

The Consumer's Imagination

Felicity A. Small, Charles Sturt University, Australia

ABSTRACT

The consumer's imagination blends together three cognitive processes; memory, fantasy and perception as a holistic processing style to create knowledge about products. The purpose of this paper is to report the results of an exploratory qualitative study on the consumer's understanding of imagination and the way that they use it. The results of the study indicated that consumers have active imaginations; they use as a source of motivation and of self-identity. The overall implication of this study is that because imagination is so integral to the consumer's mind that they will use it to engage with products and to make product choices.

INTRODUCTION

Imagination can be explained in terms of a conceptual blend of perception, memory and fantasy (Fauconnier & Turner, 2003; Hume, 1957; Kosslyn, Ganis, & Thompson, 2001). That is, imagination mixes together several cognitive processes in order to understand the world. This mixture of cognitive process enables the imagination to integrate the consumer's desires and experiences. The conceptual blend process is the theoretical foundation of this study.

Each of the components within the conceptual blend has their own processes. It is important to understand how the components work individually in order to understand how they relate to each other in the conceptual blend. The following sections of this paper address each component.

Perceptions in Imagination

From a classical philosophical perspective, Hume (1957) argued that perception is a series of sequential impressions from external sources. In other words, perceptions are pieces of information that the individual experiences through the physical senses of taste, touch, smell, hear and sight. In seminal marketing literature, Krugman (1977) argued that perception is a complicated process because consumers experience product information in more than one way. This suggests that perceptions operate in more ways than just gathering sensory information. In advertising research streams, perception is defined in terms of its procedural operation namely exposure, attention, interpretation, and memory (MacInnis & Jaworski, 1989). In this instance, the perceptual process is also influenced by the consumer's motivations, abilities and opportunities to process information about brands. Importantly, in MacInnes and Jaworski's model (1989) the perceptions do more than gather information; consumers need to interpret that information to make knowledge. This interpretation stage is where the information is mixed together suggesting that perceptions operate as a conceptual blend process.

All these definitions from various disciplines suggest that perception is a complicated process. Ultimately, perception is the process of the individual interacting with external stimuli. However, the external information is not enough to create knowledge by itself. The interpretation of information suggests that other cognitive processes are interacting with perceptions inside the mind to create meaning for the consumer.

Fantasy in Imagination

The second component of the conceptual blend is fantasy. Fantasy gives people alternative possibilities beyond the known real world (Person, 2006). This suggests that people use perceptual information as a starting point for fantasy, but fantasy can generate images that are do not exist in the individual's perceptual experiences. A similar view is that fantasy is the liberation of the mind; providing ultimate freedom (Spenser, 2003) enabling the mind to construct anything the individual wants (Howe1986). In this way, fantasy does not need to have perceptual information to create new ideas. These definitions suggest that in contrast to perceptions, which are based on external stimuli, the fantasy can be based on intangible concepts generated only in the consumer's mind.

Fantasy can also be used as a problem solving tool through the process of trial and error; the individual can develop an understanding of the situation and possible outcomes from imagined actions (Miller, Galanter, & Pribram, 1960). For the consumer this means that the mind can engage in scenario building with fantasy filling in the gaps where unknown consequences may exist.

Finally, marketing studies into fantasy and consumers have suggested that fantasy helps the consumer understand his/her relationship with products. Levy (1985) argued that it is through fantasy and dreams that consumers can fully explore how they feel about a product. Holbrook and Hirschman (1982) suggested that fantasy enables consumers to enjoy evaluating products making information processing more interesting and fun. Moreover, Belk and Costa (1998) argued that consumers engage with fantasy as part of their self mythology. That is, consumers engage with fantasy in

order to create their own role in the world and they use products to make these fantasies become reality. In this way, fantasy is a vital aspect of consumer behaviour.

The literature suggests that fantasy interacts with perceptual information as well as being able to generate intangible information that exists only in the consumer's mind. Thus, as an element in the conceptual blend, fantasy enables the consumer to extend information from the real world as well as create new information that is specific and personal to the individual.

The final component of the conceptual blend is memory. Memory serves an essential function in the conceptual blend, the perceptions draw in external information, fantasy creates personal intangible concepts and the memory holds this information together.

Memory in Imagination

Memory is defined by psychologists as a permanent collection of information that is complex (Shiffrin & Schneider, 1977). The complexity of memory is controlled by the use of a mental schema. The schema is a way of reconstructing a situation which provides enough familiar information for the individual to remember (Nurius, 1993). In other words, the schema is a blueprint that the individual uses to remember information and create knowledge.

Memory processes are often associated with introspection and self-reflection (Giddens, 1991). That is, the consumer's reflections can combine perceptual experiences and fantasies. To this end, the memory can hold real and false memories. The creation of false memories is called imagination inflation (Loftus, 1997). Imagination inflation occurs when a fake event is confused with a real event in the memory structure. When this happens the individual is unable to identify the source of information and thus believes the fake memory to be real. However, psychologists are now arguing that imagination inflation is a result of flaws in the mental schema rather than the interaction of fantasy (Lampinen, O'Degard, & Bullington, 2003; Stark & Perfect, 2006).

In summary, the literature suggests that imagination consists of the conceptual blend of perception, fantasy and memory. It is the combination of these cognitive processes that enables the imagination to interpret information and create knowledge. The memory holds together all the information that the mind develops through fantasy and the experiences it captures through perceptions. This research is interested in exploring how the consumer understands the conceptual blend process. This leads to the first research objective which can be stated as:

RO1: What do consumers think imagination is?

The other area of interest in this research is how consumers engage with their imagination. The next section is a review of the use of imagination.

A principle way consumer's use imagination is to create mental images. Kosslyn *et al* (2001 p635) argued that mental images are formed when "perceptual information is accessed from memory giving rise to the experience of *seeing* with the mind's eye...they can also be created by combining and modifying stored perceptual information in novel ways". In this way, information within the imagination is grouped and organised into images. For example, the memory of a dog combined with the current perceptions and the fantasy of a dog will result in the individual creating a mental image of the dog.

In marketing, researchers have argued that consumers create consumption visions (Babin & Burns, 1998; d'Astous & Deschenes, 2005; Petrova & Cialdini, 2005; Phillips, Olson, & Baumgartner, 1995). These visions help the consumer to *see* how a product will fit into his/her life. The consumer uses their memory and perceptions to create a mental image of a product they have experienced then they fantasise about how they will use the product. Thus, the mental image is the result of the consumer's conceptual blend.

When the consumer engages in imagining real objects the empirical senses of how it would feel, smell, taste, look and sound like are engaged motivating the individual to try and make the image real (Babin & Burns, 1998; Currie, 2002a). In this way, imagination can seem so real that the consumer feels as though they have already experienced owning the product. Thus, the act of imagining ownership can motivate the consumer to purchase. However, Currie (2002a) argued that the consumer will only be motivated to purchase the product if the imagining arouses desire for the consumer. Person (2006) also argued that imagination prompts individuals to change because imagination enables them to create goals. This implies that the intensity of the imagery can encourage the consumer to buy the product.

Another way consumers use imagination is to develop their self-identity. The role of imagination in building identity is a topic that has been explored since the 1920's. For instance, symbolic interactionists like Blumer (1969) who, developing ideas from Cooley (1923) and Mead (1934), argued that imagination enables the individual to understand his/her self by engaging in a *conscious imaginary conversation*. This conversation takes place in the imagination as the consumer tries to figure out who they are.

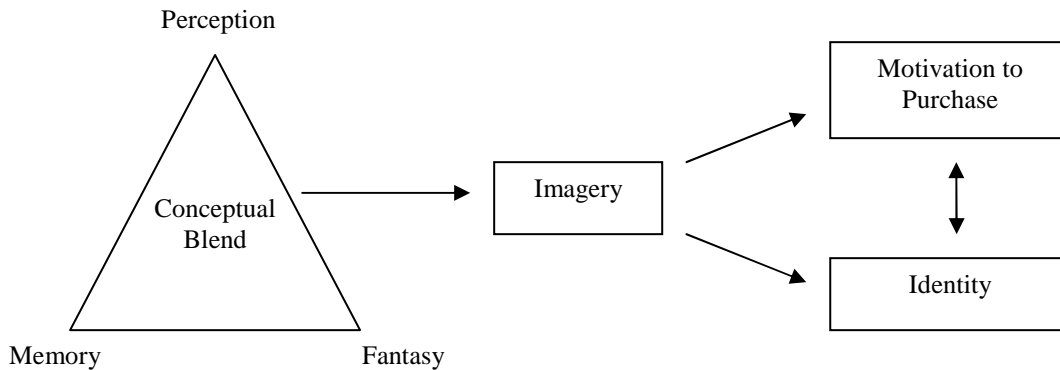
From a marketing perspective consumers can then express their identity through products (Belk, 1988; Sirgy, 1982; Solomon, 1983). The imagination is the source of identity and product choice (Schau, 2000). Thus, as the consumer engages with products in their imagination, they can also imagine how those purchases can explain their identity.

In summary, the literature suggests that consumers use imagination to help form identity and as a motivating force to fulfil purchasing goals that were developed through mental imagery. The second research objective is to explore the use of imagination by consumers in terms of identity and motivation. The research objective can be stated formally as:

RO2: How do consumers use imagination?

The conceptual model for this research is presented in Figure 1. This model shows how the conceptual blend process of perception, fantasy and memory combine together. The outcome of this is the creation of imagery. The consumer uses this imagery as a motivation to purchase products and to help express their identity.

Figure 1. The Consumer's Imagination



METHODOLOGY

This study was exploratory using qualitative techniques. Fifteen semi-structured in-depth interviews were conducted. Each interview was carried out in the participant's home and lasted for approximately one to one and half hours. This technique was chosen for several reasons. First, in-depth interviews enabled the researcher to have a *conversation with a purpose* (Minichiello, Aroni, Timewell, & Alexander, 1995). Second, the research question lent itself towards qualitative research as the way consumers perceive and use imagination has not been widely studied in consumer behaviour. Therefore, it is appropriate to begin with exploration of these questions. Third, qualitative interviews enabled the researcher to gather rich data about the topic. The exploratory interviews were used to develop insights into how consumers feel about imagination and not to make generalisations. Table 1 is a summary of the research participant's profiles. The sample was selected through the snowballing sampling technique as the researcher was introduced to a range of people with differing backgrounds, ages and interests.

Table 1. Research Participant's Profiles

Name	Age	Gender	Occupation	Active level of imagination	Influence on behaviour
Amy	21	Female	Student	Mild	Strong
Bec	20	Female	Student	Strong	Strong
Chris	26	Male	Student	Medium	Strong
David	31	Male	Sales representative	Strong	Weak
Ewen	33	Male	Marketing Manager	Strong	Strong
Frank	60	Male	Austrade commissioner	Strong	Mild
Gary	32	Male	Manager	Strong	Weak
Graham	57	Male	Retired: ambulance district manager	Strong	Mild
Jo	30	Female	Accountant	Strong	Strong
Julie	63	Female	Retired	Strong	Weak
Mick	38	Male	Mechanic	Strong	Strong
Reb	21	Female	Student	Strong	Strong
Sio	33	Female	Accountant	Strong	Strong
Susan	49	Female	Ambulance officer	Mild	Weak
Suzie	28	Female	Bookshop owner	Strong	Strong

A scale developed by Rose and Fitzgerald (1986) was used in order to explore the individual participant's imaginative activity level. The scale asked the participants to rate their level of imaginative activity from 0 (meaning no imagery) to 4 (full sensory imagery) for certain scenarios (Rose & Fitzgerald, 1986). The participant's level of activity is listed in Table 1. The scores were not intended to make any generalisations regarding the level of activity amongst the sample. The main intention was to get the participants thinking about their imagination and how they use it. The final column of Table 1 refers to the influence of imagination on behaviour. There were a few participants who felt that even though they had a very active imagination, it did not have a strong influence on their actions.

RESULTS OF QUALITATIVE INTERVIEWS

The results will be presented in terms of the research questions. The first research question was:

RO1: What do consumers think imagination is?

To begin with the participants were asked to define imagination. The key theme in the definitions of imagination was creativity. That is, being able to create things in the mind. The creativity could be *structured creativity because, it has to be executable* (David 33) or to the other extreme imagination is *everything that is not tangible* (Gary 31). The participant's suggested that creativity was either contained by perceptions or completely liberated. Imagination is *what you can conjure in your mind with no stopping whatsoever, no boundaries* (Jo 31). In this way, the participants suggested that imagination is subjective in nature, and that it can be useful for making plans that can be executed or as a purely mental activity that can neither be made tangible nor contained.

The definitions for imagination contained elements of the conceptual blend. The participants were asked if they thought their imagination was about things they made-up only in their mind or could it incorporate past and current experiences. The majority of participants then re-defined their imagination as a combination of fantasy, perceptions and memory:

Imagination is the creativity that comes from inside you and it's made up of influencing factors like things you've seen... whether it be TV or magazines umm you know social situations, you know but it is also a reflection of yourself (Bec 19)

Conceptual blending in imagination was experienced by the participants in mixed ways. Some participants felt that their imagination was anchored by perceptions. Moreover, it is perceptions that stop their imagination from becoming too wild. In other words, the perceptual limitations made the imagination a source of things they can do rather than unrealistic dreams:

...because you can see something happening, if you can see it then you can make it happen (Ewen 33)

It's not unlimited in terms of reality; I wouldn't imagine doing something that was too far out from what I am able to do (Graham 64)

Others felt that fantasy was a driving aspect of their imagination. That is, even though perception was important; fantasy provided them with freedom whereas perceptions kept them tied to reality;

I might imagine things that almost completely ridiculous, that will never exist (Susan 49)

Finally, some participants felt that memory and reliving experiences was a very active component of their imagination. The memory contained what they had experienced and what they wished they had experienced. Hence, the memory enabled them to relive their happy moments or perhaps even just reflect on the events of their daily life;

I like to go back and play over the great times in my life (Bec 19)

I will replay the day and just critique it (Amy, 21)

The different values the participants placed on the components of the conceptual blend suggest that at any given time one component may be more dominant. Hence, as the participant's engage with their imagination the dominant component will lead the conceptual blend process. For instance, consumers who are dominant by perception will control the fantasy and memory components of their conceptual blend. In this way, the perceptions make it possible for the imagination to be useful for planning as it is only allowing the fantasy freedom to create ideas that are based in perceptions rather than dwelling in intangible thoughts. This implies that the domination of one component can affect the way consumers will use their imagination.

However, several of the participants felt that it was not possible to separate out the differences between perceptions, fantasy and memories. Moreover, that it was the combination of these concepts that made it possible for them to think about their life:

I think it is all three of those things, like I cannot think about things without doing a little daydreaming about what might have been and then thinking about what really happen, then I think about what might happen next in my life, like maybe the party that I am going to next who's gonna be there and what we will do... (Mick, 34)

This suggests that the combined forces of the conceptual blend provide knowledge and meaning for the consumer in a way that just one component cannot fulfil. Ultimately, the components of the conceptual blend (perception, fantasy

and memory) combined to make the imagination a potent and useful force as the participants are able to create a *life of the mind* (Frank 56).

The next section of results is focused on the second research question which was;

RO2: How do consumers use imagination?

Once the participants had defined imagination and discussed how they conceived imaginative processes the question centred on how they used imagination. The aim here was to explore the way the participants engaged with imagination.

All the participants believed they had a relatively active imagination (Refer to Table 1). Some participants suggested that their imagination was so activate that *it's not just sitting around in the background, it's something that is going to affect what I am going to do* (Suzie, 28). Some felt that imagination was used in many different situations;

I actually find that personally I use my imagination a lot in so many different ways, like everyday I will imagine something about my life (Sio, 33)

Alternatively, some participants consider specific situations were they were aware of engaging with their imagination;

... your imagination puts a part of yourself into your clothes (Reb 21)

I use it in my job; managing customer disappointment takes a lot of imagination (David, 33)

The role of desire was evident in the participant's imagination. For instance, *sometimes I will be absolutely indulgent and splurge in my mind, like as if I was booking myself into a fantastic hotel and just going for it* (Jo 31). Consequently, the participants suggested that the desire for something could be transformed in their mind. The imagination made the desire stronger because the participants had a sense they had already experienced the consumption of the product. For Jo, the more vividly she imagined she was on holiday the more she began to desire the actual holiday because she felt she knew what the experience would be like. This was true even for experiences in which she had never physically engaged.

Imagination was also seen as a motivating force that helped the consumers to enact their desires. This force was expressed as the ability to create visualisations. In this way, the imagination enabled them to see what they wanted and the outcome; *If I visualise myself being calm, then I can be* (Reb 20). For Chris, (26) the visualisation process was something he adapted from sports. He believed that just imagining something was enough to make it happen. Thus, visualisations motivated action because the participants had already felt the experience even if it had only been in his/her mind.

A common response from the participants was to suggest that imagination helped them to make plans. The participants suggested that they *plan things out, like a problem solver* (Julie 60). In this way, imagery enabled them to see the consequences of actions prior to acting. For the participants, the plans developed in the imagination can then be enacted because they have a sense of what is going to happen. Moreover, the imagination can be used by the participants to *figure out what I want to do next* (Sio 33). Thus, the imagination went beyond just visualising the options and became a way to solve the problem and create plans of action. To this end, the imagination made it possible for the participants to understand their future directions because they engaged with their perception of what is happening, their past experiences of consequences and their fantasy of the future.

Imagination could also give them a reason to create changes; *if you can't imagine things being any different, then there is no reason to change* (Suzie 28). For Suzie, her imagination begins the process of change by presenting her with all the possibilities. Her imagination gives her a reason to consider different ways of doing things. In a similar way, other participants suggested that *you fantasise about the kind of person that you want to be and I suppose that can be a very strong motivation to change things that you do* (Mick 34). The participants are suggesting that when fantasy engages in the imagination it becomes a motivating force to be that person. The imagination can engage in developing a plan as well as being the source of the desire to change.

Some participants, however, suggested that just because they desired something or even fantasised about it in their imagination it did not mean they were going to get it; the imagination acts as a necessary source, but cannot always deliver your desires:

your wants in life maybe a compromise with your imagination... but you need to have enough imagination to get what you want (David 33)

In this way, the strength of the imaginative act differed between the participants and unlike Chris, David had less faith in his ability to make his imagined life a reality. This suggests that imagination can be motivating, but the participant's sense of reality and their imaginary life can be too different to be reconciled together. In other words, David felt that his desires and imaginary life were too unrealistic so much so that he could not bring them into a real state. This implies that using imagery and imagination as part of the consumer process can lead to a sense of discontentment, because although they can imagine ownership of product they cannot make that ownership a reality.

The participants suggested that imagination is also used in terms of creating and understanding their self identity. The participants suggest that their imagination enabled them to understand their self-image, particularly when the participant felt that they were constantly changing their idea of self;

you would die without imagination, if you didn't have imagination how else could you think up what you wanted and who you are (Mick 34)

Imagination comes from you it is your self element. You need imagination to be a full person (Bec 19)

For Bec, she felt she could only know who she was because of her imagination. Hence, self was a product of who she imagined herself to be rather than knowing who she was without imagination. This suggests that self is subject to imaginative interpretation and that the self can be created by the individual. Moreover, it implies that self is a relatively fluid activity for the individual as the imaginative conceptual blend is constantly changing as the individual engages with new experiences.

However, as the participants spoke about imagination and self it was clear there is a social influence on their sense of identity and the relationship with identity and imagination. The influence of society on imagination appeared in two ways. First, some participants saw the social influence as a positive because their imagination could help them to make positive social comparisons;

that's a really top person, I'd like to be like that (Amy 21)

Imagination and aspects of society I think can help you roll in and see your ultimate state... everyone has a picture of who they are (Chris 26)

The second perspective of social influence was the concept of social pressures. This pressure restricted the execution of imaginative desires as the consumers felt they needed to have a level of conformity; *they try and use their social surroundings and imagination to try and better themselves because they want to be like the others* (Chris 26). This suggests that the participant's fantasy about self was affected by the participant's fantasy about social norms and behaviours. In addition, this implies that the consumer once again could feel dissatisfied with life as their imagined lifestyle may be out of sync with social standards. Thus, the consumer imagines something that they know their social interactions would not allow. This means that the consumer would have to compromise between their imagined life and their social reality.

Another important aspect of imagination and social influences was the lack of social risk in the act of imagination. For the participants, the escapism offered by imagining situations liberated them from social pressure. In other words, because the imagination is primarily a cognitive action that does not require physical interaction there is no risk of offending or hurting other people. This meant that the participants could indulge in any act of imagination they wanted without having to worry about the social implications;

it's a good place to practise, to get things right before you actually go out (Amy 21)

For Amy, she would use her imagination as a playground to decide how she should behave and to relive how she had behaved throughout the day. Her imagination enabled her to see herself in comparison to others and it also allowed her to indulge in behaviours that she could not engage with when she was with other people. In this way, imagination was a release as well as a way of creating new ideas. This duality of usage also helps to explain the importance of the imagination in the consumer process as the individual can make plans for reality and yet escapes reality through the same mental doorway.

The qualitative results of this study suggest that imagination is an important aspect in the consumer's mind. The participants indicated that they see imagination as being active and it helps them to understand their desires, motivations and sense of self. The next section will discuss the results and draw conclusions for this research.

DISCUSSION

The purpose of this research was to explore the way consumers' conceive and use imagination. The literature suggests that imagination is a conceptual blend of perceptions, fantasy and memories (Fauconnier & Turner, 2003). The results of this qualitative study suggest that consumers do perceive imagination as containing those elements. The participants observed that the elements work together in the imagination to create meaning for the individual. Alternatively, the participants suggested that their imagination could at times be dominated by one of the elements. When one of the elements becomes dominant the individual feels their imagination engages in different ways. For instance, when memories are dominant the imagination focuses on reflective thought and reliving past experiences. That is, the consumer remembers the actual experience as well as the 'could have been' options.

There is also, as suggested by Blumer (1969) and Schau (2000), an indication that imagination helps the participant to understand self. That is, the participants could understand who they are based on the way they imagine themselves. This development was connected to the social expectations. For the participants, their imagination could also help them to determine the expectations of others and how the individual should behave. The results also suggest that imagination can lead to discontentment for the individual as they may not be able to bring their imagined desires to life. To this end, the consumer may need to make compromises between the desires their imagination inspires and the reality. In terms of

creating a self-image, this suggests that the individual can imagine any self they like, but may feel frustrated when they cannot afford to purchase products that would symbolise that self to others. As Belk (1988) argued the extended self through possessions can be imagine, but may not be outwardly exhibited.

Finally, the participants suggested that they use imagination to set goals and plans through a process of visualisation. As with Phillips et al (1996) the participants used mental images to *see* how products could be useful for them. The vision also acted as a motivating force as the consumers could see reasons for change as well as make plans. Moreover, the visualisation process could be so real that the consumer may have a sense of ownership or of having had an experience without the physical interaction. This implies that the process of visualisations is a very powerful tool for consumers as they develop relationships with products.

In summary, the results of this qualitative study suggest that consumers conceive of imagination as a vital aspect of their minds; they engage with it in many ways. The uses of imagination vary from merely re-living memories, to planning for the future and creating a sense of self. Therefore, this research suggests that the consumer's imagination is an important internal influence and can affect the way people interpret product information.

FUTURE RESEARCH

This research has stimulated questions about the role of imagination in the information processing style of consumers. For instance, it is unclear how the information is transformed inside the imagination. One of the conclusions of this research is the active nature of imagination in developing mental imagery. This suggests that imagery is very important to the transformation of information into knowledge.

This research has also touched on the relationship between social pressure and the motivating force of imagination. This relationship needs further investigation as it is unclear how social conformity influences the fantasy aspect of imagination.

REFERENCES

- Belk, R (1988). Possessions and the extended self. *Journal of Consumer Research*, 15, 139-168.
- Belk, R., & Costa, J. (1998). The mountain man myth: A contemporary consuming fantasy. *Journal of Consumer Research*, 25(3), 218.
- Babin, L. A., & Burns, A. C. (1998). A modified scale for the measurement of communication-evoked mental imagery. *Psychology & Marketing*, 15(3), 261-278.
- Belk, R. (1988). "Possessions and the extended self". *Journal of Consumer Research*, 15, 139-168.
- Currie, G. (2002a). *Imagination as Motivation*. Paper presented at the Proceedings of the Aristolean Society.
- d'Astous, A., & Deschenes, J. (2005). Consuming in one's mind: An exploration. *Psychology and Marketing*, 22(1), 1-30.
- Fauconnier, G., & Turner, M. (2003). *The Way We Think: Conceptual blending and the mind's hidden complexities*. USA: Basic Books.
- Giddens, A. (1991). *Modernity and Self-Identity Self and Society in the late modern age*. UK: Polity Press.
- Hume, D. (1957). *Enquiries Concerning Human Understanding and Concerning the Principles of Morals* (3rd ed.). Oxford: Oxford University Press.
- Kosslyn, S., Ganis, G., & Thompson, W. (2001). "Neural foundations of imagery". *Nature Reviews*, 2(Sept), 635-642.
- Lampinen, J. M., O'Degard, T. N., & Bullington, J. L. (2003). Qualities of memories for performed and imagined actions. *Applied Cognitive Psychology*, 17, 881-893.
- Loftus, E. (1997). Creating false memories. *Scientific America*, 27(3), 70-76.
- MacInnis, D. J., & Jaworski, B. J. (1989). Information processing from advertisements: Towards an integrative framework. *Journal of Marketing*, 53(October), 1-23.
- Miller, G. A., Galanter, & Pribram. (1960). *Plans and the Structure of Behaviour*. USA: Holt Rienhart and Winston Inc.
- Minichiello, V., Aroni, R., Timewell, E., & Alexander, L. (1995). *In-depth Interviewing*. Australia: Longman Publishing.
- Nurius, P. (1993). Human Memory: A basis for better understanding the elusive self-concept. *Social Services Review*, June, 261-278.
- Person, E. (2006). Revising our life stories: The roles of memory and imagination in the psychoanalytical process. *Psychoanalytical Review*, 93(August), 655-674.
- Petrova, P., & Cialdini, R. (2005). Fluency of consumption imagery and the backfire effects of imagery appeals. *Journal of Consumer Research*, 32(December), 442-452.
- Phillips, D. M., Olson, J. C., & Baumgartner, H. (1995). "Consumption visions in consumer decision making". *Advances in Consumer Research*, 22, 280-284.
- Rose, L., & Fitzgerald, P. (1986). *Mirrors of the Mind, the creative power of your imagination*, . USA: McCulloch Publishing
- Schau, H. (2000). Consumer imagination identity and self expression. *Advance in Consumer Research*, 27, 50-56.
- Shiffrin, R. M., & Schneider, W. (1977). Controlled and automatic human information processing: Perceptual learning, automatic attending and a general theory. *Psychological Review*, 84(2), 127-190.
- Sirgy, M. J. (1982). Self concept in consumer behaviour a critical review. *Journal of Consumer Research*, 9(dec), 289-301.
- Solomon, M. (1983). "The role of products as social stimuli: A symbolic interactionism perspective". *Journal of Consumer research*, 10(3), 319-328.
- Spenser, M. (2003). What more needs saying about imagination? *Journal of adolescent & Adult literacy*, 47(1), 106-113.
- Stark, L. J., & Perfect, T. J. (2006). Elaboration Inflation: How your ideas become mine. *Applied Cognitive Psychology*, 20, 641-648.