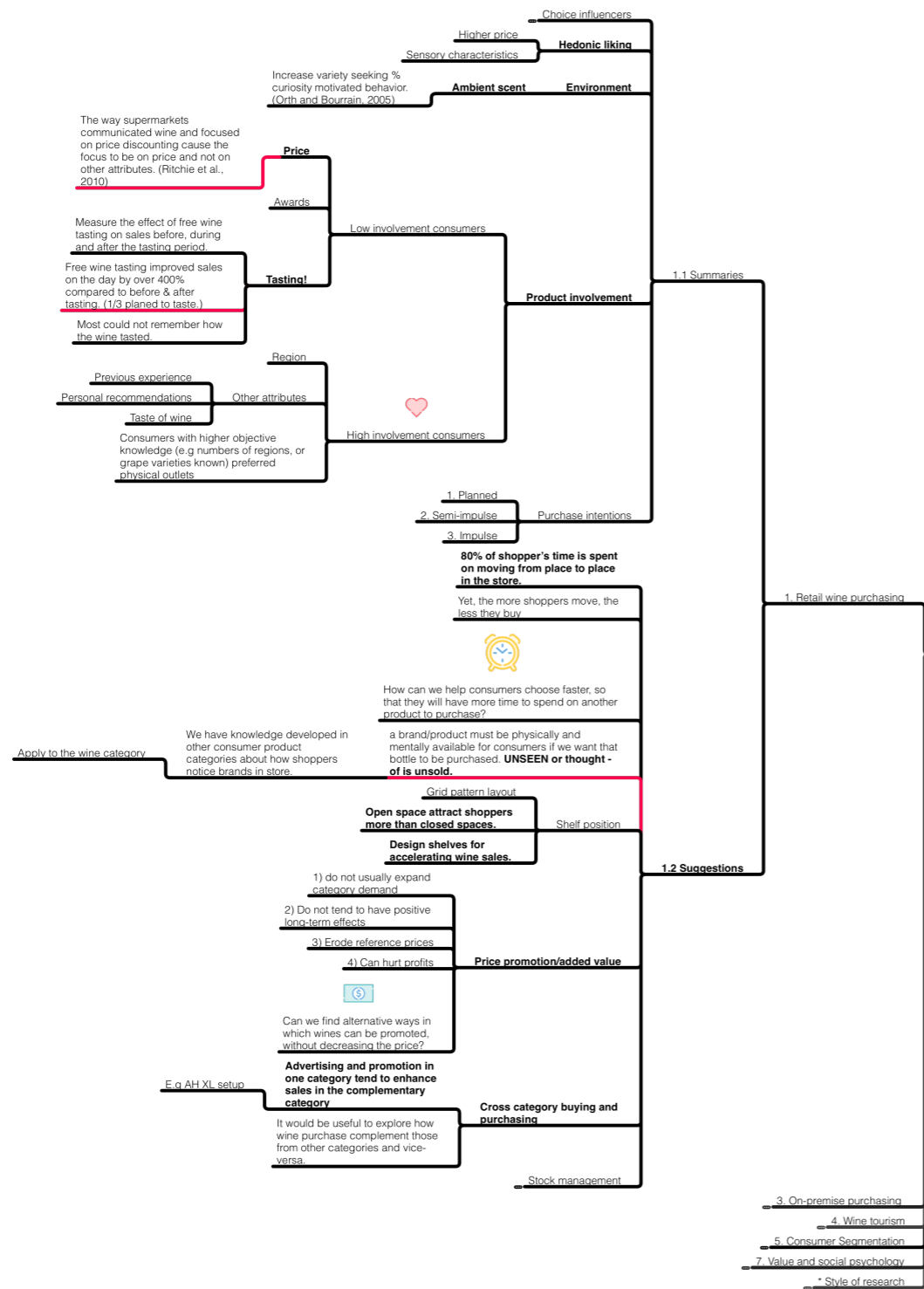
Wang, N. (2018). *VINEXPO: CHINA AND US WILL DRIVE GLOBAL WINE CONSUMPTION*. Retrieved May 4, 2018, from <https://www.thedrinksbusiness.com/2018/02/vinexpo-china-and-us-will-drive-global-wine-consumption/>

Chap. 7 Appendix

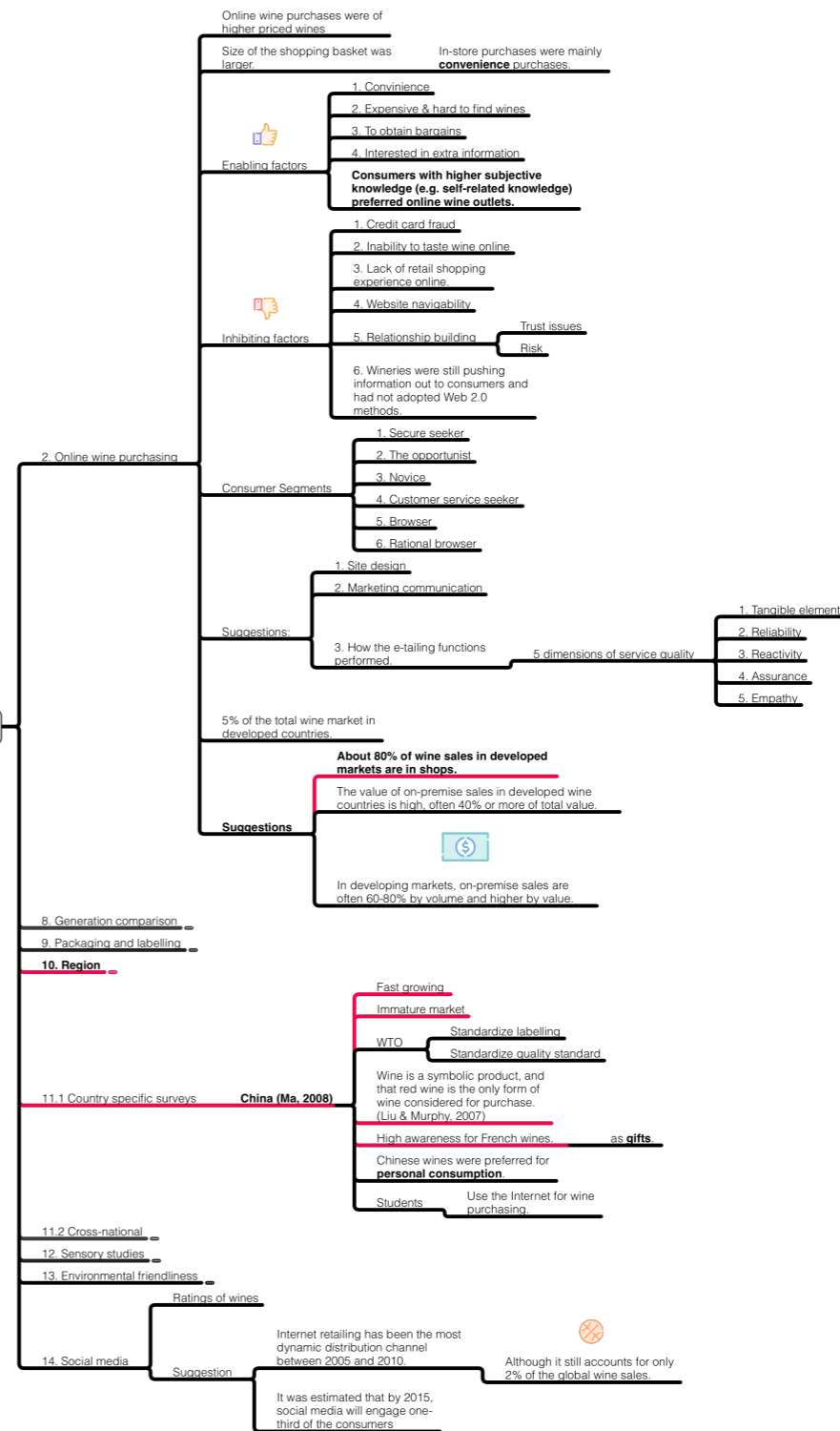
“The holistic experience must be considered from the start to drive, motivate, inspire and ultimately create brand interactions that are more real, relevant, and remarkable.”

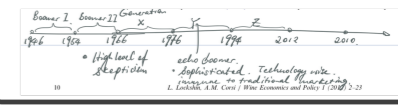
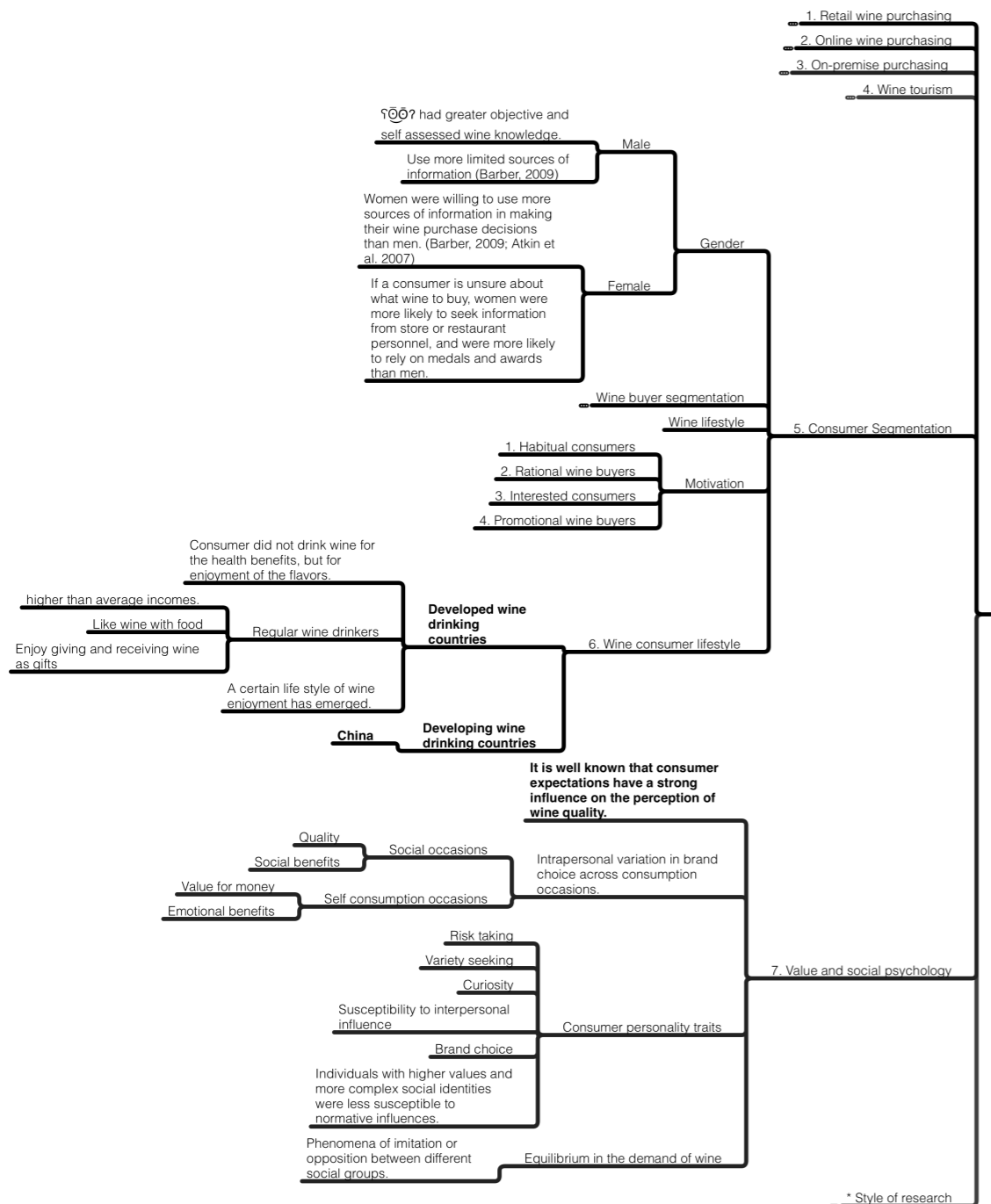
-Interbrand, 2018-

Appendix 1: Mind maps of wine consumption behaviour influencers



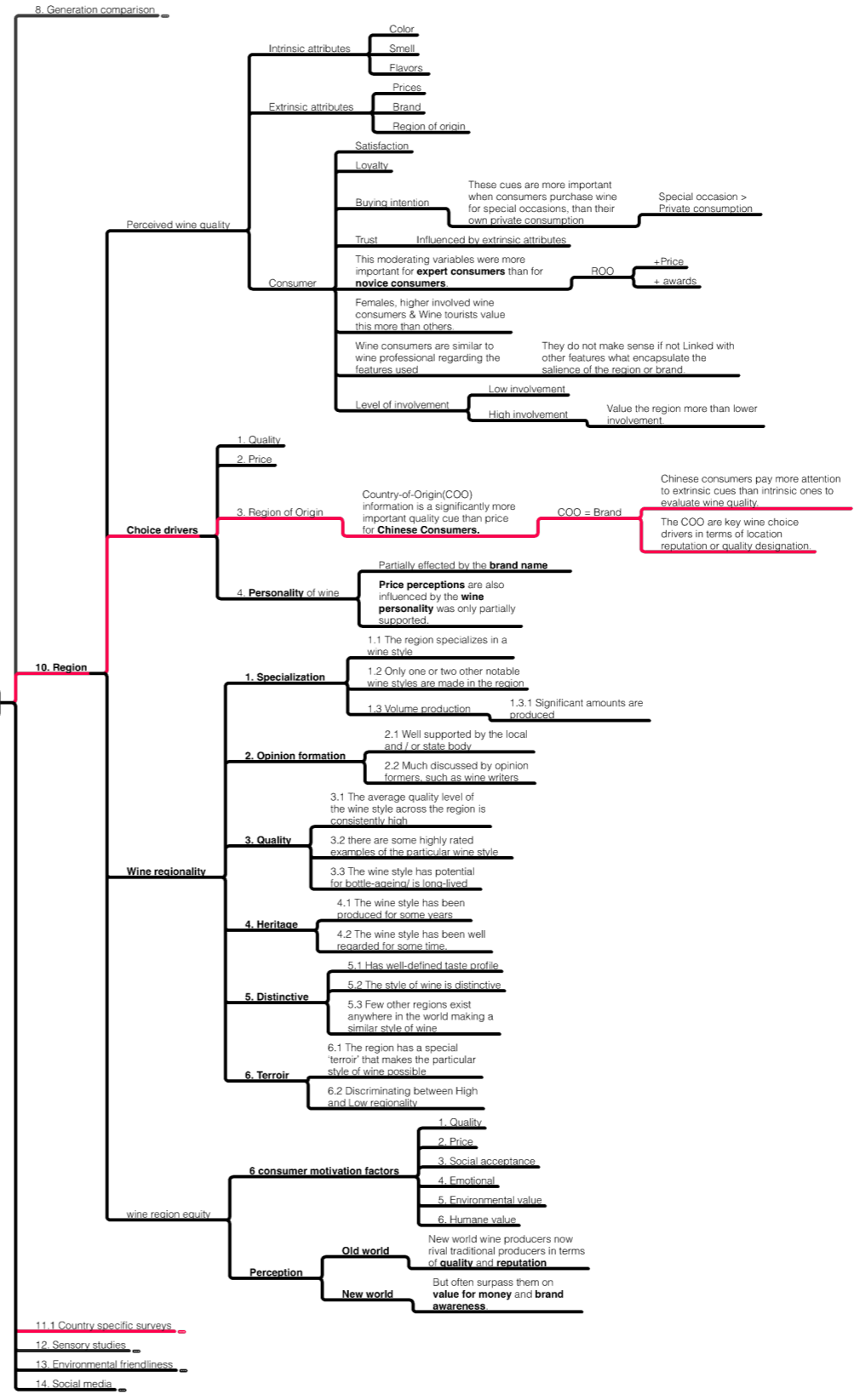
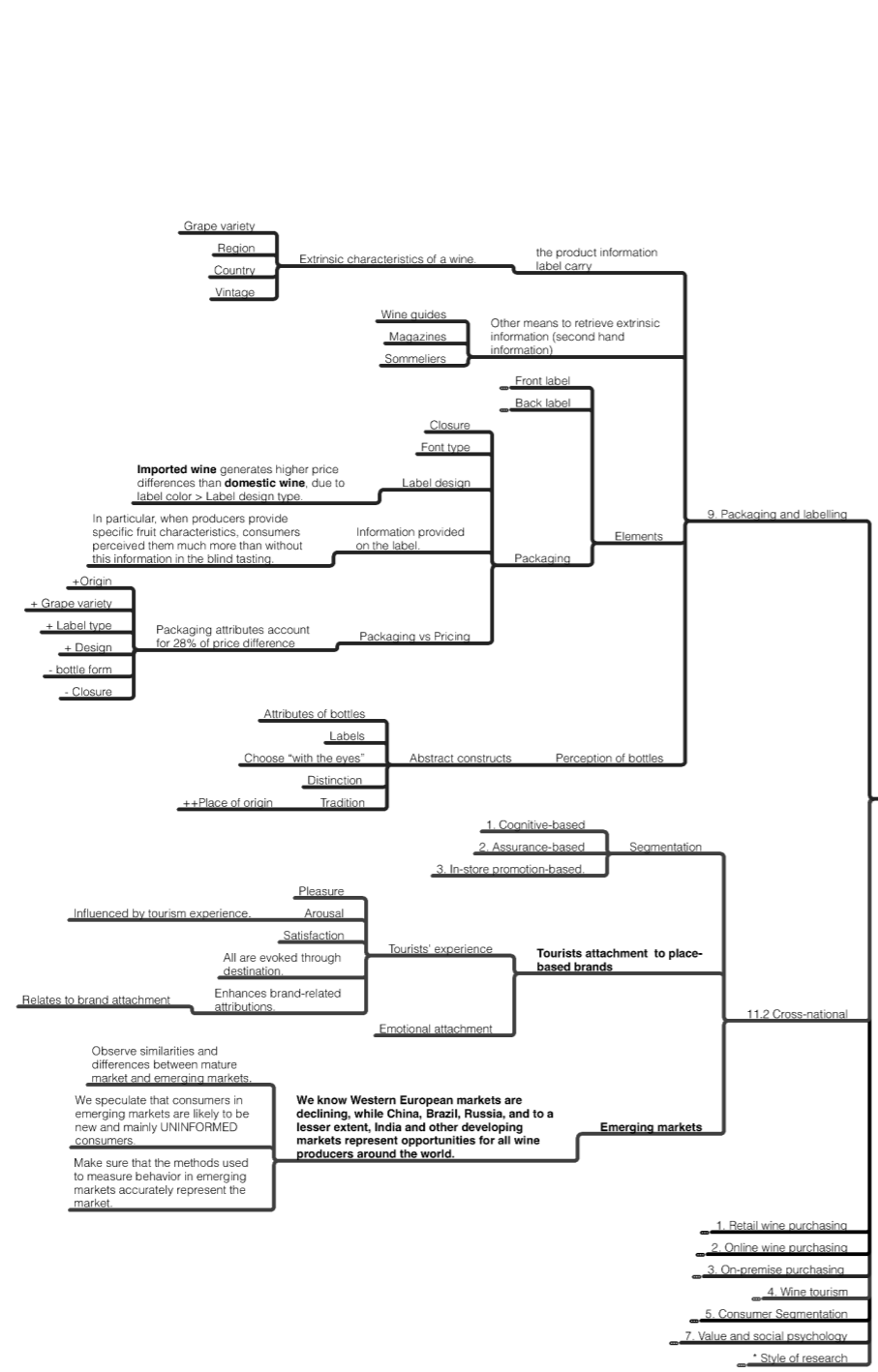
No. 1



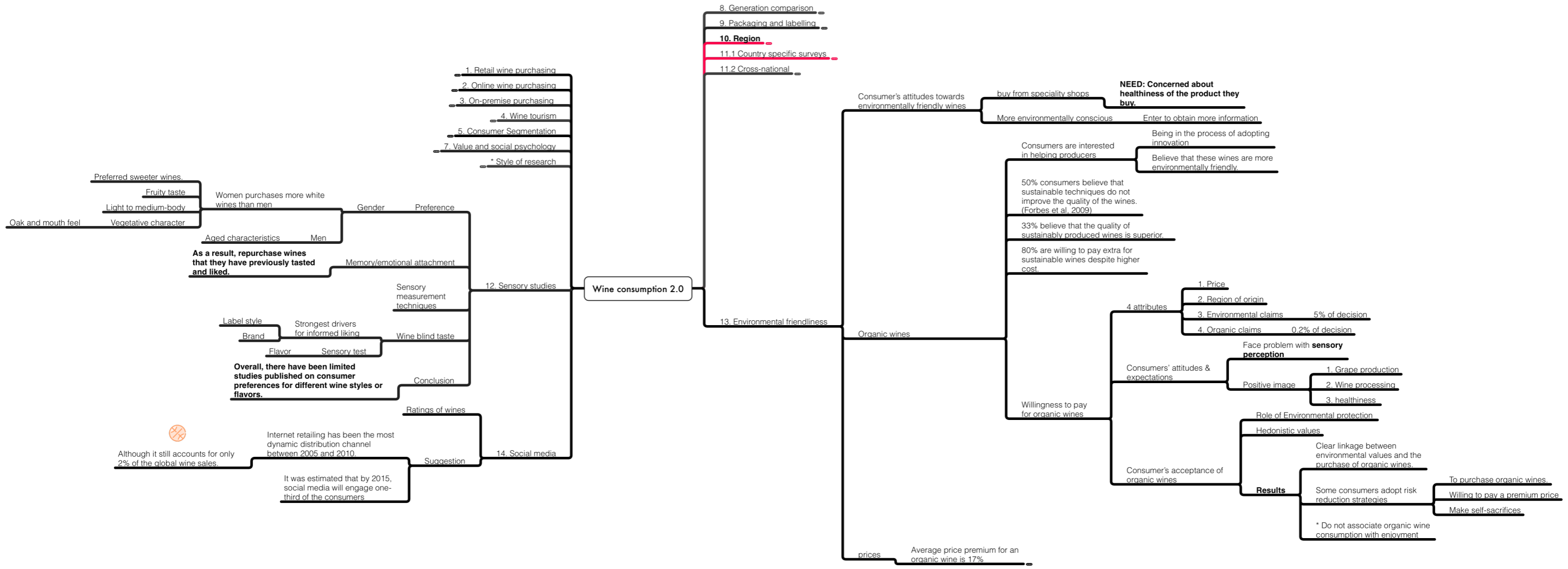


* Style of research

No. 3



No. 4



Appendix 2: Wine literacy survey question

Give a ranking to the following information that affect you most in choice of wine. (1 as least important, 8 as most important)

	1	2	3	4	5	6	7	8
Staff reco...	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Wine revie...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Packaging...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Label infor...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
Grape vari...	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vintage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Origin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Previous e...	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

FIGURE 50 WINE CHOICE INFLUENCER

Appendix 3: Wine literacy survey results

	How frequently do you drink wine?	How frequently do you drink wine?	How frequently do you purchase wine?	How frequently do you purchase wine?	Give yourself a score on how well you know wine.	Give yourself a score on how well you know wine.	Do you have planned budget for purchasing wine?	Are you confident that you can find a good wine choice in an unfamiliar environment?	How long does it take for you to choose a wine?	How long does it take for you to choose a wine?	Are you able to judge the quality of a wine before purchasing it?	Do you know how to open a bottle of wine properly?	Do you know when to taste a wine?	Are you familiar with basic principles of wine consumption?	Do you agree that drinking wine has a positive impact on your personal well-being?	Do you agree that drinking wine has a positive impact on your personal well-being?	Is drinking wine a common behaviour in the country where you are from?	Are you able to tailor alcohol consumption to fit the context of the occasion?	Do you know your own limit to alcohol consumption?	FINAL SCORE	PERCENTAGE	
	2	0.4	2	0.4	1	0.2	0	0	0	3	0.6	0	0	0	0	4	0.8	0	0	0	2.4	0.15
	2	0.4	2	0.4	1	0.2	0	0	0	2	0.4	0	0	0	0	2	0.4	0	0	1	2.8	0.175
	2	0.4	2	0.4	1	0.2	0	0	0	3	0.6	0	0	1	0	2	0.4	0	0	0	3	0.1875
	2	0.4	2	0.4	2	0.4	0	0	0	5	1	0	0	0	0	4	0.8	0	0	1	4	0.25
	2	0.4	2	0.4	1	0.2	0	0	0	3	0.6	0	0	0	0	4	0.8	1	1	0	4.4	0.275
	2	0.4	2	0.4	1	0.2	1	0	0	2	0.4	0	0	1	0	3	0.6	1	0	1	6	0.375
	2	0.4	3	0.6	1	0.2	0	0	0	2	0.4	0	1	1	0	4	0.8	0	0	1	5.4	0.3375
	3	0.6	2	0.4	2	0.4	1	0	0	2	0.4	0	0	1	0	1	4	0.8	0	0	6.6	0.4125
	2	0.4	1	0.2	1	0.2	1	0	1	3	0.6	0	0	1	1	0	3	0.6	0	0	7	0.4375
	3	0.6	3	0.6	2	0.4	0	0	1	1	0.2	0	0	1	0	1	3	0.6	0	0	6.4	0.4
	4	0.8	4	0.8	3	0.6	0	1	0	2	0.4	0	0	0	0	4	0.8	1	0	1	6.4	0.4
	4	0.8	3	0.6	1	0.2	0	0	0	2	0.4	0	0	1	0	1	3	0.6	1	0	6.6	0.4125
	4	0.8	2	0.4	3	0.6	1	0	0	2	0.4	1	1	1	0	4	0.8	0	0	1	8	0.5
	2	0.4	2	0.4	3	0.6	1	1	0	1	0.2	1	1	0	0	1	3	0.6	0	0	8.2	0.5125
	3	0.6	3	0.6	2	0.4	0	1	0	2	0.4	0	1	1	0	3	0.6	0	1	1	7.6	0.475
	3	0.6	2	0.4	2	0.4	1	1	0	3	0.6	0	1	0	0	1	3	0.6	1	0	8.6	0.5375
	3	0.6	2	0.4	2	0.4	1	0	0	3	0.6	0	1	1	0	4	0.8	1	1	1	8.8	0.55
	3	0.6	2	0.4	2	0.4	0	1	0	4	0.8	0	0	0	0	1	4	0.8	1	1	8	0.5
	2	0.4	2	0.4	2	0.4	1	1	0	2	0.4	0	1	1	1	1	3	0.6	0	0	9.2	0.575
	1	0.2	2	0.4	1	0.2	1	1	1	3	0.6	0	1	1	0	0	2	0.4	1	1	9.8	0.6125
p	3	0.6	2	0.4	3	0.6	1	0	1	2	0.4	0	1	1	0	1	4	0.8	1	0	9.8	0.6125
	3	0.6	3	0.6	3	0.6	1	0	0	2	0.4	0	1	1	1	1	3	0.6	1	0	9.8	0.6125
	2	0.4	2	0.4	2	0.4	0	1	1	3	0.6	0	1	1	1	1	4	0.8	0	0	9.6	0.6
	2	0.4	2	0.4	3	0.6	0	1	0	2	0.4	0	1	1	0	1	4	0.8	1	1	9.6	0.6

3	0.6	2	0.4	2	0.4	1	0	0	2	0.4	0	0	1	0	1	4	0.8	0	0	1	6.6	0.4125
2	0.4	1	0.2	1	0.2	1	0	1	3	0.6	0	0	1	1	0	3	0.6	0	0	1	7	0.4375
3	0.6	3	0.6	2	0.4	0	0	1	1	0.2	0	0	1	0	1	3	0.6	0	0	1	6.4	0.4
4	0.8	4	0.8	3	0.6	0	1	0	2	0.4	0	0	0	0	0	4	0.8	1	0	1	6.4	0.4
4	0.8	3	0.6	1	0.2	0	0	0	2	0.4	0	0	1	0	1	3	0.6	1	0	1	6.6	0.4125
4	0.8	2	0.4	3	0.6	1	0	0	2	0.4	1	1	1	0	0	4	0.8	0	0	1	8	0.5
2	0.4	2	0.4	3	0.6	1	1	0	1	0.2	1	1	0	0	1	3	0.6	0	0	1	8.2	0.5125
3	0.6	3	0.6	2	0.4	0	1	0	2	0.4	0	1	1	0	0	3	0.6	0	1	1	7.6	0.475
3	0.6	2	0.4	2	0.4	1	1	0	3	0.6	0	1	0	0	1	3	0.6	1	0	1	8.6	0.5375
3	0.6	2	0.4	2	0.4	1	0	0	3	0.6	0	1	1	0	0	4	0.8	1	1	1	8.8	0.55
3	0.6	2	0.4	2	0.4	0	1	0	4	0.8	0	0	0	0	1	4	0.8	1	1	1	8	0.5
2	0.4	2	0.4	2	0.4	1	1	0	2	0.4	0	1	1	1	1	3	0.6	0	0	1	9.2	0.575
1	0.2	2	0.4	1	0.2	1	1	1	3	0.6	0	1	1	0	0	2	0.4	1	1	1	9.8	0.6125
3	0.6	2	0.4	3	0.6	1	0	1	2	0.4	0	1	1	0	1	4	0.8	1	0	1	9.8	0.6125
3	0.6	3	0.6	3	0.6	1	0	0	2	0.4	0	1	1	1	1	3	0.6	1	0	1	9.8	0.6125
2	0.4	2	0.4	2	0.4	0	1	1	3	0.6	0	1	1	1	1	4	0.8	0	0	1	9.6	0.6
2	0.4	2	0.4	3	0.6	0	1	0	2	0.4	0	1	1	0	1	4	0.8	1	1	1	9.6	0.6
3	0.6	3	0.6	1	0.2	0	1	1	3	0.6	0	0	1	0	1	4	0.8	1	1	1	9.8	0.6125
4	0.8	2	0.4	3	0.6	1	0	0	2	0.4	1	1	1	1	0	4	0.8	1	1	1	11	0.6875
3	0.6	3	0.6	3	0.6	1	0	1	2	0.4	1	0	1	0	1	4	0.8	1	1	1	11	0.6875
3	0.6	2	0.4	3	0.6	1	0	1	2	0.4	0	1	1	1	1	1	0.2	1	1	1	11.2	0.7
5	1	5	1	3	0.6	1	1	0	3	0.6	0	1	1	0	1	5	1	1	0	1	11.2	0.7
5	1	5	1	4	0.8	0	1	1	2	0.4	1	0	0	0	1	4	0.8	1	1	1	11	0.6875
3	0.6	3	0.6	4	0.8	1	1	1	2	0.4	0	1	1	1	1	3	0.6	0	1	1	12	0.75
3	0.6	3	0.6	3	0.6	1	0	1	3	0.6	0	1	1	1	1	3	0.6	1	1	1	12	0.75
4	0.8	4	0.8	3	0.6	1	1	0	2	0.4	1	1	1	1	1	4	0.8	1	1	1	13.4	0.8375
2	0.4	2	0.4	3	0.6	1	1	1	2	0.4	1	1	1	1	1	4	0.8	1	1	1	13.6	0.85
5	1	5	1	5	1	1	1	1	5	1	1	1	1	1	1	5	1	1	1	1	16	1
100	20	90	18	77	15.4	19	15	12	86	17.2	7	19	26	10	20	125	25	20	15	32		
2.78	0.56	2.50	0.50	2.14	0.43	0.53	0.42	0.33	2.39	0.48	0.19	0.53	0.72	0.28	0.56	3.47	0.69	0.56	0.42	0.89	avg	0.504513

Appendix 4: CJM session plan

It visually illustrates customers' processes, needs, & perceptions throughout their interaction and relationship with an organization. It delivers:

- Understanding & diagnosing experiences
- Designing experiences (Redesign existing, create new)
- Implementing (as blue prints)
- Communicating (Orient, train)

The 6 common types of journey maps*



	Area of focus	Key information	Phase/timeline structure
Product/Service Experience	Experience of interacting with the product and/or service	Connects user perceptions to product/service interactions	Specific to the product and/or service
UX Flow	Experience of interacting with interface	Connects screens to each other and to user needs	Specific to achieving the user's goal
Persona's Narrative	Persona's unique experience	Uses persona's needs to reveal broader opportunities	Specific to the persona's goal(s)
Emotional	Users' emotional experience across interactions	Uses emotional needs to reveal broader opportunities	Specific to users' perception of triggers and resolutions
Channels & Touchpoints	Interactions across customer communication channels	Identifies all points of interaction with customer	Specific to business goal(s)
Blueprint	Interactions across front and back stage	Identifies all enabling parties and technologies	Specific to enabling processes

Shahrzad Samadzadeh | Don't Make a Journey Map | Sept 2016

* I promised utilitarian

Ask yourself two questions

1. What do we intend to design for? ← Map type, focus, & timeline

- + User/customer goals
- + Single-touchpoint experience
- + Single-channel experience
- (not mutually exclusive)
- + Front & back stage experience
- + Cross-touchpoint experience
- + Cross-channel experience

2. What are we hoping to achieve? ← Map scope & story

- + Understanding the current state
- + Improving the current state
- + Designing the future state
- (not mutually exclusive)
- + Moving from known current to desired future
- + Developing a customer-centric roadmap
- + Developing an innovative new offering

Shahrzad Samadzadeh | Don't Make a Journey Map | Sept 2016

Roles for the session:

1. **CBWI: Culturally Based Illiterates (Personas)**
2. **Wine hobbist**
3. **Wine retailer. (Who sells wine, (service provider) and/or Wine educator)**

Time division:

00:00:00-00:15:00. Set up the place, explain what is Customer Journey Mapping to participants. (For the objectivity of the research, unrelated details of the project should not be mentioned.)

00:15:00-01:15:00 Make the map with post-its. + a Break the half way.

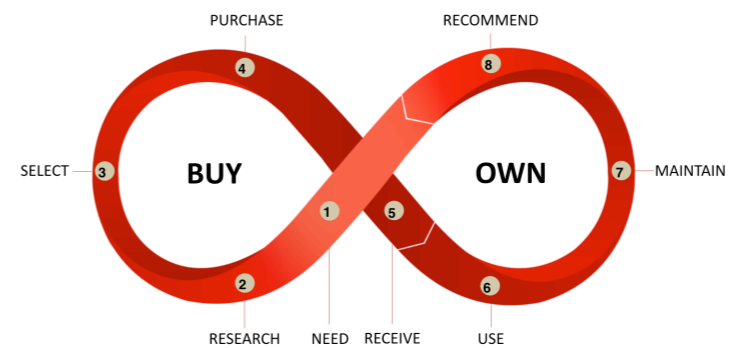
01:15:00-01:45:00 Look back at overview. Analyze what is the high-light (Opportunity for design) and what are the related attitude change towards that?

01:45:00-02:00:00 General explanation of the context of the research, any further feedback.

Detail of the Customer journey mapping:

Steps:

1. Secure a personas.
2. Split into all different steps of consumer lifecycle (1. Need, 2. Research, 3. Select, 4. Purchase, 5. Receive, 6. Use, 7. Maintain, 8. Recommend -> start all over again) into ACTION STEPS
3. What is your on stage experience? (People & Things)
4. Place the post-it on the paper to match the time specific placement.
5. Add attitudes of the person onto the top row.
6. Add back stage support needed: (People & Things)
7. High light on problems
8. Evaluate & Prioritize: Identify moments that matter for the customer and the organization. - what are the impact of the problem in that specific moment?
9. Explore the customer needs (Attitudes) of that specific moment. (Understanding of Functional and emotional needs)
10. What are the roles and processes of the Things in On stage experience?
11. Evaluate & Frame: Examine existing capabilities to determine issues/opportunities.
12. Re-examine issues/opportunity based on deep customer understanding
13. * Design new experiences: Innovate to influence attitudes and change behaviors.
14. BRAIN STORM IDEAS PLACED ON DIFFERENT TIME STEMP.
15. New design, different journey map
16. ATTITUDES drive BEHAVIORS deliver RESULTS



Customer lifestyle

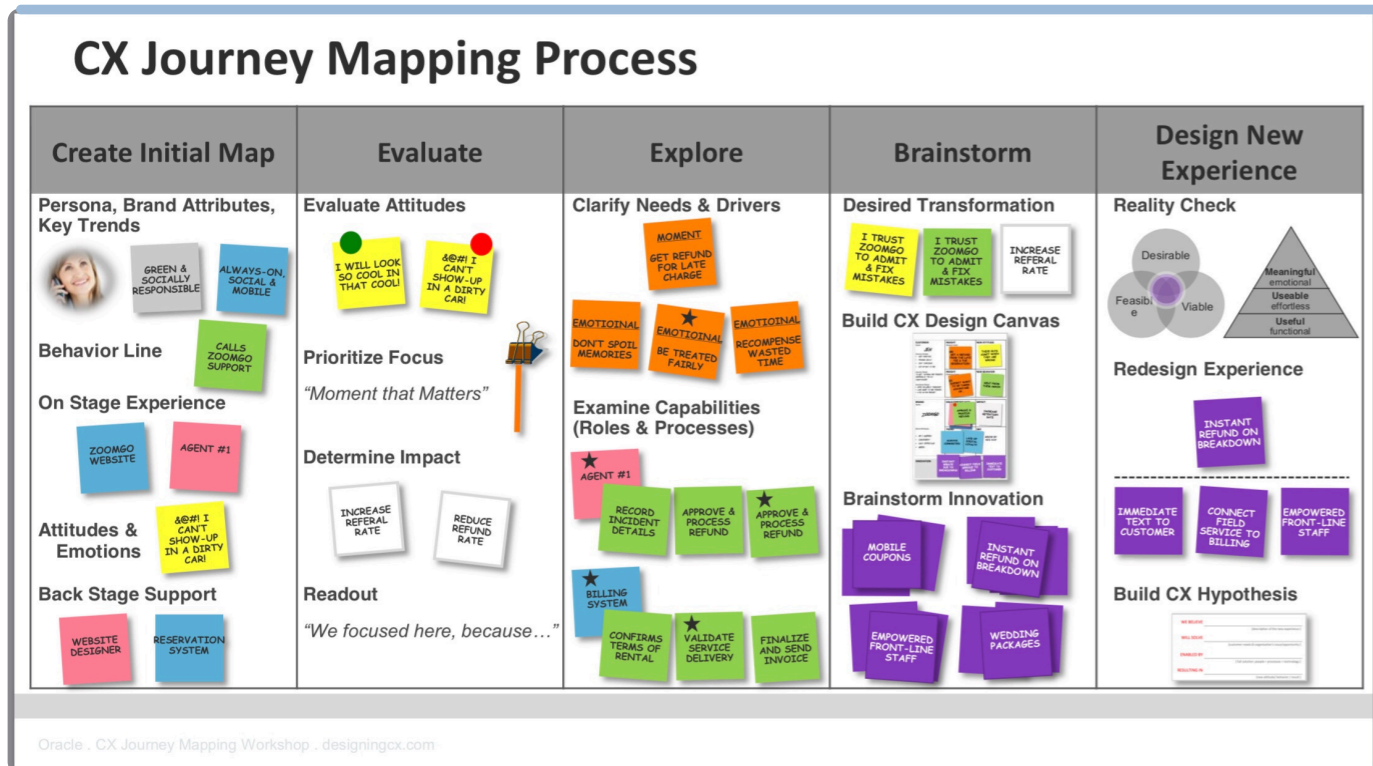


Create initial map:

1. Personas
2. Brand attributes (Offering, brand attributes)
3. Trends (Political, economic, social, technology, legal, environmental)
4. Behavior line (Time stamps)
5. On Stage experience (What people & things customer comes into direct contact with along the journey, -> Whom and what directly influences the experience)
6. Attitude & emotions: (attitudes drives behaviors deliver results which is influenced by experience) (What the customer is thinking during each moment in their own words -> begin to understand met and unmet needs via their feelings & emotions)
7. Backstage support: (Supporting people & things customer doesn't interact with along the journey -> To understand the ecosystem supporting the on stage experience)

Evaluate:

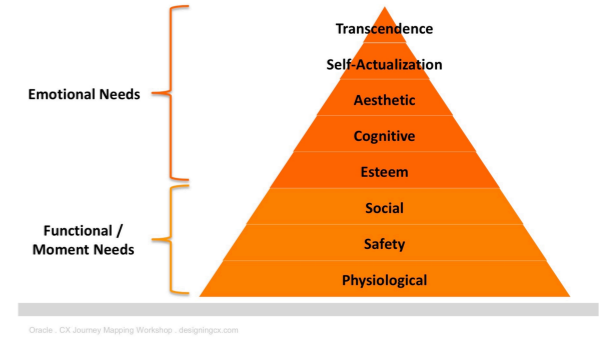
1. Evaluate attitudes. (Rate the positive (green) and negative (red) attitudes-? Visually illustrates the emotional highs and lows during journey)
2. Prioritize focus - moments that matter!!!
3. Determine impact (Increase referral rate / reduce refund rate) (Choose financial metric that could be influenced at this moment -> to determine impact of delivering new experience)
4. Readout "we focused here, because..."



Explore

1. Clarify needs & drivers (Functional / Moment needs or Emotional Needs)
2. Brainstorm Moment & Emotional needs (Solving for emotional needs is powerful)
3. Select needs (Why, select customer's needs at this moment -> identifies needs worth fulfilling)
4. Define Roles & Processes (Uncover the intended roles & processes of the people & things -> Describe current state of onstage & backstage roles & processes.)
5. Evaluate roles & Processes (were roles / processes performed properly to meet Jen's needs? -> identifies issues or opportunity areas worth solving.)

Maslow's Hierarchy of Needs



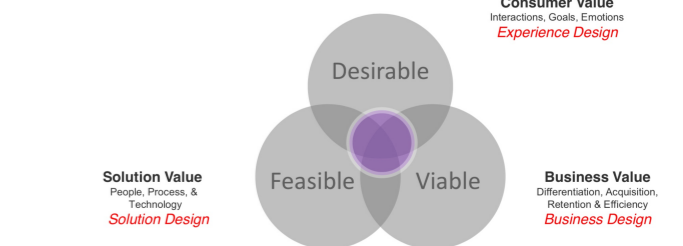
Brainstorm:

1. Desired new attributes & Behaviors (Imagine what the customer would say after your new experience and the expected behaviors that would follow -> to understand your expected impact of innovation)
2. CX strategy canvas (Summarizes & frames the four "I"s of the issue or opportunity you're going to tackle-> organizes the exact details of the issue or opportunity in an easy-to-present format)
3. Brainstorm innovation (Brainstorm new experiences to meet customer needs, considering current issue or opportunity -> Volume of ideas that fulfill needs at the moment that matters.)

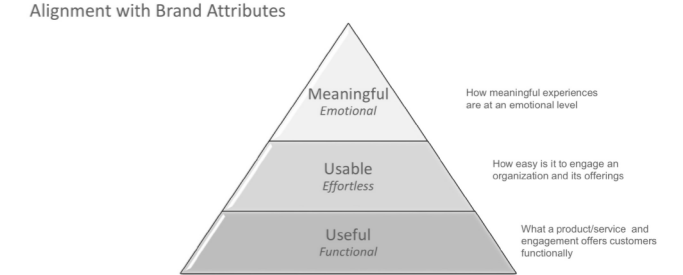
Design new experience

1. Reality check
 - A. Desirable & feasible & Viable. (Consider if the innovations meet the three tests -> filter out innovations with no customer experience value or viability)
 - B. Alignment with brand attributes (consider if the innovations drive useful, usable, meaningful experiences. -> solid research (watermark, 2006-2014) shows these key dimensions)
2. Redesign experience
 - A. Select innovation (Select one idea (or several related ideas) to prototype and test -> to build a hypothesis to test for more insight)
 - B. Fill in CX hypothesis.

Reality Check



Reality Check



Others:

Is there something you look for specifically in wine?
 To construct what is the meaning of wine in different consumers. (What sets it apart from the others)

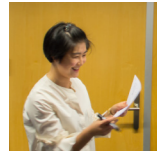
- With Mario, Brainstorm what is the best approach for me to join the Prowein this year. His experiences, does he have extra free ticket?
 We need colored stickers!!!

Appendix5: Taste profile match maker

Taste profile matching personality Combining both Winefolly book, and Myers Briggs Traits.

Type of wine	Chinese name	Country	Taste Profile							Personality type	Description	Popularity
			Fruit	Body	Dry	Acidity	Alcohol	Dominant flavours				
Sparkling	Cava	卡瓦酒	★★★★☆	★☆☆☆☆	★★★★☆	★★★★★	★★★★☆	Quince; Lime; Yellow apple; Pear; Almond				
	Champagne	香槟酒	★★★★☆	★☆☆☆☆	★★★★☆	★★★★★	★★★★☆	Citrus; Peach; White cherry; Almond; Toast				
	Lambrusco	蓝布鲁斯科	★★★★★	★★★★☆	★★★★☆	★★★★★	★★★★☆	Strawberry; Cherry; Blackberry; Rhubarb; Hibiscus				
	Prosecco	普罗塞克	★★★★★	★☆☆☆☆	★★★★☆	★★★★★	★★★★☆	Green Apple; Honeydew melon; Pear; Honeysuckle; cream				
White wine - Light-bodied	Albarino	阿尔巴利诺	★★★★★	★☆☆☆☆	★★★★☆	★★★★★	★★★★☆	Lemon; Grapefruit; Nectarine; Melon; Wet gravel.				
	Gruner Veltliner	绿维特利纳	Austria	★★★★★	★★★★☆	★★★★☆	★★★★★	Yellow apple; Green pear; Green bean; Chervil; White pepper				
	Muscadet	莫塞特	French	★☆☆☆☆	★☆☆☆☆	★☆☆☆☆	★★★★★	Lime; Lemon; Green apple; Pear; Seashell				
	Pinot gris (Grigio)	灰比诺	French	★★★★☆	★★★★☆	★★★★☆	★★★★★	Lemon; Yellow apple; Melon; Nectarine; Peach				
	Sauvignon blanc	长相思	French	★★★★★	★☆☆☆☆	★★★★☆	★★★★★	Gooseberry; Green melon; Grapefruit; White peach; Passion fruit				
	Soave	苏瓦韦	New Zealand	★★★★☆	★☆☆☆☆	★★★★☆	★★★★★	Preserved lemon; Honeydew melon; Saline; Green Almond; Chervil				
White wine - Full-bodied	Vermentino	维蒙蒂诺	Turkey	★★★★☆	★☆☆☆☆	★★★★☆	★★★★★	Lime; Grapefruit; Green apple; Almond; Daffodil				
	Chardonnay	霞多丽	French	★★★★★	★★★★★	★★★★☆	★★★★★	Yellow apple; Starfruit; Pineapple; Butter; Chalk				
	Marsanne Blend	玛珊/玛萨妮	French	★★★★☆	★★★★☆	★★★★☆	★★★★★	Quince; Mandarin orange; Apricot; Acacia; Beeswax				
	Semillon	赛美蓉	French	★★★★☆	★★★★☆	★★★★☆	★★★★★	Lemon; Beeswax; Yellow peach; Chamomile; Saline				
	Viognier	维欧涅	French	★★★★★	★★★★☆	★★★★☆	★★★★★	Tangerine; Peach; Mango; Honeysuckle; Rose				
White wine - Aromatic	Chenin Blanc	白诗布	French	★★★★☆	★☆☆☆☆	★★★★☆	★★★★★					
	Gewurztraminer	琼瑶浆	Italy	★★★★★	★★★★☆	★★★★☆	★★★★★					
	Muscat Blanc	白玫瑰	Greece & Italy	★★★★★	★☆☆☆☆	★★★★☆	★★★★★					
	Riesling	雷司令	Germany	★★★★★	★☆☆☆☆	★★★★☆	★★★★★					
	Torrontes	特浓情/托伦特斯	Argentina	★★★★★	★★★★☆	★★★★☆	★★★★★					

	Gewurztraminer	琼瑶浆	Italy	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Muscat Blanc	白玫瑰	Greece & Italy	★★★★★	★☆☆☆☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
<input type="checkbox"/>	Riesling	雷司令	Germany	★★★★★	★☆☆☆☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Torrontes	特浓情/托伦特斯	Argentina	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
Rose wine	Rose	桃红葡萄酒		★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
Red wine - light bodied	Gamay	佳美	French	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ISFP	Adventurer	
<input checked="" type="checkbox"/>	Pinot Noir	黑比诺	French	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				INTP	Logician	
Red wine - Medium bodied	Barbera	巴贝拉	Italy	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ISTJ	Logistician	
	Cabernet Franc	品丽珠	French	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				INFP	Mediator	
	Cargnan	佳丽酿		★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Carmenere			★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ENFP	Campaigner	
<input checked="" type="checkbox"/>	Grenache	歌海娜	Spain	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ESFJ	Consul	
	Mencia	门西瓦	Spain	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
<input checked="" type="checkbox"/>	Merlot	梅鹿辄/梅尔诺	French	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ENFJ	Protagonist	
	Montepulciano	蒙特帕尔西安诺	Italy	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Negroamaro	尼格马罗	Italy	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Rhone / GSM			★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Sangiovese	桑娇维塞	Italy	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ENTP	Debater	
	Valpolicella blend	瓦波利切拉		★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Zinfandel	增芳德	Croatia	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ESFP	Entertainer	
Red wine - full bodied	Aglianico	阿利亚尼科	Greece	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Bordeaux blend	波尔多	French	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
<input checked="" type="checkbox"/>	Cabernet sauvignon	赤霞珠		★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				INTJ	Architect	
<input checked="" type="checkbox"/>	Malbec	马尔贝克	French	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ESTP	Entrepreneur	
	Mourvedre	穆尔韦德	Spanish	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ISTP	Virtuoso	
	Nebbiolo	内比奥罗	Italy	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ENTJ	Commander	
	Nero d'Avola	黑达沃拉/黑珍珠	Italy	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Petit verdot	小味儿多	French	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ISFJ	Defender	
	Petit sirah	小西拉		★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
	Pinotage	皮诺塔吉	South Africa	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
<input checked="" type="checkbox"/>	Syrah	西拉	French	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				INFJ	Advocate	
	Tempranillo	丹魄	Spanish	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★				ESTJ	Executive	
	Touriga nacional	图里加	Portugal	★★★★★	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						
Dessert wine	Madeira	马德拉	Madeira island, portugal	★★★★☆	★★★★☆	★★★★☆	★★★★★	★☆☆☆☆	★★★★★						



NOUNOU

3 Brainstorming sessions done with three different groups, with Food design lab, Chinese wine illiterates, and International wine experts groups. To get further contextual support.



23 March, 8-9th April 2018

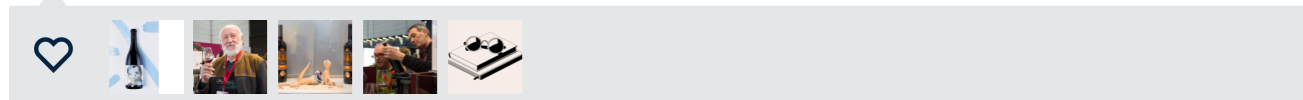


FIGURE 51 PICTURES FROM BRAIN STORMING SESSION



NOUNOU

dix 5. Prowein visit

Prowein visit part 2. Participated in 3 interactive wine workshops, And saw the world first AR supported wine label.



18 March - 20 March 2018

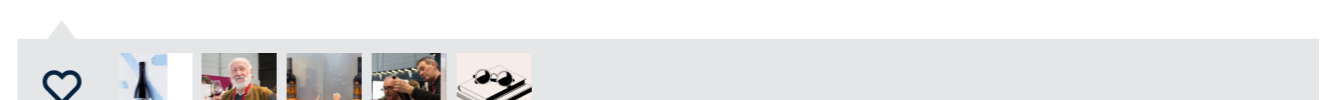
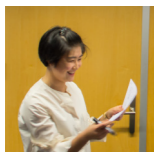


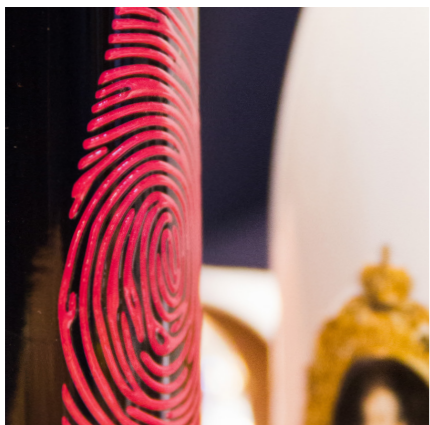
FIGURE 52 PROWEIN 2018 | PART 2



NOUNOU

Prowein visit part 1. Some highlights of the wine accessories, and new packaging.

*Prowein
2018*



18 March - 20 March 2018

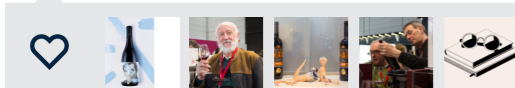


FIGURE 53 PROWEIN 2018 | PART 1



Global clichés

“The problem is, often in that supermarket situation in particular, really there are four or five types of wine there, with thousands of labels slapped on them, I am going to call them ‘Global clichés’. There are some solid, well-made wines, but a lot of them are interchangeable. Does not matter which of the Cabernets you pick up from the shelf, the differences between them are small. No wonder consumers got bored with that!”

Stuart Pigott (2018)

Appendix 6. Working with the framework

Learning moment:

However, the outcome of working with the framework was sub-optimal. So the designer tried to go another route, which deviated from the original purpose of creating the framework for framing the entire retail experiences. Now, at this point, more iterations on the framework needed to be done, so that it can be used to generate Wine retail experience design based on Chinese cultural values, for a specific time frame within the customer journey. Not to force fit the idea solutions that came from random ideation.

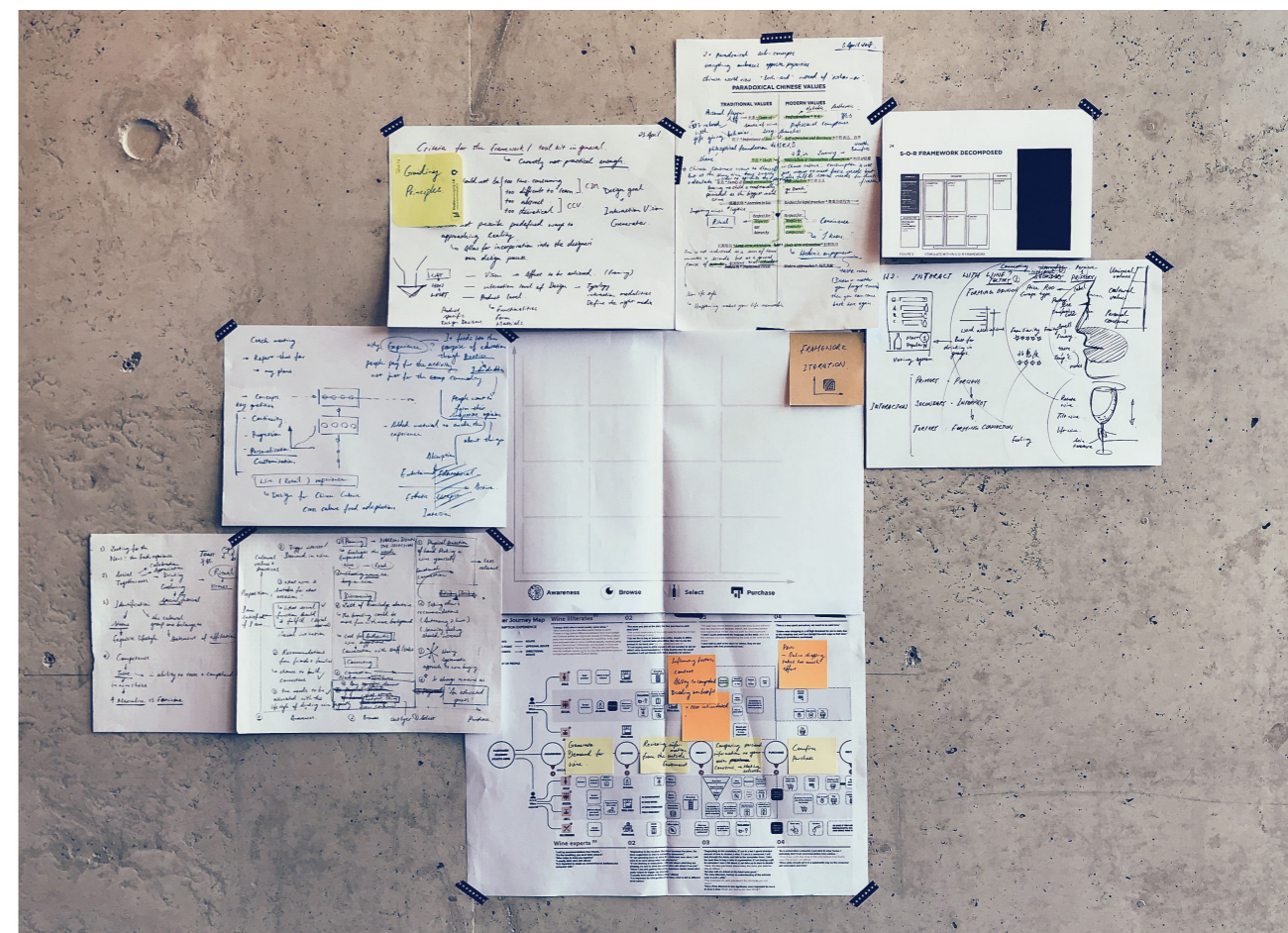


FIGURE 54 BRAINSTORMING WITH THE DESIGN FRAMEWORK

Back cover