### the Art of Marketing

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Technical expertise by sumire crader

## Shopping

 Shopping is the modern form of entertainment through which the consumer seeks both stimulation and relaxation.



### Why art and marketing?

- Marketing should be like Art to provoke the senses
- Aesthetics give us pleasure through activating Emotions

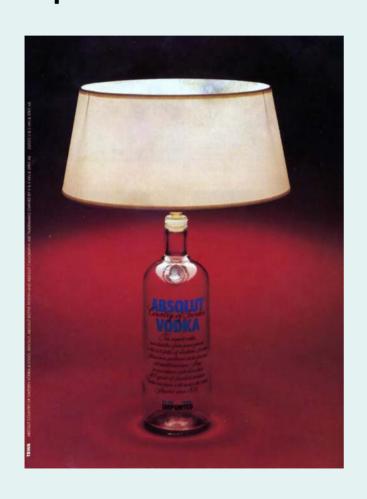


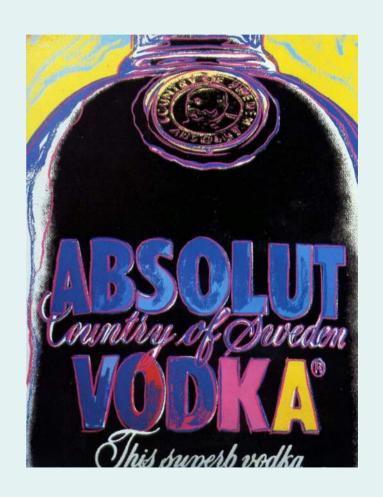
## Aesthetic marketing

- Aesthetics provide tangible values:
  - Creation of Loyalty
    - Satisfies consumer's experiential needs
  - Premium Pricing
    - Strong brands
  - Cuts through Information Clutter
  - Protection from Competitive Attacks
    - Brand names and logos are protected
  - Save Costs and Increase Productivity
    - Less time creating layouts and messages
    - Less time spent in redesign

(Schmitt & Simonson, 1997)

### • • Case: absolut vodka





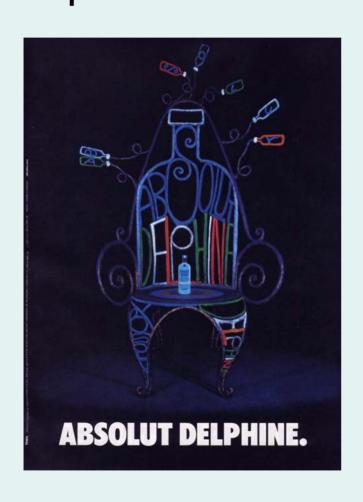
### Absolut generations

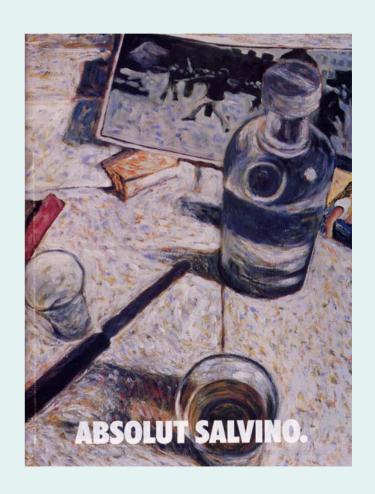
- ABSOLUT GENERATIONS exhibition was born when ABSOLUT became the first ever brand to be invited to be an official exhibitor at the Venice Biennale in 2003.
- 13 established European artists were chosen from the Absolut collection, to become mentors to 16 protégés.

### Absolut generations

 The exhibition is dedicated to the different artists who through generations have been inspired by, and worked with, the famous bottle, making the ABSOLUT collection an example of the constant evolution of contemporary art.

### Absolut generations





### **EMOTIONS**



http://www.castofcharacters.com/hardwre1/hkmask.jpg

### Activation of emotions

o "The nuance of an image, the delight of an unfamiliar taste, the memory of a familiar sound, the gentle caress of a soft fabric, the associations of an ancient smell-these are the cues which form indelible imprints on our emotional memories" (Gobé, 2001).



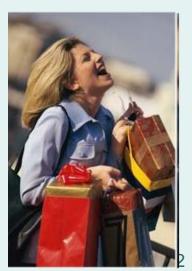
### **Emotions in marketing**

 "Because so many individuals are not actively seeking information about products, stimulating emotion and affect is a better way to distinguish a product and draw interest" (Gobé, 2001).



## Emotions

 Upon entering a shopping environment, consumers might experience a vast array of emotions ranging from[...]excitement, joy, interest, and pleasure to anger, surprise, frustration, or arousal. (Machleit & Eroglu, 2000).



 Knowledge of the specific feelings produced by manipulations in the retail environment can lead to a greater understanding of the role emotions play in influencing shopping behaviors and outcomes.

## Emotions and water



http://www.iol.ie/~stein/pictures/singapore\_waterfountain.gif

- Use of moving water in shopping malls:
  - Calm agitated people
    AND
  - Invigorate or elevate depressed people



(Donovan & Rossiter, 1982)

### • • Emotions

 When feeling in control, consumers not only feel higher levels of pleasure and arousal, they also increase their level of involvement, which is a central, cognitive variable, in their attitudes toward the store" (Chebat & Robicheaux, 1999).

### • | Emotions

- Feelings of:
  - Well-being
  - Happiness
  - Order
  - Control



http://www.niddk.nih.gov/health/nutrit/pubs/tipsforadults/tipsforadults.htm

# Activation of emotion through the senses

- Emotions are activated through the senses:
  - Vision
  - Sound
  - Touch
  - Smell
  - Taste

#### **SENSES**



http://www.five-senses-gardening.com/



http://honors.tamu.edu/Honors/Graphics/explore.jpg

## • • Senses

• "Sensory experiences are immediate, powerful, and capable of changing our lives profoundly, but they are not used to their full extent in branding initiatives at the store level, in product development, packaging design, and advertising. This, despite the well-documented evidence illustrating the effect of the five senses on consumer behavior" (Gobé, 2001).

#### senses

- "Carefully crafted sensory appeals can create that consumer preference that distinguishes a brand amidst a sea of competing commodities."
- "Most consumers are not even conscious of the effects this stimuli has on them, and will *claim* independent reasons for their choices, but it is essential that the seller be fully conscious of the effects" (Gobé, 2001).

#### **VISION**



http://www.emmajane.com/paige/eyes.gif

## • • Why vision?

Vision allows one to "consume"
 marketing and it stimulates emotions

## • • Vision

 "Vision is the sense we find the most useful—in learning about our living spaces, in moving around those spaces and locating objects we need for our comfort or use, and in forming the mental images, impressions, and emotions that make those spaces understandable and memorable—and vision is dependent on light" (Pile, 1995).



http://www.crystalinks.com/eyes.jpg

### Visual Consumption

- "Many battles of the brands take place in the visual domain – knowledge of visual consumption processes is necessary for understanding and succeeding in today's market."
- "...those of us interested in marketing should realize that expressive, symbolic aspects are the core of branding, marketing communications, and customer satisfaction" (Schroeder, 2002).

## • • vision

#### Relies on

- Contrast
- Color
- Context
- Gestalt

to stimulate attention and interest

### Contrast



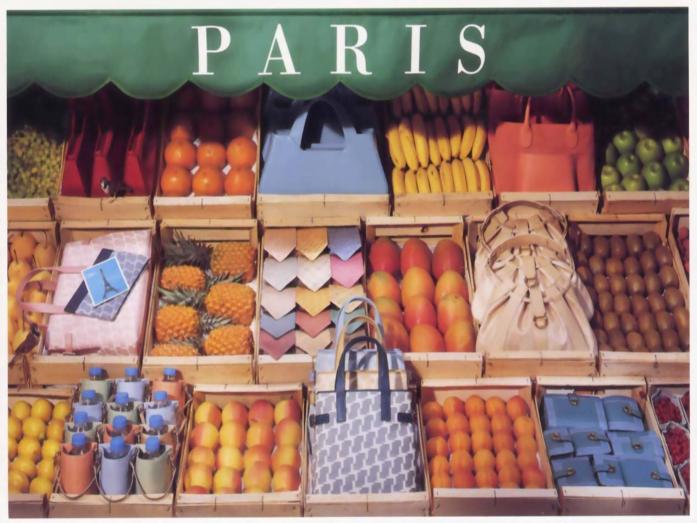
#### contrast

 Contrast gives emphasis through drawing the eyes of a viewer.

 Used successfully, it can allow a brand to cut through the noise and reach out to the consumer.



#### Color



## • • Color

 "It is widely recognized that colors have a strong impact on human moods and emotions. Even some physical sensations can be modified by the presence of colors" (Pile, 1995).

#### color



• "Colors trigger very specific responses in the central nervous system and the cerebral cortex. Once they affect the cerebral cortex, colors can activate thoughts, memories, and particular modes of perception. This arousal prompts an increase in consumers' ability to process information" (Gobé, 2001).

## • • Color

 "...color branding is *not* about being pretty or aesthetic.
 Color is about conveying crucial information to your consumers..." (Gobé, 2001).







http://www.mandarinaduck.com

## color

 "Choice of color must be favorable to the goods on display and must relate to the price levels, pacing, and general character of the store. Acceptance of certain traditions helps customers to feel right in a particular shop and thus to find selection and purchase of goods easy. Menswear, for example, is appropriately offered in settings of brown wood tones and subdued color, while women's shops benefit from pastels and warm tones" (Pile, 1995).

# Men's vs. women's clothing stores



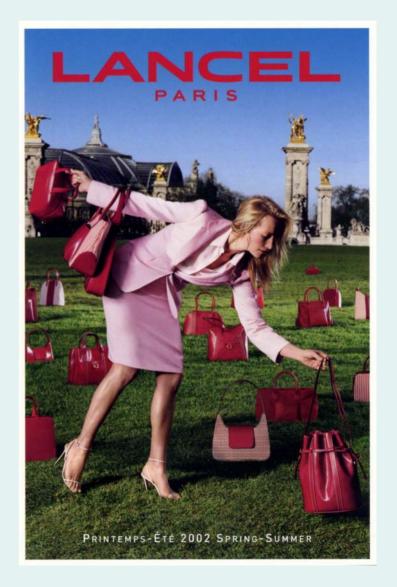
http://www.devlaminck.com/menbxl.htm



http://www.sugarpoppy.com/

### Color

"Properly chosen colors define your brand logo, products, window displays, and so on, and encourage better recall of your brand, as well as a more accurate understanding of what your brand represents (Gobé, 2001).



### color



 "Signs, packaging, and advertising materials, if color coordinated assist each other in projecting the character of a particular business to encourage customer satisfaction and loyalty" (Pile, 1995).



J.L. Zaichkowsky

### Color: identity programs

- "In business and institutional projects, the idea of an identity program may surface. This concept calls for a coordinated effort to relate all of the visible elements that an organization uses."
- A corporation may have a trademark or logotype, theme colors, and standardized ways of using typography in advertising, packaging, product identification, publications, letterheads, and other printed materials" (Pile, 1995).

### Color: identity program



"Such firms as IBM,
 Olivetti, Knoll International,
 Amtrak, and many airlines
 have developed highly
 successful identity
 programs that serve these
 organizations" (Pile, 1995).





#### LIGHTING



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# • • lighting

Lighting affects color





# • • Lighting

 "Good lighting supports convenience, comfort, and favorable emotional reactions. Improving the lighting of a space can be more effective than any other single factor in increasing overall sense of satisfaction. Bad lighting hampers utility and may produce depression and displeasure with the space, making an otherwise attractive room dismal and unattractive" (Pile, 1995).

## • • Lighting



 "Lighting is a significant component of store atmospherics. A more appealing store with betterilluminated merchandise may entice shoppers to visit the store, linger, and hopefully make a purchase" (Summers & Hebert, 2001).

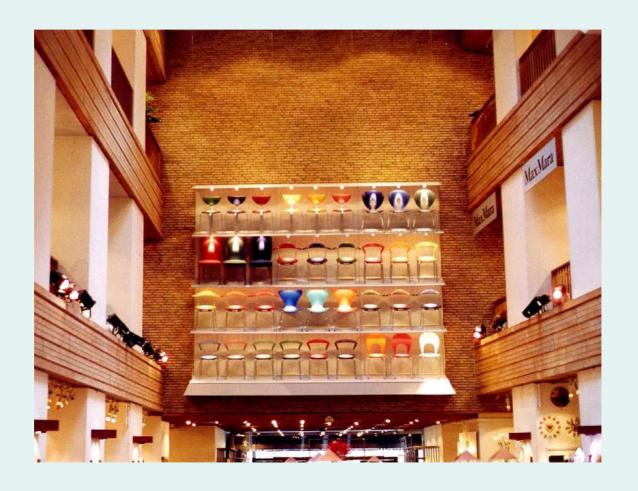
#### context



# • • CONTEXT

- Context adds meaning to an object or image.
- The choice of congruence or contrast between the context and the focal point can create completely different meanings for the viewer.

#### Gestalt



# Definition of gestalt

- "The 'parts' of a perception exist only in relation to the 'whole'."
- A form is more than sum of its parts (Gibson, 1950).

## Gestalt and aesthetics

o "...objects provide aesthetic value by virtue of possessing certain structural characteristics that appeal to people, such as formal unity, a good Gestalt, or other attractive qualities (Schmitt & Simonson, 1997).

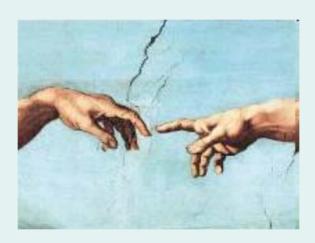
# • • Gestalt and aesthetics



# • • Gestalt in brands

 "Planning corporate and brand identities require the manager to pay meticulous attention to the parts that create the whole. What ultimately counts is the entire Gestalt, but slight changes in underlying dimensions or their interactions can cause massive changes in the Gestalt" (Schmitt & Simonson, 1997).

#### touch



http://charl ton he ston world 2. homestead. com/files/Michelangelo-Touch. JPG

### Vision and touch

 Vision is what leads one to touch an object





# • • Touch

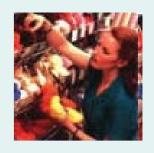
o "...people who measure high in their desire to touch are more likely to approach and touch products and to make impulse purchases. The research also concluded that point-of-purchase signs that encouraged shoppers to touch (with wording like "feel the freshness"), stimulated impulse purchases among shoppers who had high tendencies to touch" (Lempert, 2002).

#### | Touch

- o "Since touch is a way of, quite literally, taking possession of an object, stores can really provide customers with an exciting emotional connection to products through an instant gratification of the desire to touch."
- "A store is a product playground!
   Objects and interiors should be
   designed and laid out to be
   experienced, felt, and unfolded"
   (Gobé, 2001).



# • • Touch



http://www.leveck.com/shopper.jpg

- "Although the proliferation of shrink-wrap, cardboard, and paper wrapping has made leaps and bounds in protecting merchandise, it has robbed us of the opportunity to touch and discover too many products. Within the limits of reason, just about everything in a store needs to be accessible to touch."
- "This is not just for the most practical, obvious reasons, such as to test the shade of a lipstick, but for deeper, more primal reasons that have to do with the sheer pleasure of holding and plying with something and imagining it belonging to us before we take (or buy) it" (Gobé, 2001).

#### **PACKAGING**





http://www.chocolategarden.com/packaging.htm

- "Product packaging is the most important point-of-sale merchandising tool; the colors used on the package will determine which shoppers are attracted to [...] that product."
- "...design, color, words, and the product itself have to interest a shopper long enough to put it in his or her cart and take it home" (Lempert, 2002).

- "Packaging cannot just focus on functional aspects...anymore...A great deal of the emphasis is directed purely on aesthetics, and that's what makes shoppers select one product over another, similar one."
- "A package gives a brand personality, and that personality will either attract or repel the shopper" (Lempert, 2002).



 "Color is one of the main tools that package designers use to influence our buying decisions. Our reactions to colors are emotional rather than intellectual, which is why understanding of the impact of color on packaging and on shoppers is an important lesson" (Lempert, 2002).



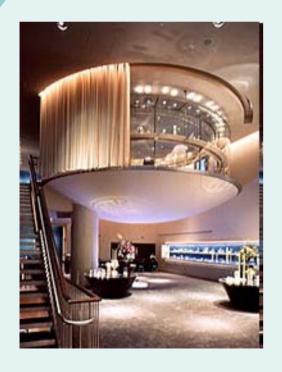
 "To humanize, emotionalize, and tap into the senses a product needs to make the connection between perception and aspiration by translating the packaging forms and product graphics into a presentation that connects immediately to the end user" (Gobé, 2001).

#### packaging

 "Products with little support in advertising rely on the strength of their packaging to attract consumer attention and the favour of [customers], sometimes with great success" (Gobé, 2001).



#### STORE DESIGN







### Store Design



- "The design of a shop should convey a variety of messages about style, quality, and attitudes toward its products and services..."
- "Along with all of this, display techniques, color, and lighting are deployed to make merchandise look its best and, for shops that sell apparel and related goods, to flatter the customer as well" (Pile, 1995).

http://www.fashion.at/interior/index.htm

## • • Store design

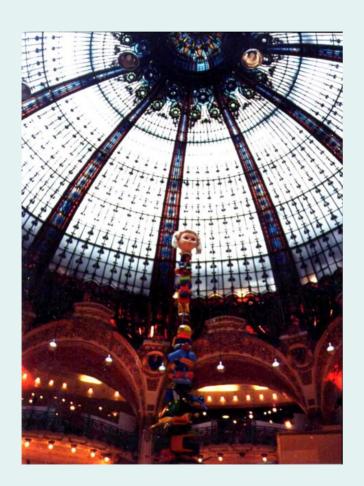
 "People expect to be lured, charmed, and entertained in the process of selecting and buying goods" (Pile, 1995).

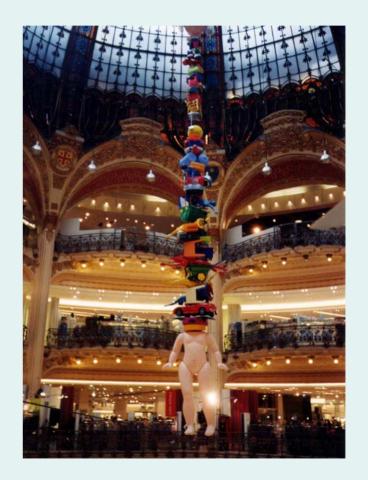


# • • Les Galeries lafayette



### Display of toys





# • • Chinese new year



## • • Store Design

• "Even the shopper who comes to a known store with a set purpose needs reassurance that the store is of the kind, in terms of pricing and quality, that is expected. A storefront can serve as a major advertising vehicle with signs, display, and lighting that lure the chance passerby and reinforce the intentions of the purposeful customer" (Pile, 1995).



### Window art



- Enticing people to enter
  - The window IS your salesperson





### Window art



### **Implications**

 Because the atmospheric qualities are under the control of management, an understanding of the relationship among senses and emotions; art and aesthetics; and functional characteristics of retailing helps caliber in-store environments to elicit desired emotional states and therefore desirable marketing outcomes.

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