



Aesthetic Value in Marketing Art Gallery: Conceptualization and Scale Development

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Info Article

History Article:

Submitted 10 December 2023

Revised 15 January 2024

Accepted 30 January 2024

Keywords:

Aesthetic Value, Arts Marketing, Marketing Art Services, Scale Development

Abstract

This study aims to develop a measurement tool for a new concept in aesthetic marketing called Aesthetic Value. The paper provides a framework for understanding individual motivations in consuming art galleries, starting with exploring art theory, aesthetics, and experience as a source of aesthetic value. The research then defines the construct and its dimensions, which are used to create a measurement tool and develop a conceptual model. Data collected from survey is used to evaluate the overall aesthetic value model. Finally, Exploratory Factor Analysis (EFA) determines the number of components that should be retained in the construct. The study concludes that Aesthetic Value has four dimensions: artwork, facilities-place, knowledge, and emotion. This conceptualization provides a robust foundation for understanding customer value in the context of consuming art galleries by considering various relevant elements of Aesthetic Value. The article also discusses the potential use of this concept in the future, allowing researchers to accelerate further theoretical development in this area.

Nilai Estetis dalam Pemasaran Galeri Seni: Konseptualisasi dan Pengembangan Skala

Abstrak

Penelitian ini bertujuan untuk mengembangkan alat ukur suatu konsep baru dalam pemasaran estetika yang disebut Nilai Estetis. Artikel ini memberikan kerangka kerja untuk memahami motivasi individu dalam mengkonsumsi galeri seni, dimulai dengan mengeksplorasi teori seni, estetika, dan pengalaman sebagai sumber nilai estetis. Penelitian ini selanjutnya mendefinisikan konstruk dan dimensinya, yang kemudian digunakan untuk membuat alat pengukuran dan mengembangkan model konseptual. Data survei digunakan untuk mengevaluasi model nilai estetis secara keseluruhan. Akhirnya, Analisis Faktor Eksploratori (AFE) menentukan jumlah komponen yang harus dipertahankan dalam konstruk. Penelitian merumuskan bahwa Nilai Estetis memiliki empat dimensi: karya seni, fasilitas-tempat, pengetahuan, dan emosi. Konseptualisasi ini memberikan landasan yang kuat untuk memahami nilai pelanggan dalam konteks konsumsi galeri seni dengan mempertimbangkan berbagai elemen nilai estetis yang relevan. Artikel ini juga membahas potensi penggunaan konsep ini di masa depan, yang memungkinkan para peneliti untuk mempercepat pengembangan teori lebih lanjut di bidang ini.

JEL Classification: M31, D12, Z11

How to Cite: Subiharto, J., Dharmmestha, B.S., Sutikno, B., & Siswomihardjo, S.W. (2024). Aesthetic Value in Marketing Services: Conceptualization and Scale Development. *JDM (Jurnal Dinamika Manajemen)*, 15(2), 69-90.

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ISSN

2337-5434 (online)

INTRODUCTION

The concept of customer value has been recognized as a fundamental principle in marketing for a considerable period (Woodruff, 1997), making customer value a central focus for all marketing endeavors (Holbrook, 1994). Consumption in the cultural sector, such as in the performing arts, art museums, and art galleries, is more subjectively valued than other products. The value of art is more based on intrinsic responses rather than extrinsic functions. Holbrook (1980) stated that the consumption of cultural products results in specific behavioral responses that involve the aesthetic perceptions of consumers within the decision-making process. Specifically, Bourgeon-Renault (2000) also mentioned that in consuming cultural products, consumer subjectivity involves the aesthetic dimension in their evaluations.

Aesthetic value is an essential concept in consuming products and services in the cultural industry, yet marketing research needs to pay more attention to this theme. The common view asserts that aesthetic value refers to sensory and emotional experiences associated with an object, image, or experience appreciated for its beauty, grace, and visual appeal. However, aesthetic value is not limited to beauty or visual attraction alone. Holbrook (1999) defines aesthetic value as an appreciation of consumption experiences valued intrinsically, self-oriented, and ending in itself. This definition aligns with the traditional perspective of aesthetic philosophy in art, as the source and root of aesthetic terminology, where the consumption or pleasure derived from an art object (such as paintings, sculptures, or music) is valued more for its intrinsic qualities without consideration for practical purposes or other interests (Carroll, 2003).

Although Holbrook (1999) has developed a typology of customer values, one

of which is aesthetic value, it has yet to be accompanied by operationalization at the empirical level. Previous research on aesthetic value in marketing has categorized it within hedonic variables presented in the context of services, such as the appearance of destinations (Pandža Bajs, 2015) the physical environment (Ryu et al., 2012), or the atmosphere of restaurants (Sánchez-Fernández et al., 2009). However, Charters (2006) rejects equating aesthetic value with hedonics because they differ. According to Charter (2006), aesthetic value encompasses the entirety of the consumption experience involving cognitive, affective, and various sensory aspects. On the other hand, hedonic value is more about the pleasure derived from consumption. Therefore, even though elements of the consumer's aesthetic experience can take the form of pleasure, and that experience can lead to hedonic responses, they are distinct concepts.

Wagner (1999b) conveys that aesthetic value will manifest purely in art consumption, primarily for self-interest and intrinsic. Art in the economic activities of society falls within the cultural or creative industry sector because its production is based on creativity, skills, and artistic attitudes, while its consumption is experiential, symbolic, and emphasizes non-utilitarian values (Purnomo & Kristiansen, 2018).

So far, based on the literature review, there has yet to be a formulation of the concept and operationalization of aesthetic value measurement in the context of art marketing. Empirically, existing research that uses aesthetic value is conducted in the context of services related to tourism and hospitality, such as traveling (Gallarza & Saura, 2006); restaurants (Sánchez-Fernández et al., 2009; Wu & Liang, 2009; Apaolaza et al., 2020) hospitals (Chahal & Kumari, 2011a); and hotels (Gallarza et al., 2017, 2019; Sánchez-Fernández

et al., 2020). According to Willems et al. (2016), the context of this research is called the "utilitarian services context." Kim (2010) said that, unlike art (cultural) products, utilitarian products or services used in daily consumption are not designed primarily for aesthetic appreciation, so this measurement cannot explain the richness of consumption experiences perceived or felt by consumers in the context of cultural industries. Gronroos & Voima (2013) also emphasize that the fundamental premises in the development of empirical research on value are strongly influenced by contextual factors (contextually bound), so the use of concepts and operations of aesthetic value from services whose substance is non-aesthetic to services whose substance is aesthetically possible will have significant differences in the ability to explain the phenomenon.

This research has two main objectives, given the importance of aesthetic value in the consumption of art services. First, this study tries to formalize a conceptual definition of aesthetic value in marketing art services. Second, develop a measurement scale for aesthetic value, especially in art galleries. The development of this measurement model is expected to provide insight into the perceived dimensions of the aesthetics of an experience of consumption of an art service. In addition, developing reliable and valid measurements will facilitate future research on aesthetics, its influence on the consumption of art services, and its relationship to consumer behavior in general.

General Theory of Arts and Aesthetic

The contemporary understanding of aesthetics is primarily rooted in the concepts introduced by the German philosopher Alexander Gottlieb Baumgarten. He coined the term "aesthetics" from the Greek word "aisthetikos," which pertains to sensory perception (Carroll, 2002). Ac-

ording to Baumgarten, aesthetics is the science of sensibility, and beauty serves as a means for humans to gain a deeper understanding of the nature of something. Thus, Baumgarten advocates the old idea of intrinsic beauty (Fedrizzi, 2012). Although Baumgarten coined the term aesthetics, many consider Immanuel Kant to be acknowledged as the pioneer of the philosophical discipline of aesthetics, notably through his 1790 work "Critique of Judgment" (Haug, 2016).

Kant's frequently cited idea relates to disinterestedness in aesthetics (Holbrook, 1999). This disinterestedness gives rise to the popular term "art for art's sake," which is the appreciation or evaluation of a work of art without any concept or interest, making it purely a sensation of pleasure (McGregor, 1974). Kreitman (2011) refers to it as the intrinsic value of art, wherein something is valued for what it is (in character) and might desire something because it is inherently appealing without requiring any justification or being based on its direction towards something else.

Art and aesthetics are two inseparable terms. The study of aesthetics is often employed to classify something and activities as beauty, art, good art, and bad art (Becker, 1982). According to Kjørup (1976), as cited by (Becker, 1982), aesthetics is a philosophical discipline related to the concepts used when people speak, think, or engage with a work of art.

The theme discussed and debated for at least hundreds of years in aesthetics is about what aesthetics means and how objects have aesthetic value or beauty (Feagin, 1995). In brief, three leading positions can be presented to differentiate them. First, the objective view. Most philosophers, at least from the time of Plato onward, perceive beauty as an attribute of objects that generates a pleasurable experience through proper perception (Tatarkiewicz, 1970). The objective standpoint has moti-

vated numerous psychological endeavors to pinpoint substantial contributors to aesthetics. Among the features identified are balance and proportion and symmetry (Arnheim, 1974), content and complexity of information (Berlyne, 1971), as well as contrast and clarity (Solso, 1997). The objectivist view of aesthetics gave rise to formalism in art, where aesthetic elements must be considered in creating artworks to evoke style and effects, such as lines, shapes, textures, and colors.

Second, the subjective view. Other scholars, at least originating from the sophists suggested that anything could possess beauty if it brings pleasure to the senses (Tatarkiewicz, 1970). Based on this perspective, beauty is determined by the distinct qualities of the observer, making any endeavors to establish universal laws of beauty futile. The subjective perspective is captured by sayings such as “beauty is in the eye of the beholder” or “*de gustibus non est disputandum*” (in matters of taste, there can be no disputes), emphasizing the social construction aspect related to historical shifts and cultural relativity in understanding the concept of beauty (Kubovy, 2000).

Third, the interactive view. Much of the analysis by modern philosophers rejects the dichotomy between objective and subjective. Instead, it is formulated that the perception of beauty emerges from the patterns formed by the relationship between individuals and art objects (Reber et al., 2004). The interactive perspective seeks to identify interaction patterns, so beauty is based on the perceived processing experience of stimulus properties, cognitive processes, and affective experiences the subject perceives.

The Experience as a Source of Aesthetic Value in Art services

In arts, the offerings of artistic products or services naturally take the form

of experiences. Dewey (1980), in aesthetic philosophy, states that the consumption of art is an experience involving tangible and intangible components of an artistic product or service. This statement aligns with the opinion of Pine & Gilmore (2011) in marketing that one thing that can evoke consumer experience is aesthetics. Pine & Gilmore (2011) categorize aesthetics into passive participation and immersion. Passive participation means consumers only show mental presence without directly engaging in creating the experience. Immersion indicates a moment when the consumer experience is formed amid its source.

Holbrook (1999) states that the value of art objects lies in the appreciation of the consumption experience for its own sake and ends for itself. The appreciation of the consumption experience of an art object is the source of consumer aesthetic value (Holbrook, 1999; Wagner, 1999b). According to Holbrook (1999), aesthetic value has characteristics: First, aesthetic appreciation values experiences that involve art objects or entertainment for their own sake, disregarding any utilitarian function that the object may serve, thus valuing the experience as self-justification motivated intrinsically. Second, the value of the experience as aesthetics serves our own goals rather than the goals of others, or how it affects oneself rather than how others respond to it and how it affects others. Third, the experience as aesthetics involves a reactive response to the object rather than its active manipulation, thus leaning more towards admiring, understanding, or appreciating it based on how it operates on oneself rather than how to act on it to shape, manage, or control the intended object.

Empirically, research indicates that locations encompassing cultural products or events, such as museums or art galleries, furnish experiences that serve as a medium for engaging consumers with symbolic and aesthetic significance (Gott-

diener, 1998). For instance, Joy & Sherry (2003) scrutinized the interconnection of embodiment, movement, and multi-sensory encounters within art museums. Their analysis not only complemented consumer interest in art appreciation but also unveiled, among other aspects, how consumers derive aesthetic value from the architecture itself. The study focused on an aesthetically oriented environment. Kirshberg & Treondle's research (2015) revealed that consumer aesthetics from the experience of viewing art exhibitions influence emotional and cognitive responses. Specifically, Shimamura (2012) formulated a framework of assessment or evaluation components that consumers derive from an art experience: sensation, knowledge, and emotion. Sensation relates to consumers' perception of the art object itself. Knowledge is related to the interpretation of the art object, while emotion is associated with feelings toward the art object.

Based on the above-mentioned descriptions, the following can be suggested as parameters for this review. Aesthetics deals with the experience of objects that give consumers beauty and sensory perception.

Aesthetics can also be viewed from three perspectives: First, the objective view sees beauty as inherent in objects; second, the subjective view suggests anything can be beautiful if it pleases the senses, emphasizing the unique qualities of the observer; and third, the interactive view proposes that beauty arises from patterns of interaction between individuals and art objects, involving the nature of stimulus, cognitive processes, and affective experiences.

Aesthetic value is characterized by appreciating experiences that involve art or entertainment intrinsically, regardless of utilitarian function, and serve one's purpose rather than others. That appreciation of art consumption has a vital cognitive component but may also be sensory and affective. Locations with cultural pro-

ducts, such as museums or art galleries, provide experiences with symbolic and aesthetic meaning.

METHOD

This study's primary goals are to define aesthetic value and create a measurement instrument for a novel construct used in art service research, like museums or art galleries. Developing the measurement instrument in this research is conducted deductively, starting with reviewing relevant literature, forming conceptual definitions, forming dimensions and measurement items, and assessing and validating the measurement scale. Methodological approaches like these are recommended by Churchill (1979), Bagozzi (1984), Lavie & Tractinsky (2004), and Gallarza et al. (2017).

Since the word "aesthetic value" has been employed in various disciplines, the researcher's first step involved reviewing the literature on the subject. The literature review focused on fields that extensively employ this term, such as art, philosophy of art, psychology, management, and marketing. Utilizing major academic databases like Proquest, EBSCO, and Google Scholar, the review involved searching literature with keywords "aesthetic value" and "aesthetic" and "value." The results yielded 112 articles to develop the aesthetic value concept from approximately 1,390 journals, books, conference papers, and other.

This research develops the aesthetic value scale adopted by the scale development procedure outlined by Lavie & Tractinsky (2004) and Gallarza et al. (2017). First, the conceptual domain of the construct was defined. Second, a set of items representing the conceptual domain of aesthetic value was generated. Third, the researcher assessed content validity by consulting a panel of experts regarding

the representativeness of the items. Three experts were invited: the first, a professor in marketing management who is also an artist in visual arts and Javanese dance, and the second and third, senior lecturers in management and art enthusiasts from Universitas Gadjah Mada Yogyakarta. The Content Validity Index (CVI) was calculated and evaluated using Aiken's (1985) assessment procedure.

Furthermore, the researcher created the measurement model by setting the scale and measurement format. Then, the researcher formulated and carried out field research using this measurement model as a foundation. This study surveyed visitors to Yogyakarta's art galleries, including Jogja Galeri, Sangkring Art Space, Langgeng Art Foundation, Galeri R. J. Katamsi, Bentara Budaya, and Taman Budaya Yogyakarta. Yogyakarta was chosen because it is known as city of culture in Indonesia. Yogyakarta is a benchmark for Indonesian visual arts, supported by

many artists and sufficient art infrastructure such as art galleries. Data from 2017 indicated the presence of 28 art galleries scattered across various regions of Daerah Istimewa Yogyakarta (DIY) (Suminar et al., 2017).

Later, the researcher examined and analyzed the survey results by implementing Exploratory Factor Analysis (EFA) utilizing SPSS. The factor analysis aims to uncover latent variables that contribute to the covariance among observable variables. Afterward, the researcher assessed the goodness of fit of the measurement model. Finally, the researcher evaluated the reliability and validity of the scale.

RESULT AND DISCUSSION

A Literature Review on Aesthetic Value

The literature review carried out at the initial stage is to define the construct of aesthetic value conceptually. This stage involved: 1) identification, 2) selection, 3)

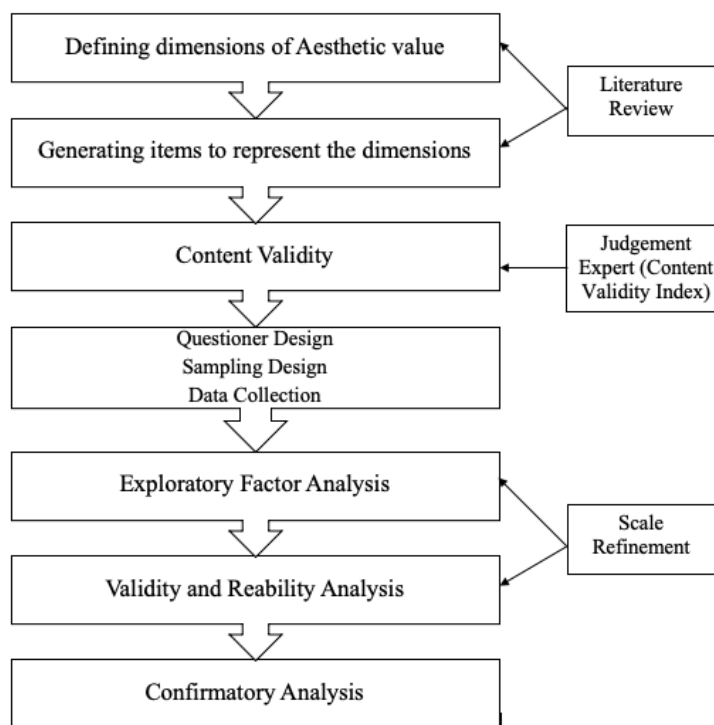


Figure 1. Scale Development Process

evaluation, and 4) synthesis. Identification is done to find definitions and notions of aesthetic value in various literature categorized into arts, philosophy, psychology, management, and marketing. Based on definitions from various literature, the selection and evaluation of the concept of aesthetic value are carried out based on similarities according to the research context. The conceptual definition of aesthetic value in research is formulated through synthesis.

The definition and notions of aesthetic value has been established in many disciplines, especially in art, philosophy of art, psychology, art management, and marketing. The following paragraph presents the use of the term aesthetic value in these various academic fields.

Arts and Arts Philosophy

Discussion on aesthetic value first intensively emerged in the field of art (Tatar-kiewicz, 1970), where McGregor (1974) emphasized that the primary value of art lies in its aesthetic content. However, the definition of aesthetic value in art is often debated because there is no universal definition. Some interpret it as beauty (Feagin, 1995), while others argue that it is not solely about beauty (Becker, 1982). Beardsley (1962), for instance, separates beauty from aesthetic value, which also encompasses other elements such as grandeur and expression. Traditional theories of aesthetic like representation, expression, and formalism influence how we evaluate art (Carroll, 2002). Representation views art as an imitation of nature (Collingwood, 1937; Carroll, 2002), while expression theory sees it as the artist's expression of feelings (Graham, 2005). Formalist theory emphasizes the formal qualities and arrangement in art, such as lines, shapes, textures, and colors, or what Bell (1914) refers to as significant form. All these theories have shaped diverse perspectives on aest-

hetic value in art, with some connecting it to simple sensory beauty, while others focus more on meaning and expression of feelings.

Psychology

Aesthetics studies in psychology investigate preferences, evaluations, and feelings related to art, beauty, and aesthetic experiences (Kubovy, 2000; Leder et al., 2004; Silvia, 2005; Marković, 2012; Juslin, 2013). Aesthetic value is understood as the result of a process of perceived, felt, and experienced appreciation by individuals, encompassing judgments of beauty, grandeur, pleasant feelings (Shimmamura, 2012), and evoking admiration (Cropley & Cropley, 2008). Aesthetic pleasure is influenced by the dynamics of sensory processing, where the smoother the sensory processing of an object, the more positive the aesthetic response (Reber et al., 2004). Aesthetic study focuses on understanding the processes, mechanisms, and psychological responses of individuals to art stimuli. Several psychological theories used to explain art appreciation and psychological responses include Psychoanalysis, Gestalt theory, Behaviorism, Information theory, and Homeostasis theory (Berlyne, 1971; Wang et al., 2013). Freud's Psychoanalysis focuses on subconscious desires and the motivations of art appreciators (Berlyne, 1971). Gestalt theory examines how the relationships between elements in artworks affect perceptions of beauty (Koffka, 1935). The behavioral paradigm studies the influence of the complexity of artistic stimuli on the emotional responses of viewers (Berlyne, 1971). Information theory emphasizes the information processing in receiving and interpreting artworks, with research indicating that the appropriate level of information in art is crucial to avoid ambiguity and discomfort (Solso, 1997; Augustin & Leder, 2006).

Arts Management

The debate on aesthetic value in arts management is related to the focus on the artist or organization, whether market-oriented (commercial) or aesthetics-oriented (artistic quality) (Bennet, 2002). Berley (1978) distinguishes these types of artists into two categories: the fine artist and the commercial artist. The fine artist sells what he has created. The commercial artist creates for what he has sold. Aesthetic value is related to an artist's conceptions of beauty, emotion, or aesthetic idealism (Becker, 1978). Individuals in this category typically exhibit characteristics of wholehearted engagement with their work focus on individual freedom and independence. Therefore, both organizations and artists do not produce and offer products or services to meet consumer needs and desires (Boorsma, 2006). The produced products often emphasize aesthetic values over functionality, being symbolic, social, cultural, and emotional (Botti, 2000). In organizations such as art galleries, although management adopts a consumer-centered approach, it does not apply to the art itself. Instead, it focuses on how the organization describes, packages, serves, and maximally delivers its services to the public (Kotler et al., 2008). The aesthetic value of the art gallery consumption experience is understood as a holistic product, so the assessment of a visit is influenced not only by the exhibition but also by various visible and invisible factors, such as the physical structure of the art gallery and other facilities it offers (Kawashima, 1998; Bourgeon-Renault, 2000; Rentschler & Gilmore, 2002). Art organizations have transformed into experience-centric institutions that support the audience (Rentschler, 2002).

Arts Marketing

Aesthetic value becomes a crucial element in marketing products and artis-

tic content (Schmitt & Simonson, 1997; Levy & Czepiel, 1999), enabling organizations to use aesthetics to enhance their value and business performance (Schiuma, 2011). Product aesthetics are interpreted as the concept of beauty, harmony, and order in the material world (White, 1996), focusing on sensory perception as the basis for appreciating aesthetic objects (Veryzer, 1993). In the context of services, research using aesthetic value is often related to the environmental atmosphere or service ambiance (Mathwick et al., 2001; Gallarza & Saura, 2006; Sánchez-Fernández et al., 2009, 2020; Wu & Liang, 2009; Chahal & Kumari, 2011b; Gallarza et al., 2017, 2019; Apaolaza et al., 2020), borrowing concepts from environmental psychology, where everything in the service environment can be attractive and provide a pleasant feeling for consumers (Bitner, 1992). The visual aspects of the environment, such as architecture and decoration, also play a crucial role in determining aesthetic value (Wagner, 1999a).

Moreover, aesthetic value in the context of art galleries involves the multisensory, cognitive, and affective perceptions of consumers towards the exhibited artworks, which are an integral part of the art consumption experience (Holbrook & Hirschman, 1982; Hirschman, 1983; Havlena & Holbrook, 1986; Hung, 2000; Mattila & Wirtz, 2001; De Klerk & Lubbe, 2008;). Multisensory refers to using various senses or sensory organs (such as sight, hearing, touch, smell, and taste) to experience or appreciate an artwork. Multisensory means that the aesthetic appreciation experience is not limited to the sense of sight but involves other senses. Cognitive aspects involve understanding and rational assessment related to the artwork. Assessment of artwork includes such as recognizing patterns, interpreting meanings, and making judgments about the artistic quality or value. In the context of art, this

could mean understanding the message or concept contained in the artwork, evaluating the level of technical skill, or understanding the historical or cultural context that influences the artwork. Affective aspects refer to the emotional response when interacting with the artwork. Affective involves feelings and emotions that emerge, such as joy, admiration, confusion, or even delight. These emotions can enrich the art appreciation experience and provide emotional value to the artwork.

A Conceptual Definition, Dimension, and Item Generation

Based on the literature review, the definition of aesthetic value is formulated as follows consumer aesthetic value is the consumer's appreciation of an object (art) that involves cognitive, affective, and sensory aspects based on the consumer's overall experience, which is intrinsically evaluated as self-oriented and end of itself.

Results of the literature review indicate that 38 out of 112 articles used in developing the aesthetic value concept indicate the presence of three key elements or dimensions: sensory, cognitive, and affective. These three dimensions illustrate how aesthetic value emerges and is articulated. The three dimensions of aesthetic value can be explained and classified as follows:

1) Sensory. Following Baumgarten's view that aesthetics is the gratification of the senses (Hekkert & Leder, 2008), the sensory aspect here is related to the exploration and appreciation of consumer experiences based on the sensory perceptions they employ (Hirschman & Holbrook, 1982; Veryzer, 1993; Haug, 2016). The consumer's experience with art objects results from the sensory perceptions they use. The multisensory perspective aligns with research on aesthetic (art) consumption, which focuses on the consumer's use of multiple sensory channels to perceive products or services (Hirschman & Hol-

brook, 1982). In the case of visual art products or events, the sense of sight is most dominant in shaping consumer experience perceptions (Bloch, 1995). However, aesthetics is not only about visual appearance; it also involves other senses, such as touch and taste (Swilley, 2012) and smell (Krishna, 2010). Consumer sensory perception in the context of art galleries is based on their appreciation of the experience with art objects (Bourgeon-Renault, 2000; Colbert & St-James, 2014; Nuttavuthisit, 2014) and the environment where these art objects are located (Wagner, 1999a; Botti, 2000; Nuttavuthisit, 2014). The experience with art objects includes an appreciation for beauty, form, color, design, texture, and overall appearance (Kulka, 1981; Veryzer, 1993; Bloch, 1995; White, 1996; Creusen & Schoormans, 2005). Meanwhile, the experience with the environment relates to the appreciation of ambiance (Bitner, 1992) or servicescape (Wagner, 1999a; Wang et al., 2013).

2) Cognitive. The appreciation of aesthetic experience is widely agreed to have cognitive or evaluative elements, with terms such as judgment, contemplation, and evaluation (Townsend, 1997; Leder et al., 2004). Aesthetic judgment, according to Leder et al. (2004), is an outcome of the cognitive mastery stage. The comprehension of consumer aesthetic experiences is considered an intricate cognitive process, the character and consequences of which are primarily influenced by the concepts and capacities possessed by the individual (Augustin & Leder, 2006). The five stages formulated by Leder et al. (2004) are (1) analysis of perception, (2) implicit processing, (3) explicit classification, (4) cognitive mastery, and (5) evaluation. Simply put, consuming art, termed as encountering art objects, stimulates consumer curiosity, prompting them to think, contemplate, and seek further information about the artwork (Radbourne et al., 2010). Some

of the pleasure derived from viewing artworks comes from the success of visitors in interpreting and extracting the message or meaning intended by the artist (Russell & Milne, 1997; Russell, 2003). In addition to the meaning represented in symbols (Stecker, 2012), the authenticity or originality of an artwork is also a consumer assessment (Dutton, 2003; Newman & Bloom, 2012). The originality of an artwork is evaluated based on (1) unique creative action (performance) and (2) the level of physical contact with the original artist (contagious) (Newman & Bloom, 2012).

3) Affective. Like Blackburn (2005), a philosopher, psychologists also state that aesthetic judgment or appreciation allows for an affective component (Funch, 1997). The importance of emotional factors has

been widely discussed in consumer behavior, particularly in art consumption (Holbrook, 1980; Holbrook & Hirschman, 1982; Hirschman, 1983; Holbrook & Schindler, 1994). Aesthetic products, both in their use and selection situations, provide a rich emotional experience for consumers (Havlena & Holbrook, 1986). Holbrook (1980) noted that epistemic and emotional responses are linked to the assessment of aesthetic value. Aesthetic value, as part of intrinsic value, is primarily the result of emotional responses to an object or event appreciated for its own sake (Holbrook, 1999). Emotions in art appreciation take the form of emotional responses such as pleasure and excitement (Cupchik, 1995), pleasure and interest (Marković, 2012), and fascination, admiration, happiness, and joy (Scherer, 2005).

Table 1. Dimensions and Items of Consumer Aesthetic Values

Dimensions	Descriptions	Items	References
Sensory	Utilizing multiple sensory channels by consumers to feel and perceive services (art gallery).	Content (exhibited artworks): beauty, composition, color, form, unity, texture.	Bourgeon-Renault (2000); Colbert & St-James (2014); Csikszentmihaly & Robinson (1990); Kulka (1981)
		Content (exhibited artworks): beauty, composition, color, form, unity, texture.	Bourgeon-Renault (2000); Colbert & St-James (2014); Csikszentmihaly & Robinson (1990); Kulka (1981)
Cognitive	During the cognitive mastery stage, consumers engage in contemplation, evaluation, and understanding.	style, theme, meaning, technique, material, originality, comparison, knowledge, contemplation, stimulation	Leder et al. (2004); Cupchik (1995); P. A. Russell (2003); Radbourne et al. (2010); Stecker (2012); Newman & Bloom (2012)
Affective	The emotional state of consumers arises as an assessment of a consumption experience.	joy, delight, happiness, joyfulness, admiration, fascination, passion	Botti (2000); Cupchik (1995); Scherer (2005); Markovic (2012)

Source: Data Processed (2023)

Furthermore, referring to the formal definition and the discussion of the previous dimensions of aesthetic value, a set of measurement items was generated, representing the conceptual domain of aesthetic value. By deducing from theory and literature review, 30 items were developed and grouped into three dimensions, namely (1) sensory, (2) cognitive, and (3) affective. Table 1 displays the dimensions of consumer aesthetic value and the development of items based on the literature review.

The Model and Exploratory Factor Analysis

A measurement scale was designed based on the formal definition, dimensions, and item development. This study employed a 5-point Likert scale to assess the extent to which respondents agree with 30 statements, with 1 indicating strongly disagree and 5 strongly agree. In the initial stage, the researcher used the Content Validity Index (CVI) to assess content validity and sought three experts' opinions to evaluate the content's representativeness and the substance of the measurement tool used (Aiken, 1985). The expert proposes items that may or may not be included in the draft measurement scale, looking at the suitability of the content to the substance of measurement. After that, the three experts assessed the draft measurement scale using a Likert scale from 1 very inappropriate to 5 very appropriate. Items with a CVI above 0.75 were retained, while others were discarded. The CVI results indicated that 25 items or indicators constituted the aesthetic value construct, demonstrating that 80% were correctly classified.

Furthermore, regarding the measurement model, this study follows Law et al. (1998) in establishing that the aesthetic value is an aggregate model, implying that its dimensions constitute the construct. As

a second-order construct, aesthetic value incorporates various dimensions at the first-order level, serving as formative indicators, each represented by multiple reflective indicators. Aesthetic value is a composite construct with multiple dimensions, encompassing sensory, cognitive, and affective aspects. The connection between indicators and latent constructs is conceptualized as a formative relationship, and several latent factors represent the indicators. The proposed reflective-formative construct is illustrated in Figure 2.

Based on this measurement model, the researcher collected data through a field survey. There were 224 valid responses gathered from 285 potential respondents. The subject-to-variable (STV) ratio is 5:1, making it acceptable, according to Hair et al. (2014) and MacKenzie et al. (2011). Respondents came from various art galleries in Yogyakarta, including Gallery R.J. Katamsi (22.3%), Langgeng Art Foundation (18.2%), Jogja Galeri (17.8%), Sangkring Art Space (14.5%), Bentara Budaya (15.3%), and Taman Budaya Yogyakarta (12%).

The researcher conducted an exploratory factor analysis (EFA) using SPSS version 2.3. The main objective of this factor analysis is to uncover the co-variation among latent variables, thereby reducing the number of observed variables. EFA is an intricate and multi-stage procedure involving scrutiny of four principal aspects: extraction, rotation, determining the number of factors to retain, and consideration of sample size (Costello & Osborne, 2019). Extraction involves the retrieval of data that distinguishes between common and unique variance. Maximum Likelihood (ML) and Principal Axis Factor (PAF) represent the most effective techniques employed in the extraction process (Fabrigar et al., 1999). ML is appropriate for data with a normal distribution, whereas PAF is most recommended for data that

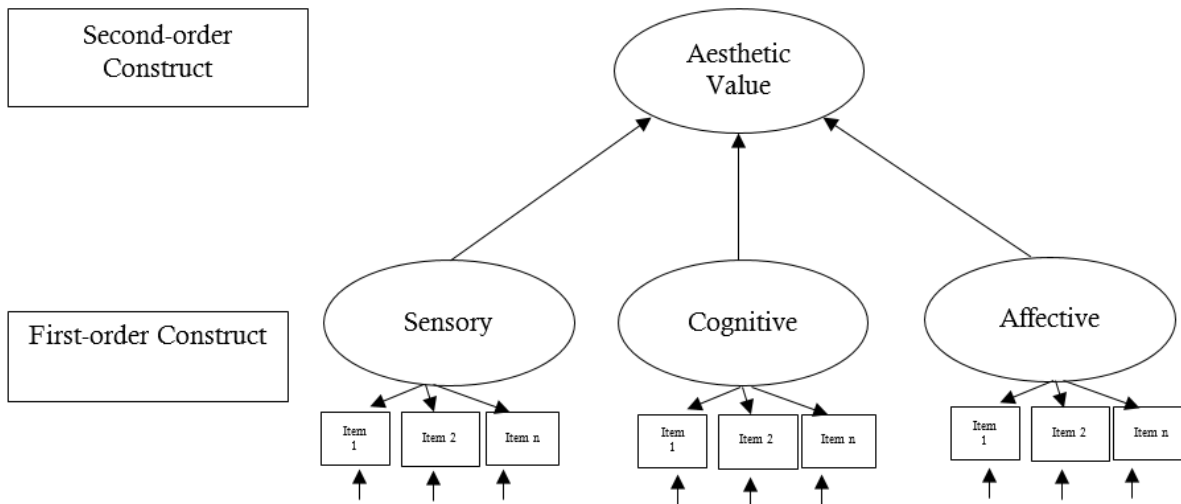


Figure 2. The proposed Aggregate Measurement Model of Consumer Aesthetic Value

is not normally distributed. The researcher performed the PAF extraction procedure since the data is not normally distributed.

After establishing the extraction procedure, the researcher opted to preserve all factors with eigenvalues exceeding 1.0 for the rotation step (Fabrigar et al., 1999). A rotation procedure was executed to simplify and elucidate the structure of the data. This research used the Promax method, allowing correlations between factors. The last issue concerns sample size. While a large sample size is strongly recommended (Fabrigar et al., 1999), many studies typically perform factor analysis with a

subject-to-item ratio of approximately 10:1 or less (Costello & Osborne, 2019). In this research, the subject-to-item ratio is 5:1. Hence, the researcher opted for a moderate communality value of 0.40 or higher to mitigate issues related to a small or moderate sample size (Karimi et al., 2000). Subsequently, the researcher conducted data analysis and assessed the goodness of fit for the measurement model. KMO score revealed a value of 0.843, suggesting that the sample responses were sufficient. Bartlett's Test of Sphericity also showed significance (0.00), and the item communalities were acceptable, with values exceeding 0.40.

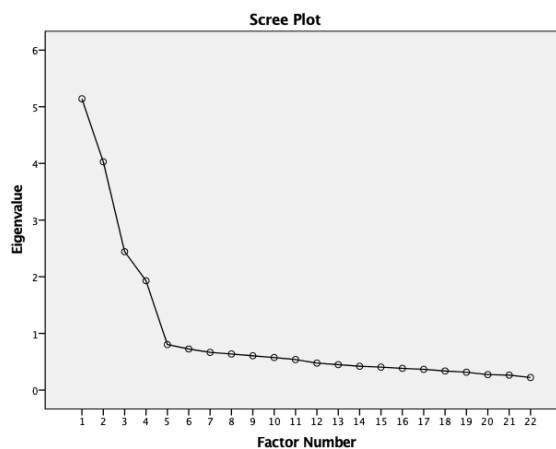


Figure 3. The Scree Plot

Table 2. Pattern Matrix

	Factor			
	1	2	3	4
Sensory				
A2				.796
A3				.824
A4				.831
A5		.733		
A6		.636		
A7		.769		
A8		.738		
A10		.826		
A11		.769		
A14		.787		
Cognitive				
B2			.780	
B3			.726	
B4			.843	
B5			.735	
Affective				
C1	.743			
C2	.820			
C3	.797			
C4	.761			
C5	.746			
C6	.811			
C7	.810			
C8	.792			

Source: Data Processed (2023)

To ensure the absence of validity concerns, conceptual blending, or multidimensionality issues, the researcher removed several indicators that posed problems (Mackenzie et al., 2011). The study excluded indicators with insignificant loadings below 0.50 and those with substantial and statistically significant cross-loadings. The researcher removed 3 items and retained 22 measurable items for further calculations. After rerunning the factor analysis test using the remaining 22 items, the KMO value and Bartlett's Test of Sphericity were obtained at 0.853 with a significance of 0.000. Furthermore, items were grouped into four factors, each with factor loadings greater than the required criterion

of 0.4. Additionally, there were no more instances of cross-loading in each item.

Moreover, the researcher computed convergent validity using the Average Variance Extracted (AVE) for the first-order dimensions to evaluate the validity of indicators at the construct level (Edwards, 2001). The AVE scores for all dimensions are exceeding the threshold > 0.50 (AVED1: 0.688; AVED2: 0.567; AVED3: 0.597; AVED4: 0.61), indicating that latent factors explain a substantial amount of variance in their respective dimensions on average.

The researcher also performed a reliability assessment for the final scale. The Cronbach's Alpha score is 0.811, which

is higher than the acceptable Cronbach's Alpha threshold of > 0.70 (Churchill Jr, 1979). Furthermore, a reliability examination was conducted for each primary dimension at the first-order level by computing the Composite Reliability (CR). Compared to the threshold score of 0.70, the calculation results indicate that all dimensions are accepted (CR_{D1} : 0.86; CR_{D2} : 0.90; CR_{D3} : 0.86; CR_{D4} : 0.93).

After various statistical tests, this study successfully identified and obtained four factors with eigenvalues greater than 1. These four factors collectively contribute to over 53% of the common variance post-extraction and 61% of the overall variance, deemed substantial in social research. The scree plot (Figure 3) demonstrates that the line tends to stabilize after the fourth factor, signifying that each successive factor makes a progressively smaller contribution to the overall total variance.

Finally, the analysis findings reveal that individual items with strong inter-correlations form clusters within the existing factors. In Table 2, it can be observed that the first factor consists of eight items. The second factor comprises seven items. The third factor consists of four items, while

the fourth and final factors comprise three items. All 22 items have sufficiently high loading values, exceeding 0.50, indicating an adequate strength to predict the factors.

Discussion

To further interpret the results of statistical analysis, the initial (proposed) model of aggregate measurement for consumer aesthetic value (Figure 2) can be compared with the final model resulting from the EFA testing (Figure 4).

Both models affirm that aesthetic value is a multidimensional construct with first-order and second-order measurements. Nevertheless, there is a difference in the dimensionality of the construct, where the initial model indicates three factors or dimensions, while the final model resulting from the EFA testing reveals four dimensions. In the EFA testing, items are reclassified from the sensory dimension into two distinct factors. The first factor contains items representing individual sensory aspects of perceiving content, namely artworks from the displayed exhibition in the art gallery. Meanwhile, the second factor includes items explaining sensory perceptions of the context, namely the

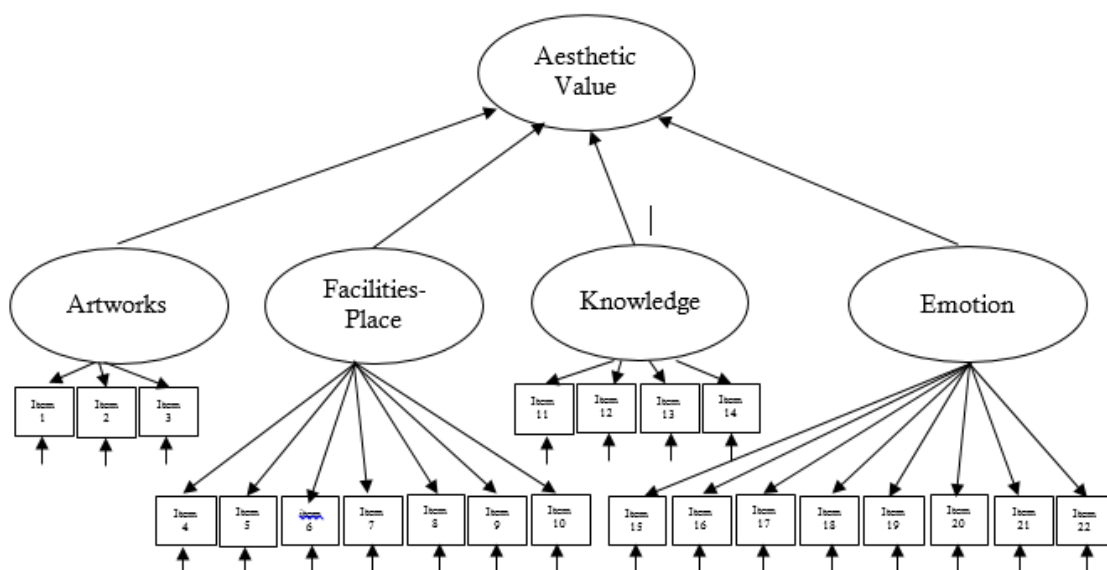


Figure 4. The Dimensionality of Aesthetic Value

Table 3. Aesthetic Value: Dimension and Scales

Dimension	Codes	Item of questions
Artworks	Aw1	I interested in the form of the exhibited artwork
	Aw2	I like the overall composition of the exhibited artwork.
	Aw3	I appreciate the beauty of the exhibited artwork.
Facilities-Place	FP1	I appreciate the architectural display of the art gallery.
	F2	The colors of the walls and floors of the art gallery complement and harmonize with each other.
	FP3	The layout of the art gallery space makes it easy for me to move around.
	FP4	The cleanliness of the art gallery is always well-maintained.
	FP5	The lighting in the gallery space is sufficient for me.
	FP6	The arrangement or display of artworks is very appealing to me.
	FP7	Overall, the atmosphere of the art gallery provides comfort for me.
Knowledge	KL1	I gained an understanding of the meaning of this work of art.
	KL2	I gained an understanding of the originality of this work of art.
	KL3	I can distinguish one artwork from another.
	KL4	I get new knowledge.
Emotion	ET1	I feel positive emotions.
	ET2	I feel a sense of joy.
	ET3	I feel a sense of happiness.
	ET4	I feel a sense of contentment.
	ET5	I feel a sense of delight.
	ET6	I feel a sense of admiration.
	ET7	I feel a sense of fascination.
	ET8	I feel a sense of excitement.

Source: Data Processed (2023)

facilities and the place where an artwork is exhibited in an art gallery. This result aligns with the viewpoint of Colbert & St-James (2014) that in the context of a museum or art gallery, consumers will have two experiences: the first relates to their interaction with the artistic object, and the second relates to their interaction with the environment where the artwork is situated.

Based on grouping consumer aesthetic value items into four factors, the next step is to provide names that can represent the items in each factor. There are two dimensions resulting from statistical tests in the sensory category. The first dimension is labelled Artworks, which measures in-

dividual sensory aspects in perceiving artworks exhibited in an art gallery. Respondents are asked about their assessments and interests in artworks' form, composition, and beauty. The first dimension consists of three items, as seen in Table 3. The second dimension is Facilities-Place, measured by asking respondents about their assessments and interests in the gallery's architecture, walls and floors, spatial layout, cleanliness, lighting, artwork display, and the gallery's atmosphere. The second dimension consists of seven items, as seen in Table 3.

The cognitive category is the third dimension, and it is called Knowledge.

This dimension measures how respondents gain knowledge and understanding from their experience visiting art galleries. The third dimension consists of 4 items, as seen in Table 3. The fourth dimension is the affective aspect, which is then named Emotion. This dimension represents the emotions felt by respondents based on their experience after visiting art galleries. Eight items are included in the measurement of emotions, as seen in Table 3.

Boorsma (2006) emphasizes that consumption of cultural industry products or services cannot be understood using utilitarian consumption patterns that use rational problem-solving models to analyse the characteristics of products or services objectively. The phenomenon of art consumption directs consumers to no longer focus on utility value but pay more attention to the aesthetic or artistic value of a product or service (Purnomo & Kristiansen, 2018). Aesthetic value arise in a variety of settings when consumers search for and consume arts or cultural product or services (Wagner, 1999b).

Following Wagner's (1999b) thoughts, aesthetics is considered a complex concept, challenging to define and operationalize, although, in reality, the aesthetic value provides pleasure and personal enrichment for consumers. While much literature highlights the relevance of aesthetics in art and culture (Venkatesh & Meamber, 2006), more attention should be given to the concept of aesthetics in the customer value literature. Gallarza et al. (2017) stated that there is still a need to refine consumer value further and classify this research as an intra-variable value research that analyses conceptual content, namely the components of value and relationships in it.

Therefore, this research on aesthetic value has at least opened the black box from Wagner (1999b) on how aesthetic value can be defined and operationalized.

Adopt a continuum of products or services from the Charter (2006) by choosing services that have aesthetic functions as the primary goal and using art galleries as research objects according to the classification of art services from Botti (2000). The results showed that beauty alone is not enough to explain whether an object is aesthetic or not, as has been used by aestheticians (Townsend, 1997). Aesthetic responses, which relate fundamentally to consumer appreciation of arts objects, were found to have potential sensory, cognitive, and affective responses. This finding aligns with Charters's (2006) opinion that appreciation of aesthetic consumption has sensory, cognitive, and affective components.

Aesthetic consumption refers to experiencing and appreciating art, beauty, and other aesthetic objects or experiences. It involves not only the emotional response to an object but also the sensory experience of it. Sensory attractiveness, such as colour, texture, and form, is an essential aspect of aesthetic value and plays a crucial role in shaping our perception and appreciation of art objects. For instance, an artwork with vibrant colours and intricate details can evoke a strong emotional response and captivate our senses, making it more enjoyable to consume aesthetically.

While aesthetic experiences are often associated with emotional and sensory responses, they can also involve cognitive processes such as perception, understanding, and reward. Cognitive processes in aesthetic experience can include recognizing patterns, interpreting meaning, and judging the quality or merits of a work of art. For example, when we look at paintings, we use our cognitive abilities to analyse composition, interpret symbolism or meaning, and judge using colour, brushstrokes, and other artistic elements.

The findings of this research also confirm that aesthetic value is a multidimensional

mensional construct. This can aid researchers and professionals in analysing and understanding the phenomenon more comprehensively and in greater detail by considering various relevant elements. As noted by Cronin et al. (2000), it is essential to adopt a holistic approach to ensure clarity in comprehending consumer value, particularly in consumer decision-making.

So far, aesthetic value has been considered a determinant factor (Gallarza & Saura, 2006) or a dimension of consumer value (Holbrook, 1999; Mathwick et al., 2001). In the consumer experience, aesthetics plays a vital role as individuals encounter it daily, at home, in retail settings, public spaces, or notably in service sectors like art, entertainment, and various cultural offerings.

CONCLUSION AND RECOMMENDATION

Ultimately, the conceptualization and measurement of aesthetic value provide a clear understanding of individual responses in the context of art consumption. Elaborating on various intrinsic motivation sources in art consumption reveals vital sensory, knowledge, and emotional elements that shape aesthetic value. The proposed concept and model of aesthetic value offer a framework for further exploration in a relatively under-researched area within the marketing field. The operationalized conceptualization of aesthetic value will enrich the understanding of consumers' perceptions when consuming art services. The proposed aesthetic value scale will enable academics to measure the aesthetic reasons behind consumer behaviour toward an art service object. Aesthetic value will complement the construction of customer value, allowing researchers to accelerate theoretical development in this area further.

This research, of course, has some limitations. The researcher acknowledges

that the sample size of art gallery consumers is not proportional across galleries. The sample size is relatively small, although it still meets the required criteria. Nevertheless, the general characteristics of consumers' psychological attributes seem similar across art galleries.

Future research could address several issues. First, there is a need for further research on the determinants and consequences of aesthetic value. Second, it studies the relationship between aesthetic value and other customer values in consumer behaviour. Third, further testing the relationship between customer aesthetic value, customer satisfaction, and loyalty.

Finally, developing construct measurement scales is an essential and challenging aspect of research. Conceptual clarity is the basis for scale development. Conceptual clarity refers to clear and precise definitions of key concepts and constructs. An in-depth literature review should be done to understand how others approach and measure similar constructs.

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