

The Art of Marketing

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Abstract

The “Art of Marketing” is an approach that incorporates various principles of art into marketing in order to appeal to the senses of consumers. By using aesthetics, marketers can give people pleasure through activating emotions. This paper focuses on the art of marketing in a retail store environment and how an artistic approach can aid retailers in understanding and motivating the consumer. The “Art of Marketing” also explains why consumers will continue to frequent brick-and-mortar stores over other alternatives.

The Art of Marketing

“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”
(Gob é 2001).

Introduction

Doctoral students in marketing often study the philosophy of marketing, where a major question on comprehensive exams is “Is Marketing an art or a science?”. Now the answer to that question is both, but of course the question is debated and the answer of emphasis depends on your positional argument and supportive examples given. Those with a traditional cognitive and historic Kotler analytic perspective may argue for science. Here the emphasis is on data, strategy, positioning, research and reasoning.

Those with an emotional, creative, irrational, joyful and perhaps cultural orientation will view and argue for a higher art form of marketing. In truth, both science and art are needed for successful marketing. It is like the battle of the sexes or saying civilization is male or female. We need both to survive, but men and women have complementary skills and resources to contribute. Without either sex, civilization will not survive. Similarly, without art, marketing will not survive.

Consumers of today do not purchase commodity items purely based on functionality in order to satisfy their need recognition. Instead, shopping is now the

modern form of entertainment through which consumers seek both stimulation and relaxation (Cox, Cox, & Anderson, 2005). Retail stores are the museums and churches of worship of the 21st century. Rob Kozinet provides an insight to these phenomena in the first chapter of this volume. The world's greatest architects are now building shops whereas decades ago they were building museums or corporate headquarters. Just as museums have found that exhibits are no longer enough, stores have found that brands are no longer enough. To keep the products fresh and in the public eye, the shop now has to be the destination, a *museum of product* (Heathcote, 2003).

But the store also has to be a theatre - a microcosm of urban life, branding, advertising, and media which draws people in and squeezes the credit cards out of their wallets as they are lifted on a cloud of desire to want to belong to this perfect mini-world and take home a souvenir (Heathcote, 2003). That is to say, consumers are looking beyond the basic functions of a product to look at the brand aesthetics or design when making a purchase decision (Schmitt & Simonson, 1997). Any retailer that wants to compete effectively in this consumer era must be able to appeal to sophisticated buyers that demand more than the brand, product, or service. Thus, marketing needs to be like art to distinguish itself from the visual clutter of the modern world and provoke the senses of shoppers in order to activate their emotions.

For too long, art has not been given the prominence it deserves in marketing. The reason for this may be that most consumers are not conscious of the effect sensory experiences have on their purchasing behavior. Thus, even with market research, marketers may not be made aware of these factors (Gobé 2001). However, art and its sensory aspects affect consumers so profoundly that marketers cannot afford to ignore its

impact on consumer behavior. A recent study has even shown the health benefits of art, where viewing and discussing art led to positive attitudes, increased creativity, lowered blood pressure, and even relieved constipation (The Globe and Mail, 2005) Such positive impacts on the attitude and well-being of consumers can help marketers to actively engage their customer base.

The activation of emotion is important because decision making is aided by positive 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). One of the first studies of shopping centers and emotions felt by customers was carried out by Donovan and Rossiter (1982). They found that flowing water, such as waterfalls and fountains, had an extremely calming effect on individuals who were agitated and at the same time elevated the mood of individuals who were feeling low. A casual stroll through most shopping malls will demonstrate this effect.

Some emotions that marketers should strive to activate are 1) well-being; 2) happiness; 3) order; and 4) control. Such emotions can be activated through the senses of taste, hearing, smell, vision, and touch and can all be under control of the retailer.

A Brief Review of Senses as applied to Retailing

The application of aesthetic qualities to various aspects of the store environment is especially useful in distinguishing products and drawing interest when consumers are not actively seeking information about the products, as is most often the case. Retailers should encourage consumers to connect with the merchandise at the sensual level of touching, seeing, smelling, hearing, and in some cases, tasting. This ability to

communicate with all of the senses is the strong point of retailers and should be used to build customer loyalty.

“Over recent years consumers have grown cautious about the messages they are told by companies through traditional media and now they want to know as much information as they can before they will commit to making a purchase. Part of this information is the physicality of a product. The best way to achieve this is to put customer and product together in the same room and allow the human senses to make their own interpretations” (Fulberg, 2003).

Taste: Our taste receptors obviously contribute to our experience of many products. Specialized companies called “flavor houses” keep busy developing new concoctions to please the changing palates of consumers. Taste preferences are also related to culture. This literature will not be reviewed here as it is only tangentially related to retail marketing and art through in-store sampling.

Hearing: So-called “functional music” is played in stores, shopping malls, and offices to either relax or stimulate consumers. Work by Milliman (1982; 1986) varied the tempos of music in supermarkets, restaurants, or stores and found that consumers would unknowingly change their behavior in the retail environment, whether it be ordering more drinks, or buying more or less groceries.

While it is well known that the tempos of songs affect the speed with which consumers react to their environment, another aspect is the familiarity of the music. Consumer's time perception tends to be negatively affected when they are encountered with music they are not comfortable with. Research shows that shoppers felt they had

spent more time in environments when the music being played was not of their taste (Yalch & Spangenberg, 1988). For an in-depth review of this literature one is directed to the chapter “Music Effects on Shopping Behavior: A Review of the Experimental Evidence” in this volume by David Allen.

Smell: Odors can stir emotions or create a calming feeling. They can invoke memories or relieve stress. This is because fragrance is processed by the limbic system, the most primitive part of the brain and the place where immediate emotions are experienced. Therefore if a retailer is able to create a connection between a particular scent and their brand or products, any time this scent is present in the consumer's daily life, they will remember the store and the positive emotions tied to their previous experiences with it. Some of our responses to scents result from early associations that call up good or bad feelings, and that explains why businesses are exploring connections among smell, memory, and mood (Scholder Ellen & Fitzgerald Bone, 1998).

There are three dimensions of scent that should be considered. These are the affective nature (e.g., pleasantness), intensity, and its arousing nature (Mattila & Wirtz, 2001). Also, scent can be either ambient or nonambient. Ambient scent can be useful in retail environments where the merchandise themselves do not emit any kind of scent. The presence of pleasant ambient scent increases the likelihood of a positive response, even if the scent itself has nothing to do with the product. This is because pleasant scents trigger pleasant emotions that create a positive appeal for the shopper.

While it is important to choose music that appeals to the target market and complements the brand message, it is also important to make sure that the scent and music are congruent with each other. Mattila and Wirtz (2001) found that the congruence

of the arousal level of ambient scent and background music enhanced the consumer evaluation of the shopping experience. When using high arousal music, the scent should also be highly arousing and vice versa. By using both scent and music to complement the other atmospheric elements, marketers will be able to create a carefully controlled store environment that gives customers a pleasant shopping experience.

A great deal of research on the effect of odor finds shifts in consumer's behavior and preferences depending upon the scent in the retail environment (for a review, see Spangenberg, Crowley, & Henderson, 1996). We also find differences between men and women here on what triggers their most pleasurable sensation (Wilkie, 1995). Furthermore we find consumers are not aware of any scent present so this change is happening below their conscious awareness.

Vision: Vision is the main component of the Art of Marketing. It allows one to "consume" marketing because the visual aspect of a product is what a consumer first connects to when shopping (Bloch, Brunel, & Arnold, 2003). This sensory experience forms the consumer's mental images, impressions, and emotions; and determines whether the product will acquire more than a passing glance from its potential buyer. This first glance may be all a marketer has to establish a connection to the consumer. Battles between brands occur in this visual domain, compelling marketers to acquire intimate knowledge of visual consumption processes in order to achieve success in today's market (Schroeder, 2002).

The ability of art to shift preferences of everyday products was investigated by Hagtvedt and Patrick (2006). Their results showed that when an everyday soap dispenser had paintings imprinted on, it was greatly preferred over those that had non-art

images, which were equally decorative. According to their art infusion theory, art not only influences evaluations of unrelated objects positively it, also has a capacity to elicit higher-order sensibility about the nature of life.

An integral part of visual consumption is visual aesthetics. Through visual aesthetics, marketers can distinguish products to create recognition, influence product comprehension and evaluation through image, and form consumer/product relationships (Bloch, Brunel, & Arnold 2003). Through these advantages, aesthetic marketing delivers tangible values such as: 1) customer loyalty; 2) premium pricing and strong brands; 3) the ability to focus consumers' attention and cut through information clutter; 4) strong logos and brands that lead to protection from competitive attacks; and 5) less time and money spent on creating layouts or messages and less time spent on redesign (Schmitt & Simonson, 1997).

Key elements in visual aesthetics are color, contrast, context, and gestalt. These elements can be used by marketers to create an artistic environment which will stimulate the attention and interest of consumers, in a manner consistent with the brand image.

Color: Scientists and philosophers have been talking about the meanings of colors since the time of Socrates, in the fifth century B.C, but it took Sir Isaac Newton in the early 17th century to shine light through a prism and reveal the color spectrum. We now know that perceptions of a color depend on both its physical wavelength and how the mind responds to that stimulus. Therefore in-store lighting can be the single most effective factor in increasing the overall sense of satisfaction because it supports “convenience, comfort, and favorable emotional reactions” (Summers & Hebert, 2001).

At the store level, the colors and the lighting used are crucial to forming the consumer's expectations about the store's characteristics because light affects how color is perceived. Bright fluorescent lighting with vibrant colors would be more appropriate for children's clothing versus a more subdued lighting with darker wood tones for men's clothing. The congruence of consumer's notions of what certain stores should look like and the actual store design help customers to feel "right" in a store (Pile, 1995).

Colors may even influence our emotions more directly. Evidence suggests that some colors (particularly red) create feelings of arousal and stimulate appetite, and others (such as blue) are more relaxing. Products presented against a backdrop of blue in advertisements are better liked than when a red background is used, and cross-cultural research indicates a consistent preference for blue all around the world (Chattopadhyay, Gorn, & Darke, 1999; Bellizzi & Hite, 1992; Crowley, 1993).

Some reactions to color come from learned associations. Orange implies economy, pink is a feminine color, and brown is a masculine color. In addition, the color black is associated with power. On a corporate identity level, color is key to brand and store identification. For example, Starbucks is green and 7-Eleven is orange, yellow, and green.

Other reactions to color are due to biological and cultural differences. Women tend to be drawn toward brighter tones and they are more sensitive to subtle shadings and patterns. Some scientists attribute this to biology, since females see color better than males do, and men are anywhere from 10-20 times more likely to be color blind, depending upon the exact color and lighting. Age also influences our responsiveness to color. As we get older, our eyes mature and our vision takes on a yellow cast. Colors

look duller to older people, so they prefer white and other bright tones (Faubert, 2002). This helps to explain why mature consumers are much more likely to choose a white car—Lexus, which sells heavily in this market, makes 60 percent of its vehicles in white (Solomon, 2006). Therefore retail environments frequented by those aging boomers better have great lighting and brighter colors to make their customers feel younger or at least not be reminded of their aging eyes.

Color's impact on people's moods and emotions are well known. The use of color is crucial in attracting a consumer's attention and creating interest in a product by activating thoughts, memories, and particular modes of perception. Furthermore this arousal prompts an increase in consumers' ability to process information (Gobé, 2001).

Contrast: Contrast is achieved through manipulations of background color, size, and shelf orientation. For example when displaying black dresses, one may put them on mannequins against a white wall with a splash of yellow to stimulate the senses. That way the black will appear interesting, stand out, and attract the eye (see Exhibit One).

Insert picture of black dresses Exhibit One

Contrast gives emphasis through drawing the eyes of a viewer. Used successfully, it can allow a brand to cut through visual noise and reach out to the consumer. Though too little contrast creates blandness that is boring for the shopper, too much contrast can lead to an uncomfortable environment. The level of contrast that is appropriate will depend on the target market. Older clientele may want a soothing environment, while younger consumers may thrive off of an environment that stimulates multiple senses. Also, contrast can be useful in signaling changes such as sales, new

seasons, or new products. The effective use of contrast will allow the store to keep a consistent brand image without seeming stagnant.

There are many research opportunities here, as the authors could find no published work on the principles of contrast as applied to the retail setting. Contrasting colors, sizes, and shapes would seem to be most applicable to creating art in the retail environment to both relax and stimulate customers.

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. Congruent context can create a unified “story” of the brand that adds richness to the brand message. Meanwhile, a contrasting context can create surprise or humor that can capture the attention of shoppers. For example, in Exhibit two there is a doll whose head is severed from its body and in-between the head and body there are about a hundred different toys displayed. The context is a contrast and creates surprise for the shopper.

Insert Exhibit 2 pictures of the doll display

The use of both congruence and contrast will create a store environment that holds the shopper’s interest so that they will be more receptive to a richly textured communication about the brand and products. For example, selling luggage against a backdrop of an exotic vacation scene may be more eye catching than just piling the luggage against a bare wall. Selling fragrance in the lingerie department works because the context of sexual allure may be congruent between the products. Selling fragrance in the shoe department would not work because the products are not used in context.

Gestalt: Gestalt is a concept that the whole is greater than a sum of its parts. It is related to the design concept of unity where the parts are organized so that they interact in a mutually supportive fashion (Veryzer, 1993). When parts of a design do not support each other, the resulting lack of coherence distracts or interferes with the perception of the object or display. This concept should aid in the choice of contrast, color, and context. Each of these elements should work together to create a good Gestalt. Even slight changes in these “underlying dimensions or their interactions can cause massive changes in the Gestalt” (Schmitt & Simonson, 1997). Though marketers should never allow the store environment to get stale, they must be conscious of how any change they make to components of the store will affect the entire perception or Gestalt.

An example might be a retail display showing china with furniture, with the table linens, with the candles, with the stemware, and with the silver – all combined to provide good gestalt. Each maybe thought of as a different product, but they all go together to create a whole or unified ‘unit’ of use (Exhibit Three).

Insert pictures of table settings Exhibit Three

Touch: When a consumer’s attention is captured through visual and other sensory cues, there will be behavioral responses such as “moving closer to the object, extended viewing of its appearance, touching of its surface, and ultimately its acquisition” (Bloch et al., 2003). It is easy to see that this need to touch is primal when observing the behavior of small children. Touching is quite literally a way to connect to the outside world and this tendency can be used richly in a retail store environment to increase sales.

Moods are stimulated or relaxed on the basis of different sensations reaching the skin, Cashmere sweaters evoke a quite different response than boiled wool. The softness of touch is apparent and inviting.

To allow this freedom of touch, the store and product layout should be designed to be “experienced, felt, and unfolded” (Gobé 2001). Though packaging needs may prevent a product from being accessible, the retailer should find a way around that to give the customers a chance to play with the products. This can happen with any product from a luxury automobile to toilet paper. People browsing through auto dealerships are always encouraged to sit behind the wheel of the car on display. Britain’s Asda grocery chain removed the wrapping from several brands of toilet tissue in its stores so that shoppers could feel and compare textures. The result, the retailer says, was soaring sales for its own in-store brand, resulting in a 50 percent increase in shelf space for the line (Ellison & White, 2000).

Research has shown that people who touch products are more likely to make impulse purchases, and point-of-purchase signs that encourage such touching stimulated sales (Lempert, 2002). This is because touching allows a shopper to “take possession” of an item and can help fulfill the need for instant gratification. This sensation can create an exciting emotional connection to the product and create pleasure for the shoppers. In the picture (Exhibit Four), the shopper is compelled to stop and touch the flowers to see if they are real, thereby being drawn to the store front and the door. The next thought she may have is to step inside the store and further examine the merchandise.

Insert Exhibit Four woman touching flowers

Apple has done a great job of this with their open store layout that gives a customer a chance to try out all of their products. Casual browsers may be turned into serious shoppers through the heightened emotional response to the touching and playing with the products. Apple even goes a step further and gives lectures on how to utilize their products, thus creating an interactive environment that allows for personal interaction between the merchandise and the end user. This gives the shoppers an opportunity to really get to know the product without the pressure of having to ask special permission from the salespeople. Thus casual shoppers whose interests are piqued have been given a chance to become a serious consumer by having an environment that allows the emotional side of the shopper to take over.

New research is starting to identify the important role the *haptic* sense (touch) plays in consumer behavior. Haptic senses appear to moderate the relationship between product experience and judgment confidence; confirming the common-sense notion that we're more sure about what we perceive when we can touch it (Citrin, Stern, Spangenberg, & Clark, 2003). Their study found that individuals who scored high on a "Need for Touch" (NFT) scale were especially influenced by this dimension. Those with a high need for touch responded positively to such statements as: 1) when walking through stores, I can't help touching all kinds of products; 2) touching products can be fun; and 3) I feel more comfortable purchasing a product after physically examining it (Peck & Childers, 2003).

Applications to Packaging

Studies have found that many in store decisions are made in only a few seconds and only after looking at one or two packages (Arnold, 2003; Sway, 2005). With such a

short time to make a decision, it is obvious that the consumer is not making a rational decision, but a decision based on first impressions. This shows the high importance of having packaging that grabs the consumer's attention and evokes their emotions.

Packaging can refer to the wrap of the individual product or the shopping bag or box with the name, logo, or visual identity of the store. Part of packaging is the product range, because this communicates what kind of store the shopper is at and differentiates against competitors. In order to appeal to emotions, package designers use color to influence the buying decision. As we know, human reaction to color is emotional rather than rational and is a great way to directly appeal to the senses. This ability to appeal to the senses makes packaging one of the most important point-of-sale merchandising tools (Lempert, 2002). Thus, packaging must go beyond just functional aspects and instead focus on the aesthetic ability to appeal to a shopper. This appeal should capture the shopper's interest so that the product makes it into consideration for the buying decision (Garber, Burke, & Jones, 2000).

With strong packaging, products with little advertising support can still attract the consumer's attention in a way that connects them to the product and ultimately leads to a purchase. Sometimes the package is so important that it is used over and over for other goods that do not relate to the package. One of the authors was in Coin, a small Italian department store in Milan, where she witnessed a customer buying several cosmetic products. The customer had brought her own box, a Hermés box. The clerk put the creams in the box and tied the signature brown Hermés ribbon around it. This was a gift, to which the package had no relation to the contents.

Hence packages themselves can be thought of as having value which may elevate the value of the contents of the package. Smart retailers know that customers save their little decorated shopping bags to reuse as gift bags or even use as lunch bags. In fact packaging has become so desirable as a symbol, that fake luxury store shopping bags are being sold on the Internet.

Another thing to consider is how to keep the product range and packaging relevant and interesting. It may serve a store well to have several different designer shopping bags which the customer ‘collects’ and thinks of them as pieces of art. The marketer must be aware of the customer’s desire for variety and newness and keep their store and brand fresh in the consumer’s mind. “Retailers that do not update their stores on a regular basis run the risk of appearing out-of-touch with the customer, and if a refurbishment program is left for too long, the change required to modernise the store may be so extensive that the retailer runs the risk of alienating the customers who remain” (Varley, 2005).

Applications to Window Displays

A study by Cox, Cox, and Anderson (2003) found that a big source of shopping enjoyment for women was recreational browsing or window browsing. This enjoyable activity can be channeled to create sale opportunities by using the window as a salesperson. Retailers should work to create a store environment in which customers are brought inside through window displays and a store layout that encourages customers to meander through the store, touching and playing with merchandise. This has the potential to change a “just looking” passerby into an engaged shopper.

Making the window display a work of art will stop the shopper and entice him or her to spend time examining the merchandise closely to determine how the merchandise becomes the art form. The following two pictures (Exhibit 5A and 5B) are of the same shop window, one week apart. The store sells high-end china. In the first picture you see the china resting on a bed of wooden spoons and in the second week, different china is resting on bamboo pieces. Both window displays capture attention by the art form and gestalt of the background spoons and bamboo.

Insert Exhibit Five A and Five B, window displays

The store window also serves the dual purpose of reinforcing the intentions of a purposeful customer (Pile, 1995). The signs, displays, lighting, and advertising should reassure loyal shoppers that the store environment they have felt a connection to before is still there for them to enjoy. Though the window display should be changed with frequency to keep up-to-date with changing fashions and seasons, there should always be a foundation of consistency that transmits the brand and store message.

Cases in point: KaDeWe, Anthropologie, and Gio Moretti's Jeans Room and Art

KaDeWe (Kaufhaus des Westens) is the major department store in downtown Berlin which exemplifies the full-stop entertainment shopping experience. The average time shoppers spend in the store is three hours. A big draw is the huge specialty food floor interspersed among gourmet lunch counters on the seventh floor. Here shoppers can lunch on champagne and lobster, buy vintage wine and specialty coffees from all over the world, and pick out their own fresh water fish from live tanks. Groceries and wine orders are delivered to one's car or home. There is no need to carry items with you in the store. In fact lugging groceries would take away from the urge to spend freely on

other consumer goods on the way back to street level. Once the shopper is stimulated and relaxed by the food floor experience, the stroll down the escalator invites a one-store shopping experience for anything and everything one might need or want, from batteries to luxury furs.

Local and international brands are carefully displayed for the shopper. Aisles are not crowded and the merchandise takes on the feeling of art exhibits through aspects such as color-coded displays of men's shirts. Entertainment can pop up at any turn. At Christmas, minstrels stroll through the store with a parade of singers and costumed characters. Children are encouraged to meet and greet the parade. A different event may unfold on each floor. While luxury brands can be purchased at the *KaDeWe*, it remains a place where local German brands can thrive and every shopper can find what they can afford.

An example of a small specialty store centered around a unique consumer lifestyle is *Anthropologie* found in New York City. This store is unique because they have had great success in the absence of advertising and because their merchandising strategy "does not highlight product so much as set a mood and create context" (LaBarre, 2002). *Anthropologie* does not specialize in a product category, but instead, caters to every need of a very specific customer. It does so through creating stores that carry a wide assortment of product categories from around the globe in a layout that blurs the boundary between the displays and merchandise.

The store itself has a unified feel that uses aesthetics to create a Gestalt that manages to bring together dishware and furniture with clothing. There are no straight aisles and shoppers meander through the various products that are put together to create a

story that appeals to the modern, high-income women to which they cater.

Anthropologie is a good example of a “lifestyle retailer” that “provides a product and service combination for a group of consumers whose needs are determined by particular values, attitudes and choices made about how their money and time is spent (Varley, 2005).

Jeans Room and Art is where fashion and contemporary art meet at *Gio Moretti's* in Milan. This is a mental and physical space where one discovers the artistic experience and the freedom of luxury. Pieces of modern art and the specific U.S.A. creativity of extraordinary brands of jeans are brought together. Here we no longer speak of “shopping.” We now speak of purchases that pay for themselves, of discoveries for our personal allure, and also for making our spaces magnificent for participating in the discovery of new artists. The store is meant to access a mentality that no longer separates fashion from aesthetic sensitivity.

This concept is not new as restaurants and hair salons all around the world have been using their shops as art galleries for up and coming local artists for years. What is new is that the store is not selling a service where customers are committed to spend one to two hours or more at any one visit. Customers are now brought into the retail establishment as much to interact with the art as to purchase the jeans.

Summary

In a world full of hectic consumers who are bombarded with marketing information at every turn, many shoppers have become jaded to traditional marketing efforts. To overcome this rational perspective, it is imperative for marketers to appeal directly to the emotions of consumers. The senses are more easily reached than the mind

and are a better approach to capture the attention of consumers. For example, a beautiful window display that emotionally connects to the consumer can overpower a rational explanation of why the product would be beneficial to them.

Once a basic connection is made with the shopper, the store environment should create a sense of pleasantness for the shopper that helps communicate the brand and store message. This should keep the shopper lingering in the store touching, and playing with the merchandise. This source of instant gratification aids the shopper in envisioning themselves purchasing and taking home the product. Once they have taken possession of the items in their minds, it is only a matter of time before they make the purchase to fulfill this desire. Thus, the more a marketer is able to involve a consumer in their product, the more likely they are able to sell the product to them.

Another benefit to creating this product involvement is that it can serve as a countervailing force to price consciousness (Lichtenstein, Bloch, & Black, 1988). The sensitive topic of price is thus avoided and the basic consideration is switched to value. Even with premium pricing, aesthetic products and store environments that activate the emotions of consumers are able to give more value to consumers than having a cheap price for unpleasant goods or store locations.

These lessons are especially valuable for brick-and-mortar retailers because this is where they can have significant competitive advantage over competing marketing channels. Though the Internet and other such channels can give the opportunity to shop at any time of the day, it cannot go beyond visual and audio stimuli. In this, they are missing the much deeper connection that other senses can create. Also, they can not have complete control over the other senses of the customer. Only in a retail location can a

carefully orchestrated environment fully immerse a customer into the shopping world of the marketer's choosing. All components of this environment, to every last detail, should come together to guide the shopper into making a purchasing decision while communicating the brand message to create a lasting loyalty to the store.

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Exhibit One: The black and white check floor with yellow sunflowers draws the eye.

The result is an artistic display for otherwise difficult to see black dresses

Exhibit Two: This toy display in the center of Galleries Lafayette, Paris is an example of contrasting context.

Exhibit Three: Many items that are sold separately in different areas of the store should be combined to form a gestalt of product use.

Exhibit Four: The opportunity to touch should be front and center of a retail environment because it encourages shoppers to stop and examine the merchandise.

Exhibit Five: Creating unique works of art in your store window is a sure way to attract attention to everyday products.



