

Marketing Art/Artistic Products and Consumer Behaviours

Semih Dönmezer

Eskisehir Vocational School,
Anadolu University,
26470 Eskisehir
Email: semihdonmeze@anadolu.edu.tr

Abstract

In this article, there are some products, which people are too eager to buy and has too very strong desire to get them. To buy such products, people can make self-sacrifice of the monetary essence.

It is necessary to get selective perception, which screen out more information about that goods and art-products are high involvement class product goods or services. That means is the cognitive process of selecting the artwork.

These products are jewelry, watches, art products, antiques, classical cars and musical instruments. Due to high product characteristics it is needed important marketing decision.

Keywords: Product typologies, adjunct goods, luxury goods, involvement, activation, individualization, pricing, art marketing and marketing of musical instruments.

1. Definition of the Issue

This article is regarding such products that invoke excessive enthusiasm and desire to purchase and use in consumers. Rating of such products are based solely on the subjective judgements of the purchasers. Consumers may make monetary sacrifices in order to purchase such products and such behaviour is defined as high involvement high purchase interest in behavioural sciences. Such products are ornaments (jewellery), watches, art products, antiques, classical cars and musical instruments.

Art products were defined in literature as ‘adjunctive’ for the first time by Chmielewics (1969) depicting such products that are integral to each other and lose meaning once separated. Additionally, in service marketing, products manifest as use of specialties and talents. In art products, fundamentally, uniqueness is in the foreground. Art products are considered potential services as well and as the best goal for a service, a promise or performance guarantee of the artist are included. This manifests as a personal talent in service and a performance that would not be repeated constantly. Ensuring the same quality for a performance by an artist on stage is extremely difficult and successfully performing at the same level every

time can only be achieved through very long training. In this context, for an artist to perform equally successfully every time on stage, illness or tiredness, going on stage under influence of such, pose great problems. However, since the performance of an artist is directly tied to their talent and experience, the performance is inseparable from the artist. Therefore, quality of performance and resulting consumer satisfaction are specifically worthy of studying. For this reason, a performance by an artist is a performance specifically designed and selected.¹

This reflects the experience of the artist.

Increased monetary value of a product or it being highly sought after is not limited to products created by artists; these may be industrial products as well. A good example of this would be a Mercedes sports car.

In art marketing, in practice, products that appear have marketing rules apply to them specifically according to the areas of use for the product. Ornaments sold by an artist which would be the definition of a narrow art market would be based on one's own talents whereas a company producing the products such as a production company creating musical products or limited edition industrial products such as sport cars or Formula 1 racing vehicles are all included in the art products marketing. Additionally, specially trained horses, guide dogs for the visually impaired and such would be considered art products as unusual products. In a way, the fact that such products are very rarely available in the market explains the demand for them. *Scarcity* of the product will create a competitive behaviour for the consumers after the product.

Irreconcilable obsessions and fanaticism towards such products with extreme characteristics tend to cause irrational dynamics in auctions. Consumers interested in such products may sometimes engage in criminal activities for their goal as well. This connection between the potential buyer and the product may always lead to dangerous paths which means these products integrally carry such risks. Interest in luxury goods cannot be explained solely by the allure of a product due to its price tag.

Excessive allure of such products have led to providers of these to adopt specific marketing activities suitable for these products. Researching appropriate segments for purchase of art products is included in the marketing duties. These segments will undoubtedly be different in comparison with classical marketing approaches based on the characteristics of the product, sectoral and market structures.

Marketing activities (Mokwa, Dawson, Prieve, Marketing the Arts, 1980, Colbert, Kultur- und Kunst- marketing, 1999) and strategies and instruments suitable for such markets (für Museen, Kotler, 1998) have been developed for such art products. Practical and systematic reflection of such studies in general are forms of marketing and instruments of marketing and among these would be roles of museums and private galleries in marketing, roles of sponsors in presenting the products, funding of such products, open auctions, galleries and other businesses selling art products. Integrity of the art products with the artists were researched and special forms and production factors of these were outlined as well (Scheuch, 1981). Uniqueness of the producer of the art products which in turn resulting in there being only one person in the world producing this product as well as the combination of the product with the artist regulate the characteristics of the product and forms in which the product is sold.

2.1 Characteristics of the Art Products

Chmielewicz in 1969 regarding the art products he depicts as “adjektive- Goods”, asserted that these were an integral part of the artist as in the case the artist passes away, the product will not be possible to recreate in the same way. However, it should not be forgotten that those create and market art products expect income and these influence the artists as well. Similarly, good will affects the businesses in a positive

¹Das Qualitätsmodell von Meyer/Matmüller (1987)

way. This bestows prestige to the people who create valuable art products as well as those who own such products. Generally, products of the companies producing art products are associated with high quality in turn increasing the brand value of these companies and the allure of the places where such art products are sold.

The word “adjunktivity” means individualisation which also means the derivative products for such products are limited or the possibility to substitute is excessively low. For this reason, art products are usually mentioned in conjunction with individualisation and factor combinations and without such combinations, selling these products would be difficult. Low number of art products increase the allure of these. Inseparable nature of such products as well as quality characteristics and special places of sales make up the factor combinations of the art products. Another important distinction is that these have to be approached differently based on product characteristics. These different characteristics would be “*personal based art products*” due to the specifics of the producer and products appropriate for use due to product characteristics, and effective in the market.² These products appear as those made by one person or those made by a group. A moderator supervising a seminar, a surgeon operating on a patient, a maestro conducting an orchestra are people working with a group while creating products with artistic value. Another important distinction is “*product based art products*.” For such products, usually material components are emphasised. Examples would be a historic hotel with expected quality standards, building exhibiting distinctive architecture and such other characteristics.

2.2 Product based/ depended on art products

Characteristics of art products are important for art products. Because such products are known and stand out due to their characteristics. Materials used in the product, production techniques, design of the product are all inseparable parts of the product. These characteristics or their combinations, the fact that the product was created by a master, it is part of a collection or the product having a prestige attached to it increases the allure of the product for buyers. This is caused by high involvement in consumer behaviour. High involvement creates the desire to have such art products. A hotel with a good ambiance, a beautiful racing horse or a porcelain artwork would be examples of such products. Sometimes, characteristics of a product attract people for their artful qualities even though the item is not a traditional art work. Stradivarius violins would be a good example of such products.

Such art products would be,

- Antique articles or found/excavated historical articles,
- Paintings, graphics, plastics, ceramics, designs like works by artists,
- Limited edition old prints of books,
- Architectural works. These are the works associated with the *Art Nouveau* back from modern architecture and these become symbols of cities specifically those such as palace garden designs are *antebellum- architectural* works.
- Hand crafted items such as porcelain, ornaments, personalised ceramic articles,
- Limited production industrial products such as yachts, Formula 1 vehicles.
- Remaining art products are classic automobiles, historic instruments, stamps,
- Special design products, products of tuning companies, special lines of watches.

²Scheuch, Fritz Marketing, 2007, 6 Auflage, Wien. P 584

2.3 Personal based/Individual dependent art products

Such products were examined in another level of marketing as potential-process-results-dimension by MeffertBrunn 2000, Hilke 1999, Mattmüller 1987.

Subject of the personal based/individual dependent art products within the scope of service marketing, presentation of artists, combinations with production factors, deviation of services based on service products, plastic changes to human body, different therapies provided for people, repair of products.

When examined from such angles, art products present a diverse set of dimensions. Most of these are unfinished products. Along with these, there always are imitation products dubbed as *Me Too*. No matter what kind of a product a specific one may be, quality promised to the consumer, creation of value and sometimes involving industrial products are all important factors in acceptance of a product. Best example of this would be Pavorotti, Nebletko.

3. Why the art products are so sought after? What are the underlying consumer behaviours?

Allure of the art products is directly tied to involvement. Involvement in turn is tied to emotional behaviour. According to Kroeber Riel (1996), aim of the emotional behaviour in this case is the differentiation and putting forward the distinctiveness of the product. Another principle is the '*neutral charm*.' This is usually associated with words and pictures, and linked to learning theory. In the end, this triggers emotional attraction. Neutral relational links are also linked to emotional attraction. Involvement³ on the other hand is the activation of the consumer. This activation involves searching for, accessing, interpreting and committing to memory of information. Consumers going through these in order to purchase will have their behaviour affected with the process. Purchaser will become long term involvement interest. Also, the purchaser will be highly sensitive to such products. Consumers purchasing in a state of high sensitivity would be involved with the product intensively. The reason for this is the high risk involved in the product. When there is high involvement, the product is usually researched in detail and compared. Complex criteria are employed. And as a result a high consumer satisfaction is expected. In addition to the subjective risk expected by the consumer, financial or psychological issues are taken into account as well. Another behaviour model is motivation. For personal motivation, personal fanaticism or intense desire to have the product are underlying reasons for wanting the product. It is known that attractive products positively affect emotional behaviours.

Social segment⁴ basically relates to the homogeneous distribution of society and includes socio-economical values such as education, success of the person in community, income, and profession. Many countries divide their people into quantile based on such socio-economic information from A, B, C, D, E to FG. For instance, in Australia, 24 % of the society is within the AB segment. Top quintile – AB socio-economic segments – have luxury products and services, vacations, dining, luxury cars and artworks in their expenditures. In examination of the social segments, reference groups need to be scrutinised as well. These usually are divided into three groups. First of such groups is "*Aspirational Reference Groups*" where the members of the group like the choices of the others and exhibit positive reactions. Members of such groups would be interested in arts and positively affect each other in this regard. Another group is "*Associative Reference Groups*" again with positive reactions and comprise close acquaintances, family or workplace. This group might be considered a group with inclinations to buy art products as well.

³Kroeber-Riel- Konsumenten-verhalten

⁴<https://de.wikipedia.org/wiki/Kaufverhalten>

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“*Dissociative Reference Groups*” may not reinforce each other’s choices and values of others may not mean much to the members however these still might affect each other in a group.

In brief, social groups are affected by each other directly and support sales of art products.

One of the most important factors in marketing art products is motivation. Motivation is emotional and neural⁵. Neural activities are what activates people’s activities based on goals and direct them towards such goals (Ledeux 2009). Motivation is the reason for activation in humans (Pschyrembel 2002).

High level of activation is reason for strong activation process. High Involvement⁶ products will increase the attraction of a consumer towards habitual products and emotionally strong motivation will support purchase of products by the consumers. This will result in an increased spot on the value ladder for the products. Trying or watching products kindle motivation in consumers as well. Bargains on the price or the level of the price tag becomes less important as a result of such efforts.

A product being unique is a factor that increases the value of the product. Sometimes “*High Involvement*” is not adequate on its own in promoting a purchase. Because high involvement may have a short life. Fashion is a good example of this. However, most important example for purchase decisions is “ego-involvement”. (Scheuch) Ego would be important for an art collector. Arthur Rubinstein playing the unique, most famous violin in the world as well as Vladimir Horowitz playing a Steinway & Sons piano are examples of these. Uniqueness of a product is the ultimate example of rarity of art products.⁷

Impulse purchases always involve a high level of emotional involvement. In such purchases cognitive behaviour becomes prominent as well.⁸

⁵Joseph Ledoux: *Das Netz der Persönlichkeit*. Düsseldorf 2006, S. 338 f. sowie Mark Bear, Barry Connors, Michael Paradiso: *Neurowissenschaften*. 3. Auflage. Heidelberg 2009, S. 571 f.

⁶If a consumer buys from such highly sought-after products, they are often expensive and difficult to find. When you buy such a product, it also brings some risk together. Like the lack of customer satisfaction or the lack of expectations from the market.

⁷Scheuch, Fritz, Warum nur ein “Steinway” ein “Steinway” ist. Adjunktivität als Erklärungsansatz für seltene, attraktive und wertvolle Produkte- *Der Markt* 2001/1 s. 15-30

⁸Krobel-Riel: *Konsumentenverhalten*. München 1996, s. 174.

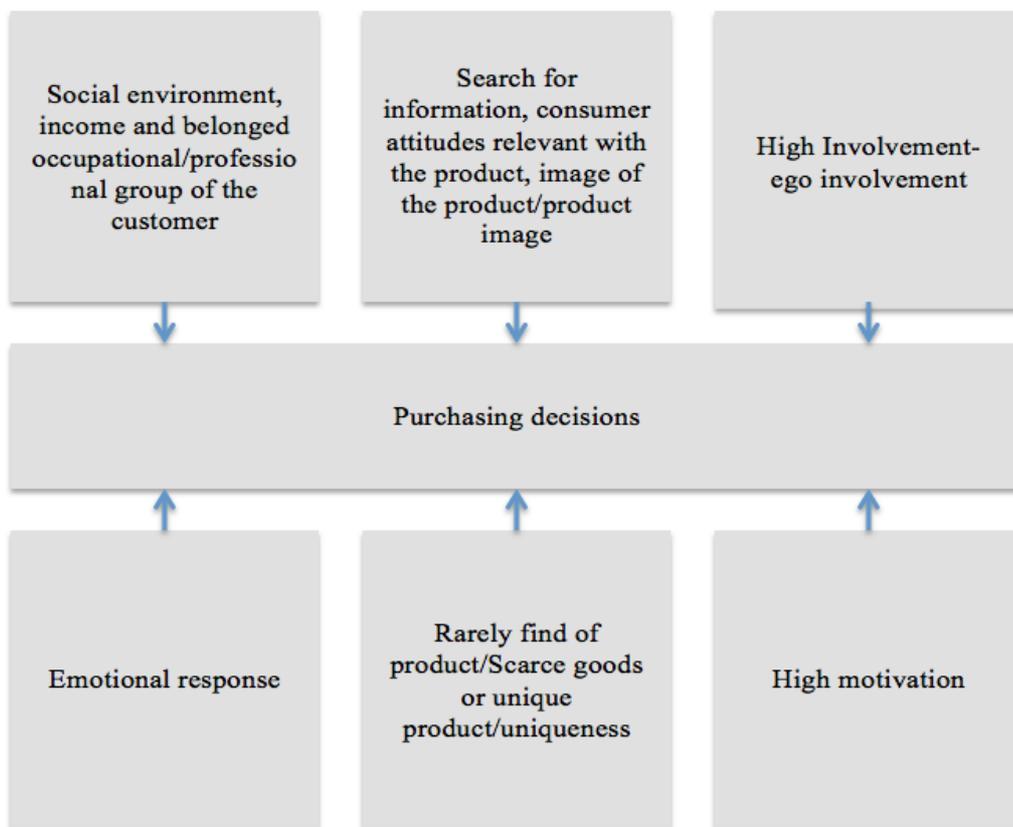


Table 1: Factors affecting/inspiring/influencing purchasing decisions

4. What creates value?

Value creating functions of such products may be listed as follows:

- Product characteristics, person or product
- Abilities of the product and characteristics of use
- Natural talents (race horse)
- Adjustments, developments (style, design, plastic surgery)
- Support of education, educated singer
- Experience based

Such combinations may appear as characteristic, experienced and aesthetically pleasing model. This also makes isolation possible.

5. Marketing Applications

5.1 Product policies

- Uniqueness of the product, production in small batches and personalisation in product.
- Traditional crafts, know how, prestige based branding policy.
- Diversification strategy, position of the products in comparison with other products, creating a product sought after by collectors in this way.
- Strong R&D practices/workouts (Formula 1)
- Creating the factors enabling the existence of the product (breeding race horses)
- Offering special products/services (piano technician, special freight companies)

5.2 Price policies

- Producer brand and product position in price generation (luxury and sports cars)
- Special arrangements for special customers to bargain.
- Placing importance on referenced customers.
- Auctions for sales of the products.
- Leaving price generation to the vendors utilising the experience.
- Special budgets set aside by certain organisations.
- Museums and private collections setting aside budgets for collection products.
- Individual price bargains.
- Arrangements done by certain organisations or sponsors to purchase products.

5.3 Communication

- Use of classical media and facilitating image of the product; reaching customers specific to the branch.
- Personal sales via individual communication.
- Word of mouth propaganda, cultural associations, subcultures.
- Results of auctions being broadcast and positively affecting people.
- Important people purchasing the product; for instance, celebrities purchasing a certain brand of watch.
- Pairing products with organisations such as Formula 1 races, open sea yacht races, tennis tournaments.

5.4 Distribution

- Classical sales points relating to the branch (classical sales outlets for accessories, watches)
- Auctions
- Sales of the product by certain experts with knowledge of the product
- Direct purchase of products from the artist or producer by organisations.

6. Conclusion

Such art products must have certain characteristics to allow high level of attractiveness for the consumer. Such products sometimes make assertive entrances to the market. First of all, such products should increase in value over the years rather than lose value. Most important characteristics to allow this would be high quality material, high quality workmanship, etc. Many companies have to make strategic decisions to produce such products. Most important strategic decision is the number of products to be produced. One of the reasons for increased value of a product is uniqueness. A good racing horse is unique. For art products, consumers have to have high level of product information. Someone planning to purchase a painting from an artist usually has adequate information about the artist themselves. Important characteristics of such products are rarity or lack of substitutes.

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