

**CITY UNIVERSITY OF HONG KONG**  
香港城市大學

**A Study on Improving the Smoothness of  
Consumer Information Processing in Art  
Marketing by Means of Text Description**  
通過文字描述方式提高藝術品營銷中消費  
者信息處理順暢度的研究

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## 摘要

隨著全球藝術品市場的快速發展，藝術品消費已成為高價值、符號性消費的重要組成部分。根據數據統計，全球藝術品市場交易額在近十年間持續增長，亞洲尤其是中國市場已逐漸成為全球增長引擎。與此形成鮮明對比的是，現有關於藝術品營銷的學術研究仍相對匱乏。大部分文獻仍集中於一般產品或服務的廣告推廣領域，研究重點在於語言如何影響產品認知、態度或購買意願，卻鮮少觸及藝術品這一高度符號化、審美化且極具文化屬性的特殊商品。因此，對於藝術品市場而言，如何透過語言線索影響消費者的收藏態度與行為，仍是一個亟需填補的理論與實務空白。

本研究正是基於此問題意識，提出一個以文字描述框架（抽象 vs. 具象）為核心的理論框架，探討其如何影響藝術品的收藏認可度，並進一步檢驗信息加工流暢性在其中的心理機制作用。同時，本研究也強調這一效應並非在所有條件下均一致存在，因而納入了消費者個體差異與藝術品類別等邊界條件，以更全面地揭示文字描述框架影響的情境依賴性。

為驗證所提出的理論框架，本研究設計並實施了三項互補性研究。研究一採用觀察性研究與內容分析方法，基於中國主流社交媒體“小紅書”的真實市場數據，對 1000 則藝術品貼文進行雙重編碼，將文字描述分為抽象與具象，並將藝術品類別分為和諧型與不和諧型。依變數則以用戶互動行為指標（點贊數、收藏數與評論數）衡量收藏認可度。結果顯示，抽象描述相較於具象描述能顯著提升收藏認可度，且這一效應在和諧型藝術品中最為顯著，而在不和諧型藝術品中則不顯著。研究一不僅在自然市場環境中驗證了文字描述框架的影響，提供了外部效度的有力證據，也為後續的實驗操控奠定了基礎。

研究二在控制環境中進一步驗證了因果效應。以中國畫《春深十里紅》為刺激物，將受試者隨機分配至具象或抽象描述條件，並測量信息加工流暢性與收藏認可度。分析結果表明，抽象描述顯著提升了收藏意願，且信息加工流暢性在其中發揮部分中介作用。換言之，抽象描述能降低受試者的認知負

荷、增強審美理解的順暢感，進而促進收藏態度的形成。研究二還進一步納入消費者信息處理方式（整體式 vs. 分析式）作為調節變數，結果顯示，整體式思維的消費者更容易受到抽象描述的影響，而分析式思維者則較依賴具體細節，這一結果揭示了信息加工風格在語言框架效應中的重要作用。

研究三則將刺激物轉換為中國書法作品《醉翁亭記》，以避免作品知名度與作者聲望對受試者態度的影響，並引入消費者主觀知識作為連續調節變項。結果再次支持文字描述框架的主效應，即抽象描述顯著提高收藏認可度，但這一效應在不同知識水準群體間存在差異：低至中等知識群體在抽象描述條件下收藏意願顯著提升，而高知識群體則不受文字描述框架影響。這表明，知識有限的消費者更依賴外部語言線索進行心理加工，而高知識消費者則主要依靠內部專業判斷來形成收藏態度。

綜合三項研究，本研究首次從觀察性研究、實驗室操控到心理邊界條件檢驗，系統性地闡明了藝術品文字描述框架如何透過信息加工流暢性影響收藏認可度，並揭示了消費者主觀知識與藝術品類別在其中的調節作用。理論上，本研究拓展了語言框架效應的研究範疇，將其應用於藝術品這一高度符號化的消費領域，補充了過去文獻對符號性商品消費心理的不足；同時，研究亦深化了對處理流暢性理論的理解，證實其不僅適用於廣告或產品語境，也適用於藝術品的審美與收藏場景。實務上，本研究結果對藝術品行銷、策展及展覽解說策略具有直接啟示：藝術品經營者應根據作品特徵與目標受眾的知識水平靈活設計描述策略，對和諧型作品與低至中等知識消費者宜採用抽象描述，以激發情感共鳴與收藏意願；而針對高知識消費者或批判性藝術品，則應提供更多專業細節與背景信息，以契合其深度理解需求。

總體而言，本研究不僅構建並驗證了一個關於藝術品文字描述框架與收藏認可度的理論框架，也為藝術品市場的語言行銷提供了實證依據與可操作策略。透過三項研究的互補設計，研究結果同時具備外部效度與內部效度，為理解藝術品市場中的消費者行為機制提供了完整且穩健的證據鏈。

**關鍵詞：**藝術品營銷；抽象描述；文字描述框架；加工流暢性；消費者行為

## Abstract

With the rapid growth of the global art market, art consumption has increasingly become a central form of high-value and symbolic consumption. The global art trade has experienced continuous expansion over the past decade, with Asia—particularly China—emerging as a leading driver of market growth. Yet, despite this robust market potential, academic research on art marketing remains relatively scarce. Most existing studies have focused on advertising or product promotion contexts, addressing how language influences consumer perceptions, attitudes, or purchase intentions for conventional goods and services. Little attention has been given to the art domain, where products are deeply aesthetic, symbolic, and culturally embedded. As a result, the question of how linguistic cues shape consumers' attitudes and intentions toward art collection remains an underexplored but theoretically and practically significant gap.

To address this issue, the present research develops a theoretical framework that positions abstract versus concrete framing—as a key antecedent of collection approval for artworks. This framework further proposes processing fluency as the underlying mechanism, while also considering boundary conditions that shape the strength and direction of the framing effect, including consumer individual differences and artwork categories.

Three complementary studies were designed to empirically test this framework. Study 1 adopted an observational content analysis approach using real-world market data. Specifically, 1,000 user-generated posts on RED, a leading Chinese social media platform, were systematically coded for textual description framing (abstract vs. concrete) and artwork type (harmonious vs. non-harmonious). Dependent variables were operationalized through user engagement metrics, including likes, saves, and comments, serving as indicators of collection approval. Results revealed that abstract descriptions, compared with concrete ones, significantly enhanced collection approval, with the effect particularly pronounced

for harmonious artworks. In contrast, the effect was not significant for non-harmonious artworks. These findings not only provide external validity evidence in a natural market setting but also establish preliminary support for the proposed framework.

Study 2 advanced the investigation by testing causal relationships under controlled conditions. Using a traditional Chinese painting, *Spring in Ten Miles of Red*, as the stimulus, participants were randomly assigned to abstract or concrete description conditions. Measures of processing fluency and collection approval were then collected. Results demonstrated that abstract descriptions significantly increased participants' collection intentions. Mediation analysis confirmed that processing fluency partially accounted for this effect: abstract descriptions reduced cognitive load, enhanced aesthetic comprehension, and promoted a smoother sense-making experience, thereby strengthening collection approval. Furthermore, Study 2 introduced consumers' information processing style (holistic vs. analytic) as a moderator. Findings showed that holistic processors were more susceptible to the positive influence of abstract descriptions, while analytic processors relied more heavily on concrete details, highlighting the role of cognitive style in shaping linguistic framing effects.

Study 3 extended the framework by using a Chinese calligraphy stimulus (*Zuiwengting Ji*, created by the researcher to avoid confounds of author reputation or work popularity) and introducing subjective knowledge as a continuous moderator. Results replicated the main effect of textual description framing, with abstract descriptions significantly boosting collection approval. However, this effect varied by knowledge level: it was robust among low- to moderate-knowledge consumers but nonsignificant among high-knowledge consumers. This finding suggests that consumers with limited expertise rely more heavily on external linguistic cues to form attitudes, while knowledgeable consumers depend on their

internal schemas and expertise to evaluate artworks, rendering the effect of framing less influential.

Taken together, these three studies systematically demonstrate how textual description framing shapes collection approval through processing fluency, while also clarifying the boundary conditions under which these effects occur. Theoretically, the research extends framing and symbolic consumption literature by applying linguistic framing to the art domain, where symbolic meaning and aesthetic value are paramount. It also enriches processing fluency theory by demonstrating its applicability beyond advertising and product contexts, showing how it functions in aesthetic judgment and collection intentions. Additionally, by identifying consumer knowledge and artwork category as boundary conditions, the research refines our understanding of when and for whom linguistic framing is most impactful.

From a practical perspective, the findings carry direct implications for art marketing, curation, and exhibition design. For harmonious artworks and audiences with low to moderate knowledge, abstract descriptions that emphasize atmosphere, symbolism, and emotional resonance can effectively increase collection intentions. For high-knowledge consumers or non-harmonious artworks that convey conflict, critique, or complexity, providing more concrete details, background information, and technical explanations may be more effective. Furthermore, the results highlight the importance of tailoring textual strategies to audience characteristics, enabling art institutions, galleries, and online platforms to design communication approaches that enhance engagement, interaction, and ultimately market performance.

In summary, this dissertation constructs and validates a theoretical framework that connects textual description framing, processing fluency, and collection approval, while accounting for key boundary conditions such as consumer knowledge and artwork type. Through three complementary studies spanning

observational market analysis and controlled experiments, the findings offer robust evidence with both external and internal validity. The research not only contributes to the theoretical advancement of art marketing and symbolic consumption but also provides actionable strategies for art practitioners to better design textual descriptions and communication approaches in practice.

**Keywords:** Art Marketing; Abstract Language; Framing Effect; Processing Fluency; Consumer Behavior

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## 致 謝

行文至此，落筆為終。當《通過文字描述方式提高藝術品營銷中消費者信息處理順暢度的研究》這篇博士論文畫下最後一個句號時，我忽然意識到，長達四年的工商管理（藝術管理）學術探索與博士求學生涯，已悄然成為人生旅程中的一座重要里程碑。此刻，感恩與感慨如潮水般湧動，我希望以最真誠的文字，向所有照亮這段旅程的人表達謝意。

首先，我要深深鞠躬致謝我的導師王至教授。從選題時的精準把關——將抽象的消費心理理論與藝術營銷實踐創造性結合，到研究框架搭建時高屋建瓴——引導我在認知心理學與消費者行為學的交叉領域建立理論模型，再到論文撰寫階段的字斟句酌：大到實驗設計的邏輯推演，小到“加工順暢度”概念界定的文獻梳理，導師始終以深厚的學術造詣和嚴謹的治學態度為我指引方向。記得去年寒冬深夜，導師仍透過視訊會議逐段批註我的實證分析部分，那些凝聚智慧的修改建議，不僅讓論文結構更加完善，也讓我深刻理解學術研究的本質——對真理的持續追求。您辦公室深夜常亮的燈光，始終是我求學路上最溫暖的指引。

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從最初對“藝術營銷中文字描述為何失效”的困惑，到最終構建“藝術品文字描述方式—消費者資訊處理順暢度—藝術品收藏認可度”的理論模型，這段研究歷程教會我：學術探索從來不是孤舟獨行，而是站在無數前人肩膀上的接力奔跑。此刻的終點，亦是新的起點。未來，我將帶著這份感恩，繼續在藝術與商業的交叉領域深耕，讓理論研究真正成為連接藝術價值與大眾認知的橋樑，不負這個鼓勵創新、尊重學術的時代。

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