

THE CONSUMPTION PARADIGM IN MARKETING

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This article elaborates consumption paradigm in marketing. In background, this paper reviews different perspectives of consumption: economic perspective and marketing perspective. In ontology, this work describes various issues regarding consumption view. In epistemology, this article demonstrates how marketers especially researchers explore the consumption phenomena. In methodology, it offers many choices of method could be used. Finally in axiology, the article describes experiential marketing -one of applied consumption paradigm in marketing, which could be an alternative choice of marketing practices.

Keywords: consumption; paradigm; marketing

Background

The essence of marketing can be summarized in three principles. (1) Creating customer value, which is enhancing perceived quality and reducing perceived risk; (2) Creating differentiation, which is the act of designing a set of meaningful differences to distinguish the company's offering from competitors' offerings; (3) Focusing on specific needs and wants (Keegan 1999). The underlying problem is companies should be constantly differentiating their product offering or value package from their competitors'. Even when they succeed, competitors can copy their value packages. As a result, most competitive advantages last only a short time (Kotler 1999). Furthermore, in terms of practical issue, there is a basic question could arise, that is, what kinds of differentiation companies choose to compete sustainable. Is it enough creating differentiation through benefits of goods (tangible) or services (intangible) or both? For illustration, benefits as differentiation is relatively easy copied. Cooking oil products—for example—tend to offer relatively the same benefit which is the market leader's differentiation are healthy, non-cholesterol, and has Omega 9 are copied by its competitors.

From the above illustration, are there any others differentiation to offer to customers? Nowadays, one of proposed other differentiation and relatively becomes 'a main-stream' is through consumption-based. Why should consumption-based be alternative to create differentiation? The following arguments try to explain the phenomenon. Belk and Dholakia (1996) argued that an emerging concern of the times is to understand the nature and origin of patterns of consumption. The quest for such an understanding has multiple roots.

Furthermore, consumer behavior research concerned with the questions of why people buy what they buy has taken an interpretive turn toward attempting to understand the nature, meanings, and consequences of consumption (Hirschman 1989). In sum, by understanding consumers' consumption marketers can differentiate their product effectively.

Basically, consumption as a theory has been studied primarily in economics. Kyrk (1923) identified three very separate strands of research into consumption in the early twentieth century. To specialists in the theory of construction, consumer and the consumption process tended to be studied within the familiar framework of price theory. For those with more industrial and commercial interests, studies of demand dominated the agenda. Finally economists interested in macroeconomic issues relating to general living standards, welfare, and economic development were studying consumers and consumption mainly through the analysis of household budgets and expenditures. Furthermore, from an economic perspective, products have been conceived as bundles of attributes that yield particular benefits, yet from symbolic (marketing) perspective, products have been conceived as vessels of meaning that signify similarly across all consumers (Holt 1995).

From above explained, we summarize that from marketing side, consumption is not only a matter of consuming product benefits but also meanings of product. Hirschman (1989) argued that basically consumers buy the meanings of product. Specifically for customers, can the product be "a friend"? Can the product act as a "performer"? The implication is marketers and researchers should explore the nature and pattern of consumption, because marketing deals not only with the

appearance of objects —product aesthetics, packaging, and so on— but also with the appearance of events, including the way products perform. It might be argued that performances, not products, are the most general objects of the verb “to consume.” Marketers often refer to a market offering as a product, but a product is merely the frozen potential for performance. Consumer may be said to choose products, but they consume performances (Deighton 1992).

Consumption as a Paradigm

The objective of this article is to elaborate consumption as a paradigm in marketing. If marketers and researchers initiate to use consumption-based, they should follow “the way the consumption works,” it is a paradigm. Paradigm is a basic set of beliefs that guides action (Guba 1990). The characteristic of paradigm consists of (Ozanne and Hudson 1989; and Guba and Lincoln 1994): (1) ontology — what is the form and nature of reality, e.g., what is definition, dimension and meanings of consumption, (2) epistemology — what is the relationship between marketers (or researchers) and nature of reality, e.g., marketers define the meaning of consumption through objective approach (it has “space” between marketer and consumer) or through subjective approach (it has “no space” between marketer and consumer), (3) methodology —in what procedures marketers can define the meaning of consumption, e.g., through multivariate approach or ethnographic approach, (4) axiology —what benefits can be drawn for users, e.g., marketers can define differentiation of their products (both goods and services) more closed to what consumers’ needs and wants on the basis of meaning of consumers’ consumption. For practical

purposes, this article focuses on ontology and axiology.

Ontology of Consumption

At the behavioral level, traditional consumer research has focused almost exclusively on the choice process (Howard and Sheth 1969) that generates purchase decisions culminating in actual buying behavior. Thus brand purchase is typically viewed as the most important behavioral outcome of the information-processing model (Holbrook and Hirschman 1982). However, Alderson (1957) drew a sharp distinction between buying and consuming. This contrast was further elaborated in Boyd and Levy’s (1963) discussion of the consumption system with its emphasis on brand-usage behavior. By focusing on the configuration of activities involved in consumption, this viewpoint calls attention to the experiences with a product that one gains by actually consuming it.

In marketing phenomena, the following has been a basic question that becomes a foundation of marketing research: “What do people do when they consume?” Different studies (e.g., Bourdieu 1984; Halle 1992) demonstrate that the act of consuming is a varied and effortful accomplishment determined by the characteristics of the object. A given consumption object (e.g., food, a sports activity, a television program, or an art object) is typically consumed in a variety of ways by different groups of consumers. This pervasive variation in consumer actions suggests an important and relatively underdeveloped research stream for the discipline of consumer research: to comprehensively describe the variety of ways in which people consume, to understand how these differences vary across groups and situations, and to explain the unacknowledged conditions that structure how different groups

consume and the unintended consequences of such patterning (Holt 1995).

There are many ways to define "consumption" depending on what aspect of the phenomenon one wishes to highlight. Simmel (1900) stated that *consumption constituted the process in which human beings (consumers) became cultivated (cultured) individuals*. It was consumption that enabled the consumers to attach meanings to and act upon the objects in their world. Thus, consumption determined much of their values and experiences regarding with life and being.

According to Barthes (1972), *consumption satisfies needs but it is also embedded within the social, cultural and symbolic structures*. The satisfaction of needs cannot be separated from the symbolic meanings of commodities and consumption activities, which he called "significations." Consumption is embedded in systems of signification, in making and maintaining distinctions.

Bourdieu (1984) further elaborated that taking the structures of signification to new dimensions, indicates that "structurations" construct the social "reality" for the human being through processes that are crucially determined by the economic, which in turn has to be mediated by the symbolic. As a result of structurations, then *consumer tastes are much constructed by consumption experiences as by the economic condition, reflect and represent a symbolic hierarchy, which further determines consumption choices*.

Csikszentmihalyi (2000) argued that *consuming consists of energy expended to improve the quality of life by means of increasing entropy*. In other words, consuming entails an exchange of psychic energy (usually in its symbolic form, i.e., money) for objects or services that satisfy

some human need. These objects are relatively high in potential energy to begin with, but through the process of consuming they are broken down into useless things with low potential energy. For example, the steer that produced the rare steak one buys at the supermarket took a great deal of effort and energy to rise, feed, butcher, and transport. It contains a relatively high number of calories, proteins, and other substances that can be transformed into work. Because of this, it has a certain value. After the steak is consumed, however, its materials are broken down into waste with low potential energy and no value. But as the food is transformed into waste, energy is liberated and transferred to the consumer. So the process of eating is not wasteful because the energy that went into the production of the steak goes to increase the diner's energy. By contrast, most consumption provides little or no return of this kind to the consumer. In general, people report being happier when they are actively involved with a challenging task, and less happy when they are passively consuming goods or entertainment (Csikszentmihalyi 1997, 1999)

Moreover, the study of consumption are related to cultural and philosophical movement. In general, Sherry (1987) has described that marketing and consumption are among the most potent forces of cultural stability and cultural change at work in the world today. In terms of cultural, the most important is how to explore cultural meaning to contribute consumption study (McCracken 1988). This perspective asks us to see consumers and consumer goods as the way stations of meaning. To this extent, it encourages us to attend to structural and dynamic properties of consumption that are not always fully emphasized. It also asks us to see such activities as advertising, the fashion

Table 1. Shifting emphasis from modernism to postmodernism

	Modernism	Postmodernism
Consumption system	Production	Consumption
	Consumer as consumer	Consumer as consumer and producer
	Consumption system as economic system	Consumption system as symbolic system

Source: Firat and Venkatesh (1995).

world, and consumption rituals as instruments of meaning movement.

Furthermore, Firat and Venkatesh (1995) argued that consumption system differs in philosophical movement, as depicted in Table 1. One of important idea is that consumption is not the end, but a moment where much things are created and produced. They argued that the shift from production to consumption does not mean that production is ignored, but we must try to establish a discourse in which both production and consumption are problematized simultaneously. Our position is that the modern separation between production and consumption must end. The limiting nature of such a separation becomes evident once it is understood that production takes place in every act of consumption. We need to base our inquiries on a multiplicity of moments in an ongoing cycle of production and consumption, rather than on a bipolar opposition between the two concepts; The consumer should now be viewed as a producer as well as a consumer of symbols and meanings that are incorporated into the symbolic system. Unlike in modernism, which views the consumer as a cognitive agent, Firat and Venkatesh proposed to view the consumer as a communicative, symbolic being.

Basically, consumption has four dimensions; (1) the social relationship dimension—this dimension defines a consumer’s relationship with other consumers during the act of consumption and ranges from collective to individual consumption; (2) the domain of availability dimension —this dimension defines the availability of a product to the members of society and ranges from private access to public availability; (3) the level of participation dimension —this dimension defines the direct participation by a consumer in determination of the different aspects of consumption items and consumption processes; and (4) the human activity dimension —this dimension defines the level of combined human physical and mental activity during the act of consumption and ranges from passive to active consumption (Firat and Dholakia 1998).

On the further development, consumption has many variant constructs that depending on researcher interest, as depicted in Table 2. The author classifies variants in terms of consumption dimensions from Firat and Dholakia (1998), as in Table 2.

The following, presents findings of each consumption variants.

Table 2. Consumption Dimensions and Variants

Consumption Variant	Construct(s)	Author(s)
<i>1. The social relationship dimension</i>		
Virtual Community of consumption	<ol style="list-style-type: none"> 1. The relationship that the person has with the consumption activity 2. The intensity of the social relationships the person possesses with other members of the virtual community 	Kozinets (1999)
<i>2. The domain of availability dimension</i>		
1. Consumption symbolism		
	How consumers acquire attitudes about the 'social significance' of goods, or more precisely how people learn to perceive that the acquisition of some kinds of products or brands of goods can be instrumental to successful social role enactment (Ward 1974)	Hirschman and Holbrook (1981) Belk et al. (1982) Belk et al. (1984) Holbrook and Grayson (1986) Schouten (1991)
2. Consumption imagery		
	Developing social identities and interpersonal behaviors tend to be strongly influenced by the material symbolism associated with relevant subcultures (Churchill and Moschis 1979)	Englis et.al. (1993)
3. Ideology of consumption		
	Social meaning is attached to and communicated by commodities (Gottdeiner 1985)	Hirschman (1988) Hirschman (1991)
4. Sacred consumption		
	Objects potentiate and catalyze experience of the sacred. This experience may be ritualized at the level of ceremony or even of habit: it may be subject to much exegesis, or so deeply subconscious as to resist everyday inspection (Belk et al. 1989)	Belk et al. (1989)
5. Nostalgic consumption		
	A preference toward objects that were common when one was younger (Holbrook and Schindler 1991)	Holbrook (1993)
6. Conspicuous consumption		
	A common route to secular immortality is simply to acquire vast quantities of consumer goods or extremely expensive objects, which in and of themselves possess immortal status (Hirschman 1990)	Hirschman (1990)
7. Subcultures of consumption		
	Distinctive subgroup of society that self-selects on the basis of a shared commitment to a particular product class, brand, or consumption activity (Schouten and McAlexander 1995)	Schouten and McAlexander (1995)

Continued from Table 2

Consumption Variant	Construct(s)	Author(s)
<p>3. <i>The level of participation dimension</i> Consumption performance</p>	<p>Marketing reveals itself as an intrinsically dramatic discipline. It scripts, produces, and directs performances for and with consumers and manages the motives consumers attribute to the decision to perform. From this perspective, consumers behave as if they were audiences responding to or participating in performances. (Deighton 1992)</p>	<p>Deighton (1992)</p>
<p>4. <i>The human activity dimension</i> 1. Consumption experience</p>	<p>Consumption has begun to be seen as involving a steady flow of fantasies, feelings, and fun encompassed by what we call the "experiential view" (Holbrook and Hirschman 1982)</p>	<p>Holbrook et al. (1984) Havlena and Holbrook (1986) Sanders (1987)</p>
<p>2. Consumption emotion</p>	<p>The set of emotional responses elicited specifically during product usage or consumption experiences, as described either by the distinctive categories of emotional experience and expression (e.g., joy, anger, and fear) or by the structural dimensions underlying emotional categories, such as pleasantness/unpleasantness, relaxation/action, or calmness/excitement (Russel 1979)</p>	<p>Westbrook and Oliver (1991) Richins (1997)</p>
<p>3. Consumption vocabulary</p>	<p>Framework that allows people to identify product features, to value the levels of those features, and finally to identify the relationship between these features and their own evaluations of the product (Hoch and Deighton 1989)</p>	<p>West et al. (1996)</p>
<p>4. Esthetic consumption</p>	<p>People seem to develop preferences for popular musical styles during late adolescence or early adulthood, and these preferences over other styles of popular music tend to prevail for the rest of their lives (Holbrook and Schindler 1989)</p>	<p>Holbrook and Schindler (1989)</p>

The Social Relationship Dimension

Virtual community of consumption.

Kozinets (1999) explored virtual community of consumption. In general, a virtual community member will progress from being a visitor to an insider as s/he gains online experience and discovers groups whose consumption activities assuage her/his needs. To a marketer, the amount of time s/he spends in-group communication is critical. With search engine, this is fortunately easy assessed. What the marketer will find as a general trend is that the primary mode of interaction used in the group by this member moves from a factual information type of exchange to one that effortlessly mixes factual information and social, or relational, information. With an understanding of the different social interaction modes used in virtual communities of consumption, marketers can engage in a strategy of interaction-based segmentation. Differentiating the types of interactions prevalent in a given virtual community of consumption will allow marketers to better formulate strategies that recognize the differential opportunities, through four interaction modes: (1) recreational mode, (2) informational mode, (3) relational mode, and (4) transformational mode.

The Domain of Availability Dimension

Consumption symbolism. In examining the nature of the consumption symbolism in children's products, Belk et al. (1984) argued that (1) older children would hold stronger consumption-based stereotypes than younger children, (2) females would hold stronger stereotypes than males, and (3) higher social class children would hold stronger stereotypes than lower social class children. These stereotypes

assume that experience with consumption stimuli is the key factor moderating the development of consumption symbolism.

Consumption imagery. Englis et.al. (1993) examined six product categories (fashion, darkside, food, band-related, vehicles and toys) relate to consumption imagery as a function of musical genre (classic, dance, metal, new wave, rap and Top 40). The findings were dance music videos contain the most fashion-oriented imagery -including references to and consumption activities involving clothing, jewelry, lingerie, hairstyles, and make-up. In contrast classic rock and new wave videos were lower than all other genres in imagery concerning fashion. Although dance videos contained a great deal of fashion-related products, they were lowest in brand appearances. Heavy metal videos contained the most direct references to brands. This is most likely due to the emphasis on the band and its musical instruments in these videos. Heavy metal and new wave genres were distinctive in their use of visual references to consumption. In contrast, rap videos contained the most frequent use of a blend of verbal and visual references to consumption. This latter effect suggests that rap lyrics may contain more references to consumption activities than do other genres. Classic rock was not especially distinctive. In sum, it showed that consumption imagery is indeed pervasive and that the quality of the imagery varies as a function of genre.

Ideology of consumption. Hirschman (1988, 1991) examined media (e.g. television, advertising) relates to the ideology of consumption. She proposed that there were three ideology of consumption, namely secular, sacred, and mediating consumption. Secular consumption typically is centered around technology, urbanism, personal achievement, and man's mastery

over nature. The products which are most likely to benefit from being positioned near the secular pole of meaning are those which can be used by consumers to counteract unwanted natural events, such as air fresheners, deodorants, fluoride toothpastes, cold remedies, athlete's foot medicines, and so forth. Sacred consumption is, in many respects, the antithesis of secularness. It embraces familial bonding, friendship, ecological concern, and nurturance. Mediating ideology exhibits a common theme: the performance of a sacred role (altruist, religious participant, father, mother) can often be constructively assisted by a secular product (credit card, fast food, aspirin, diaper). This mediating status is a particularly strong one for products that can meaningfully position themselves as having both sacred and secular characteristics, because it appeals to both poles of consumption ideology, simultaneously.

Sacred consumption. Belk et al. (1989) studied six major categories: (1) places (e.g. house, religious place, store), (2) times (e.g., New Year celebrations, Islamic prayers, the morning coffee break, birthday celebrations), (3) tangible things (e.g., clothing, furnishings, artifacts); (4) intangible things (e.g., songs, names, recipes), (5) persons and other beings (e.g., charismatic leader, pets), (6) experiences (e.g., journey away from home for business, sight seeing, touring) relate to sacred consumption. This study concluded that anything may become sacred. Sacredness is in large part an investment process. Consumers construe meaning in various processes. There were at least seven ways through which an object can become sacralized: ritual, pilgrimage, quintessence, gift-giving, collecting, inheritance, and external sanction.

Nostalgic consumption. Holbrook (1993) studied 62 movies relate to nostalgic consumption. He found two key aspects of nostalgic consumption preferences—namely: factors related to age (a demographic variable) and those linked to nostalgia proneness (a psychographic characteristic). In essence, two studies shown different ways that the effects of age and nostalgia proneness appear to operate independently in shaping consumer preferences. Specifically, consumers higher in nostalgia proneness tend relatively to like more tenderhearted or musical films in both studies; whereas, when age varies, older consumers tend to favor earlier movies. More generally, therefore, it appears that nostalgia (age and nostalgia proneness working together) does play a role in shaping consumption preferences by influencing patterns of consumer tastes.

Conspicuous consumption. Hirschman (1990) explored magazine subscriber relates to conspicuous consumption. She identified many themes: (1) entrepreneurial achievement, (2) celebrity status through consumption, (3) legacy of entrepreneurial achievement, (4) sacredness: nature and community, (5) royalty/aristocracy, (6) legacy of craftsmanship, (7) secular achievement in artistry and craftsmanship, (8) science and technology, (9) uniqueness and perfection, (10) minorities.

Subcultures of consumption. Schouten and McAlexander (1995) argued toward subcultures of consumption. They explained that everyday activities such as gardening, or woodworking, may sufficiently guide people's consumption and social activities to form the bases of subcultures of consumption. For example, a devotion to gardening may directly influence product choices (e.g., tools, cloth-

ing seeds), retail patronage (e.g., stores with good garden centers), social interaction (e.g., through formal organizations or informal conversation), media usage (e.g., magazines, public television programs), and so forth. The concept of the subculture of consumption is robust enough to encompass virtually any group of people united by common consumption values and behaviors.

The Level of Participation Dimension

Consumption performance.

Deighton (1992) argued that dramaturgical or enacted performance is a subset of performance in which actors attempt to create an impression, using cues to communicate culture-specific meanings. Furthermore, he developed two dimensions of strategies to manage consumption performance -the event's purpose (outcome and process) and the consumer's role (passive and active). Crossing these two dimensions yields a 2 x 2 matrix that locates the four strategies: (1) skill performance, (2) thrill performance, (3) show performance, (4) festive performance.

The Human Activity Dimension

Consumption experience. Holbrook et al. (1984) studied video game relates to consumption experience. The important was not demonstration of such a learning effect, but the implication for the effects that mastering an intrinsically motivated game can have on the hedonic (i.e., pleasurable) components of the playful consumption experience. The evidence that people enjoy succeeding at a game, while hardly surprising, may point toward the importance of other hedonic aspects of consumer behavior. Moreover, men and those with high quantitative ability tend to succeed at video games more often, while such games bring more pleasure to those

with quantitative skills but less pleasure to those with verbal abilities.

Consumption emotion. Richins (1997) examined three product categories (automobile, recreational, and sentimental) relate to consumption emotion (there were 20 emotions: excitement, joy, pride, contentment, optimism, relief, peacefulness, love, romantic love, loneliness, envy, guilt, fear, shame, sadness, worry, discontent, anger, surprise and eagerness). One of interesting findings: joy was relatively the highest emotion of three product categories.

Consumption vocabulary. West et al. (1996) examined 70 quilt designs relate to consumption vocabulary. West et al. separate the learning process into two interrelated stages; (1) diagnosis: in which the consumer asks the backward question, "Why did I like or dislike that last object?" and (2) prediction: in which the person asks the forward question, "How much do I like this new object?" Using experimental design, this study indicated that a consumption vocabulary encourages subjects to expand their lexicon of attributes. It is possible that the vocabulary provided a framework that resulted in improved self-feedback and more efficient use of cognitive resources; this allowed for more accurate interpretation of subjects' own reactions to the stimuli. In sum, it is showed that an effective consumption vocabulary may change consumer's ability by helping them develop a category structure or schema.

Esthetic consumption. Holbrook and Schindler (1989) conducted an empirical investigation of 28 top hits musical stimuli related to esthetic consumption. The result indicated that the development of an individual's tastes for popular music would reach a peak for selections associated with late adolescence or early adulthood (with

lower levels of preference for both older and newer recordings). This was based on the assumptions that predominant musical taste formation occurs during a certain critical age range. Specifically, it was a curvilinear pattern of musical preferences and song-specific age that the respondents maximally preferred music when they were about 23.5 years old.

From ontology of consumption, the author can summarize as the following. (1) Consumption is emphasis on brand-usage behavior. By focusing on the configuration of activities involved in consumption, this viewpoint calls attention to the experiences with a product that one gains by actually consuming it. (2) Consumption has many dimensions; the social relationship, the domain of availability, the level of participation, and the human activity dimension (3) The consumer should now be viewed as a producer as well as a consumer of symbols and meanings that are incorporated into the symbolic system.

Epistemology and Methodology of Consumption

There are many alternatives epistemology and methodology in consumption paradigm (e.g. Kleine III et al. (1987); Hirschman and Holbrook 1992), as depicted in Table 3 (further elaboration was described in Guba and Lincoln (1994); Ardianto (2001)). Basically it differs into two different approaches. Positivism seek to generate nomothetic statements; that is, they seek general laws that can be applied to many different people, places, and times (Kerlinger 1973), and the rest seek idiographic descriptive knowledge; that is if the researchers may identify patterns of behavior, they believe that the world is so complex and dynamic that causal relation-

ship cannot be identified. This researchers belief in mutual, simultaneous shaping between entities is consistent with their belief that reality should be viewed holistically (Lincoln and Guba 1985).

Axiology of Consumption

Experience is one of consumption variant proposed by Holbrook and Hirschman (1982). In this article, the author classify experience as a one of consumption dimension that is the human activity consumption dimension in ontology of consumption [as depicted in Table 2 (4.1)]. Marketers have developed this variant further. The concept now has a fancy name, experiential marketing, and a growing importance as customers become bogged down with brand overload. Beyond the promise of quality goods or services, some companies excel at providing their customers with something else: the promise of an experience (Pine II and Gilmore, 1999). You are familiar with the names and marketing strategies of some of them: Harley-Davidson and Nike are as famous for selling experience as they are for their motorcycles and sneakers.

Schmitt (1995) argue that basically it differs between traditional marketing and experiential marketing, as depicted in Table 4. The methods to explain consumption situation is in-line in epistemology and methodology in this article as depicted in Table 3, where the marketers, especially researchers, can use many methodology as long as consistent with its epistemology.

The interesting question of this axiology is how consumption paradigm is reflected into marketing practices. For illustration purposes, Coca Cola has head of brand experience marketing whom responsible to create some experiences theme,

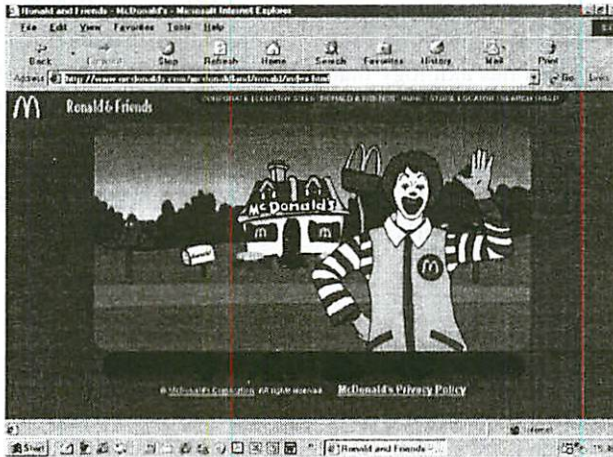
Table 3. Example of Epistemology and Methodology in Consumption Paradigm

	Positivism	Postpositivism	Critical Theory et al.	Constructivism
Epistemology	Dualist/objectivist; findings true	Modified dualist/objectivist; critical tradition/ community; findings probably true	Transactional/subjectivist; value mediated findings	Transactional/subjectivist; created findings
Methodology	Experimental/ Manipulative; verification of hypotheses; chiefly quantitative methods	Modified experimental/ manipulative; critical multiplism; falsification of hypotheses; may include qualitative methods	Dialogic/dialectical	Hermeneutical/dialectical
Example	Belk et al. (1982) Belk et al. (1984) Holbrook et al. (1984) Havlena and Holbrook (1986) Holbrook and Schindler (1989) Westbrook and Oliver (1991) Holbrook (1993) English et al. (1993) West et al. (1996)	Sanders (1987) Celsi et al. (1993) Schouten and McAlexander (1995)	Hirschman (1988) Belk et al. (1989) Hirschman (1990)	Schouten (1991) Hirschman (1992)

Table 4. Traditional versus Experiential Marketing

Traditional Marketing	Experiential Marketing
Focus on functional features and benefits	Focus on customer experiences
Product category and competition are narrowly defined	Examining the consumption situation
Customers are viewed as rational decision makers	Customers are rational and emotional animals
Methods and tools are analytical, quantitative, and verbal	Methods and tools are eclectic

Figure 1. Experiential with Ronald and Friends



for example Coke auction through on-line (<http://www.cokeauction.co.uk>). McDonald's – the largest and best-known global foodservice retailer—in its homepage (<http://www.mcdonalds.com/corporate>) stated that McDonald's has designed to better improve the customer experience. Basically McDonald's not just sell the food but also the experience. One of its character, Ronald and Friends offers a consumption experience in many themes, which is not just in its outlet but also in its home page (<http://www.mcdonalds.com/mcdonaldland/ronald>), as depicted in Figure 1. Coca Cola and McDonald's design

their home page interactively with their customers. Nowadays, experience with Ronald and Friends, and Coke auction are two of successfully McDonald's' and Coca Cola marketing strategy. Those are examples of how marketers can create differentiation through consumption-based, especially experiential marketing.

Conclusion

The aforementioned have emphasized that:

1. Consumption-based be alternative to create differentiation. Furthermore mar-

- marketers should clearly differentiate between consumption versus purchase, consuming versus buying, and using versus choosing (Holbrook et al. 1984) to benefit for differentiation to our product.
2. Consumption is a paradigm; if marketers especially researchers initiate to use consumption-based, they should follow "the way the consumption works" which is consumption has various dimensions and variants (we know from ontology of consumption), consumption has epistemology and methodology to explore and validate new consumption variants or meaning, and finally consumption has axiology that how it created to consumers.
 3. Marketers should focus on experience customers have while using their goods. Manufacturers should explicitly design their goods to enhance the user's experience as well –essentially experiencing the goods- even when customers pursue less adventurous activities. For example, automakers do this when they focus on enhancing the driving experience. A furniture producer improves the sitting experience. Apparel manufacturers, could focus on the wearing experience, the cleaning experience, and perhaps even the hanging experience or drawer experience (Pine II and Gilmore, 1999).
 4. "Consumption" (like others "well-known jargon" such as Customer Value and Customer Satisfaction) has been a paradigm in marketing. There are many consumption variants that tend to be explored. The implication is there is an "opportunity" to marketers (or researchers) to develop theoretical and practical issues added to marketing savvy (Deighton 1992).

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