Reinventing the in-store customer experience

A qualitative case study research on how beauty brands are utilizing digital technologies in brick-and-mortar to create value

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ABSTRACT

Digital technologies are everywhere nowadays, and the possibilities that they provide are endless. As a result, new strategies and business models are ongoingly developed, leading to the disruption of many industries throughout the past decades. One approach concerns the customer experience and the enhancement thereof through the utilization of digital technologies. Following the notion that the beauty industry is one of the most prominent markets when assessing digital advancement, it is arguably significant for brands within this market to keep up with digital transformations in order to not lose relevance. More specifically, the in-store customer experience is identified as one area of the customer journey in which technology can facilitate enhancement. Although, a considerable amount of research already targets the customer experience, both independently and as part of the overall journey, no study has been conducted yet regarding the manner in which beauty brands are utilizing technology to enhance the in-store customer experience. To fill this gap in the literature, this study answers the following research question: *How are beauty brands utilizing digital technologies to enhance their in-store customer experience.* To do so, a qualitative comparative case study research design has been employed for which eleven beauty brands were selected based on their conduct regarding the implementation of technology. As the chosen cases are already successfully applying technology in-store, interesting insights are provided regarding the most utilized and sufficient approaches. The cases were built from a series of carefully selected articles and assessed in a deductive manner through a thematic analysis based on theoretically developed concepts. The three key concepts guiding the structure of this analysis concern emotional, functional, and sensory value creation. The results indicate that the customer experience is predominantly enhanced through emotional and functional value creation, with sensory value creation as a deeper layer of the first two. Yet, in agreement with the theory, conduct regarding emotional value is more prominently executed than functional value creation. Though, in essence, almost none of the sub-themes of the three value creation realms is working independently, and thus the notion of the customer experience as a holistic concept is accepted throughout this study.

KEYWORDS: *Customer Experience, Digital Technology, Beauty, Brick-and-mortar, Value Creation*

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1. Introduction

Scanning your products at a supermarket, receiving location-based advertisements on your smartphone, a chat-bot that solves your problems in a split second; digital technologies are everywhere nowadays. From private usage to comprehensive commercial strategies, the possibilities are endless. Considering the commercial side, a development such as the internet initially started to adjust and simplify certain systems (Evans & Forth, 2015). Eventually, as technology has been advancing and it further established its significance in a wide range of sectors, technology became a leading factor in not only changing existing fields, but even in the development of completely new ones (Meixner, 2018). As a result, it is of the utmost importance from a business perspective to constantly recognize possibilities and, accordingly, transform when necessary (Vey, Fandel-Meyer, Zipp, & Schneider, 2017).

1.1 Brick-and-mortar versus e-commerce

As stated above, resulting from increasing and enhanced digital technologies, completely new business models have been developed, one of which concerns e-commerce (Meixner, 2018). With digital technologies adjusting consumer behavior, shoppers are increasingly moving online to make their purchases (Knapp, Marchand, & Henning-Thurau, 2017). Though this might seem highly positive for consumers as it enables them to buy products from their own homes, the extensive growth of e-commerce has caused harm for traditional brick-and-mortar stores as they are ongoingly losing shoppers to online competition (Knapp et al., 2017). Consequently, the increasing struggle such traditional retailers are experiencing apparently often ends in bankruptcy (Pilkington, 2019).

Interestingly, where digital technologies can harm the existence of the aforementioned brick-and-mortar stores, it is argued that they simultaneously have the ability to enhance them (Nöjd, Trischler, Otterbring, Andersson, & Wästlund, 2020). Namely, by adjusting the status quo of original physical stores and amplifying those tangible retail aspects that can never be matched by e-commerce, chances of survival can be increased (Pilkington, 2019). However, as this complex situation is different than how retail settings used to be arranged, the aforesaid idea results in an extensive challenge which is making it difficult to identify a specific starting point. In other words, there is such a considerable number of possibilities facilitated by new technologies that there are numerous ways to utilize them, which makes it tricky to find a specific focus. Yet, professional research argues that the customer experience is one of the areas in which many opportunities for retailers arise (Gregory, 2015). Likewise, Homburg, Jozić, & Kuehnl (2017) argue that managing the customer experience is one of the most promising approaches to the changing landscape. Just before the start of the new millennium, the notion of the experience economy was first mentioned. This concept was then described as the manner in which the static elements such as products and signage

cooperated with dynamic retail elements, for example the in-store service, to create a memorable experience (Alexandra & Olivares Alvarodo, 2017). This notion of a holistic experience is still relevant in the digital age and applies to all parts of the customer journey (Gentile, Spiller, & Noci, 2007).

Understanding the customer experience is imperative for all companies in the field of retail and beyond (Lemon & Verhoef, 2016). Mainly, because a superior customer experience supposedly ensures better customer satisfaction, larger wallet shares, higher profits, and increased shopping frequency (Grewal, Levy, & Kumar, 2009). Hence, it is not surprising that, in contemporary society, a strong customer experience is identified as one of the main objectives for managers all around (Lemon & Verhoef, 2016). Partly because of this belief, a considerable change has taken place in this area. That is, retailers previously spoke of online versus offline stores and thought of the best strategy for every channel. Nowadays, managing a combination of various touchpoints (i.e. points at which consumers interact with the brand) – which will be further discussed in chapter 2 – has become increasingly important as this forms the basis of the customer experience (Parise, Guinan, & Kafka, 2016).

Although, the customer experience is important to retail in general, it is found that when assessing different retail sectors, the customer experience is amongst others particularly significant for the beauty industry (Koetz, 2019). In addition, it is claimed that beauty is one of the industries that is considerably more advanced in capitalizing digital changes in the market than all other fast moving consumer goods (FMCG) industries (Hudson, Kim, & Moulton, 2018). As digital transformations are going in a fast pace in the beauty industry and are not likely to slow down any time soon (Hudson et al., 2018), it is imperative for brands to keep up, innovate and acquire knowledge regarding the latest strategies in order to maintain its relevance (Miller Cole, 2019).

1.2 Research question and sub-questions

Previous research on the notion of customer experience has tackled the concept by either investigating the physical elements or by focusing on the social interactions (Bolton et al., 2018). Others have examined the matter from the consumer's point of view (Frow & Payne, 2007). Moreover, various researchers theorized about it by dividing the concept in emotional and rational elements (Berry, Carbone, & Haeckel, 2002; Grønholdt, Martensen, Jørgensen, & Jensen, 2015; Jain, Aagja, & Bagdare, 2017; Meyer, Helmholz, & Robra-Bissantz, 2018). Though, with the extensive amount of digital developments that are transforming the retail landscape (Newman, 2017), the role of these developments in relation to the customer experience is highly important to consider as well. Some research has been conducted on this specific topic already. Bolton et al. (2018), for instance, investigated innovations in the customer experience in connection to digital, physical and social areas, while others researched the role of technology in retail and the notion of customer experience

by linking it to the fashion retail sector (Blázquez, 2014; Colombi, Kim, & Wyatt, 2018). Nash, Armstrong, & Robertson (2013) assessed the customer experience in relation to data, technology and advanced analytics. Additionally, research about digital marketing and omnichannel has been widely conducted as well (Parise et al., 2016; Taufique Hossain, Akter, Kattiyapornpong, & Wamba, 2017). It is noteworthy, that research involving these subjects is often done in a quantitative manner (Meyer et al., 2018), which limits the possibility of exploration. However, the combination of physical retail stores and digital technologies to enhance the customer experience in the beauty industry has not been investigated yet.

After reviewing previous research, a gap in the existing literature was identified. Besides this research gap, it also became evident that the topic in general has not been extensively investigated by the means of a qualitative research design. Building upon this, the following research question was formulated: *How are beauty brands utilizing digital technologies to enhance their in-store customer experience?* As the customer experience is a continuous process (Gentile et al., 2007), there are different stages that can be considered: pre-purchase, purchase, and post-purchase (Homburg et al., 2017). For this thesis, the main emphasis is put on the moment of purchase and, therewith, the physical realm in which a beauty brand is located. Reason for this concerns the earlier identified possibilities for technology to enhance brick-and-mortar settings.

In order to answer the research question, a qualitative case study approach is utilized. Additionally, it deemed helpful to subdivide the concept of the customer experience into more specific stimulants that can be directly targeted to ensure enhancement. In doing so, three additional sub-questions have been formulated that contribute to the cohesive assessment of the data. The first sub-concept concerns emotions and emotional value creation. As discussed in chapter 2, previous research claims that appealing to a consumer's emotions can enhance the customer experience in various manners (Bagozzi, Gopinath, & Nyer, 1999; Gilmore & Pine, 2002; Imbug, Ambad, & Bujang, 2018; Kohler, Fueller, Matzler, & Stieger, 2011). Therefore, the first sub-question that was formulated is: *How are beauty brands utilizing emotional value creation elements in combination with digital technologies to enhance the in-store customer experience?*

Secondly, the significance of functional value creation has been extensively argued as well. Both in relation to the customer experience and individually (Berry et al., 2002; Gentile et al., 2007; Grønholdt et al., 2015; Jain et al., 2017; Schmitt, 1999; Wong, 2013). Said concept is highly relevant and, thus, the second sub-questions is: *How are beauty brands utilizing functional value creation elements in combination with digital technologies to enhance the in-store customer experience?*

Lastly, sensory elements are discussed as relevant aspect of the customer experience in existing academic literature (Farias, Aguiar, & Melo, 2014; Hultén, 2011, 2013). Therefore, the third

and last sub-question is : *How are beauty brands utilizing sensory value creation elements in combination with digital technologies to enhance the in-store customer experience?*

1.3 Scientific and societal relevance

This research is scientifically relevant as it aims to fill the aforementioned gap in literature and, therewith, contributes to existing knowledge concerning the enhancement of the customer experience by the means of technological developments. Additionally, the field of study is subject to many new developments and, thus, highly changeable. These ongoing and fast-paced developments make it interesting to continuously reassess the situation regarding the customer experience and technology.

Moreover, this research is socially relevant as beauty brands can derive learnings from and (partly) implement the main findings and the additional practical implications – that will be shared at the end of this work – to enhance their customer experience. As this research attempts to identify patterns in a number of cases that are already successfully utilizing digital technologies, the findings should display what strategies and approaches have been proven to be successful. Taking into consideration the fact that more and more brick-and-mortar stores are getting behind due to the ongoing battle with e-commerce, this research is also very relevant for this period of time. The latter in particular is highly significant for beauty brands as in this specific industry technological changes are going in an extensively rapid pace.

1.4 Thesis roadmap

In order to answer the research question and clearly structure this research, the three main concepts that are featured in the sub-questions facilitate the basis for this thesis' arrangement. Put differently, to provide an answer on how beauty brand can utilize digital technologies to enhance their in-store customer experience, the three sub-questions and, therewith, concepts (emotional, functional, and sensory) are analyzed separately. Eventually, the combined results provide a cohesive answer to the main research question of this thesis.

These distinctive concepts are elaborately identified and discussed in chapter 2 – the theoretical framework, followed by the combination of the main findings that appeared from the theory into a conceptual model. Next, chapter 3 provides an overview and justification of the methodological decisions that have been made throughout the process of writing this thesis. The decision was made to employ a comparative case study research approach as this seems the most fitting methodology for the formulated research question. Mainly as it enables the researcher to uncover how something is implemented successfully (Yin, 2018), which is what this research aims to do. Additionally, the third chapter features the specific tools that have been utilized within this

research and it includes the case study template that functions as guide for the actual data acquisition and analysis. Chapter 4 presents the results and analysis of the case studies and thematic analysis. These results are again organized by the three different sub-questions and their accompanying concepts. Next, the conclusion is written and, therewith, an answer to the research question is provided. Finally, the limitations of this research are investigated and suggestions for further research are made.

2. Theoretical framework

This chapter provides an overview of the present literature, including the most relevant theories and concepts concerning the topic. Eventually, by drawing on the reviewed prior literature, a conceptual framework is developed in this chapter that functions as a measurement tool for the empirical research part of this thesis.

2.1 The role of technology

As explained in the introduction, technologies fulfill a significant role within the subject of this research. Hence, it is imperative to clearly conceptualize what the concept of technology specifically entails. Does it only refer to tablets or databased developments? Or is there more to consider? Evidently, the notion of technology has evolved throughout the years. Where initially technology enabled the targeting of large groups through a "one-size-fits-all"-approach, it currently enables more targeted and personalized offerings in terms of advertising, but also in regards to the customer experience (Nash et al., 2013). For this study, technology is defined as every form of digital product or add-ons such as an Internet-of-things (IoT) device, that fulfills a considerable role within the customer experience.

The manner in which companies employ digital technologies can contribute to their competitive advantage (Kumar & Reinartz, 2016). Therefore, it is not unexpected that innovation and technology are significant elements in the development of customer experiences (Rodríguez-Salvador, Paredes, & Yi, 2016). Emerging technologies have enabled retailers and brands alike to create coherent services through customization and self-service, but also by simplifying payments, and so on (Kandampully, 2013). Besides, it is suggested that digital stimuli, such as personalization, that are empowered by digital technologies and data, can influence the customer experience and, eventually, lead to changing consumer behavior. In turn, this can affect consumers' attitudes regarding satisfaction, engagement and even purchases (Parise et al., 2016). For the achievement of a successful customer experience, it is seemingly important to consider technology as a means instead of an end (Blázquez, 2014).

In-store as well as outside, a multitude of technological developments can be identified. Technology can take two forms, hardware and software, which can be implemented individually or combined (Kandampully, 2013). With the focus on the in-store environment, technologies such as digital screens, signage, tablets and interactive screens have been extensively implemented in brick-and-mortar settings (Alexandra & Olivares Alvarodo, 2017). Additional advanced in-store technologies can include the empowerment of consumers by their smartphone (applications), as well as, the implementation of social media, which is argued to be a game changer for businesses (Baird & Parasnis, 2011). An example of such technologies is Virtual Reality (VR), which is named as a highly

promising technologies that is increasingly employed by marketers as a tool to connect with consumers in a creative and innovative manner (Kerrebroeck, 2017). Moreover, it can also regard developments based on augmented reality (AR) or artificial intelligence (AI) (Alexandra & Olivares Alvarodo, 2017). In essence, such technologies might all individually and holistically bring the customer experience to a new level.

2.1.1 Smart technology

Smart technology is increasingly utilized in the overall shopping experience (Foroudi, Gupta, Sivarajah, & Broderick, 2018; Poncin, Garnier, Ben Mimoun, & Leclercq, 2017). Smart technologies can be defined as "an electronic device or system that can be connected to the internet and used interactively" (Foroudi et al., 2018). Smart technology is one of the inventions that has the ability to completely reinvent retail settings (Poncin et al., 2017). Essentially, the experiential features this specific form of technology brings to a physical setting has the potential to attract more customers and, simultaneously, motivates them to purchase in such a physical environment instead of an online one (Poncin et al., 2017). In addition, it is argued that in particular the in-store shopping experience, in combination with such technologies, has the ability to develop engaging and integrated experiences across other channels as well (Blázquez, 2014).

2.1.2 Technological acceptance

Though technology is a significant facilitator in the development of the customer experience (Rodríguez-Salvador et al., 2016), it cannot be automatically assumed that when technology is provided, consumers immediately intend to use it (Vahdat, Alizadeh, Quach, & Hamelin, 2020). The Technology Acceptance Model (TAM) has been widely utilized to uncover how user acceptance works regarding a multitude of technological developments throughout the years (Koufaris, 2002). In doing so, two main prerequisites have been identified that should be tackled by the technology, namely "the perceived usefulness" and "the perceived ease of use" of the technological appliance (Koufaris, 2002, p. 209). Considering the latter, it is argued that significance concerning the ease of use depends on consumers' goals. That is, when technology is employed to acquire product information the user easiness is more important than when it is, for example, utilized to make the purchase (Gefen & Straub, 2000). Circling back to the perceived usefulness, this is believed to be influenced by the improvement of the shopping performance as well as the increase of the productivity and effectiveness (Koufaris, 2002).

2.2 Defining the customer experience

One of the main concepts of this research is the customer experience, which gained significance due to the changing landscape as results of digital transformations (Homburg et al.,

2017). Throughout the years, user journeys have been widely discussed – in both an academic context (Aguirre, Mahr, Grewal, de Ruyter, & Wetzels, 2015; Colombi et al., 2018; Dacko, 2017; Grønholdt et al., 2015; Homburg et al., 2017; Lemon & Verhoef, 2016; Parise et al., 2016; Sahni, 2018) as well as a professional context (Clarke et al., 2018; Fenech et al., 2016; Gammeri et al., 2017) – and has been identified as a process as well as an outcome (Bagdare & Jain, 2013).

The notion of the customer experience is highly related to the concept of experiential marketing (Farias et al., 2014; Schmitt, 1999). In contrast with traditional marketing, in which it is believed that consumers are rational in their decision-making and care about both functional features and benefits, experiential marketing develops strategies from the idea that consumers are rational and emotional beings who have an ongoing desire for gratifying experiences (Schmitt, 1999). In other words, it is no longer exclusively about the product itself; the experiences that are a part of the purchasing process also fulfill an important role. Or, as stated by Gilmore & Pine (2002, p. 5): "the experience is the marketing". However, it should be emphasized that the customer experience consists of a multitude of elements – which will be touched upon in the following sections. Some of these elements are more focused on experiential marketing, whereas other more or less address the functional features involved. Hence, it can be argued that both traditional marketing as well as experiential marketing are merged within the concept of the customer experience.

When further investigating what such an experience looks like or how it is utilized in its essence, Schmitt (1999) identifies the phenomenon by the means of five types of experiences: 1) sensory experiences, 2) affective experiences, 3) creative cognitive experiences, 4) physical experiences, behaviors and lifestyles, and 5) social-identity experiences (Schmitt, 1999). Throughout the years, various other researchers built on this initial conceptualization by developing new identifications of the customer experience. An example of that is the argument that the customer experience is thought to originate from "a set of interactions between a customer and a product, a company, or a part of its organization, which provoke a reaction (Gentile, Spiller, & Noci, 2007, p. 397). That is, the customer goes through a process in which he or she experiences a certain interaction that, eventually, motivates a response such as a purchase. Additionally, Lemon & Verhoef (2016) argue that the customer experience consists of a multitude of interactions concerning, amongst other things, emotional, social, and sensory elements. Others theorize that immersion, flow, and cognitive and emotional fit are significant factors to consider (Parise et al., 2016). Flow closely links to the seamless connection within the touchpoints of the customer experience, whereas, immersion is characterized by the amount of touchpoints and the quality thereof in relation to different senses such as seeing, feeling and hearing (Parise et al., 2016). When assessing these factors and the notions of cognitive (functional) and emotional fit by comparing it with the conceptualization of Lemon & Verhoef (2016) extensive similarities can be identified. Verhoef et al.

(2009) equivalently argue that the customer experience is constructed through the "consumer's cognitive, affective, emotional, social and physical reactions" (p. 32). Complementary to that, Foroudi, Gupta, Sivarajah, & Broderick (2018) theorize that the customer experience can be subdivided into two overarching themes – hedonic and recognition. More specifically, hedonic refers to the senses that are touched within the customer experience. Recognition can be connected to specific feelings which, in turn, can be linked to the previously discussed emotional concept.

In addition to the separate main concepts within the customer experience, some interesting facets should be considered as well when assessing the overall customer experience. For example, it is significant to consider the consistency within and across all possible channels that the consumer interacts with (Frow & Payne, 2007). This notion can be linked to the factor "flow" as identified by Parise et al. (2016) as they similarly vouch for the significance of the cohesive and seamless connections between touchpoints. Furthermore, the presence in and response to the consumer's needs within the different stages of the customer experience should be well thought out (Frow & Payne, 2007). In doing so, firms are increasingly utilizing consumer data acquired through different touchpoints to create successful retail strategies (Taufique Hossain et al., 2017).

2.2.1 The customer experience versus the customer journey

Before further assessing the literature concerning the customer experience and its most significant elements, it is imperative to gain clear understanding about the distinction between the customer experience and the customer journey. Both concepts have been thoroughly discussed in academic literature, both individually and in relation to one another (Asbjørn Følstad & Knut Kvale, 2018; Kuehnl, Jozic, & Homburg, 2019; Lemon & Verhoef, 2016), as well as in professional literature (Riccio, 2016). This indicates that these concepts are both theoretically and organizationally relevant. Following Riccio (2016), the customer journey serves as the roadmap leading to a product (i.e. the route a customer takes to get to a product or service), whereas the customer experience arises within the different touchpoints of said roadmap. Similarly, Kuehnl et al. (2019) theorize that the customer experience is built up from the perceptions of a number of touchpoints in the customer journey. Both definitions are indicating the complementary relation between the concepts.

In realizing the customer journey, it can be as follows: a potential customer searches online for a specific product on a brand's website, then visits the store and, eventually, purchases the product here. With a strong customer experience the previous journey should be assessed more in depth. Following the same example, the first touchpoint regards the visit of the brand's website. When this touchpoint has an appealing lay-out, provides all relevant information in a suitable manner, and the internet connection works properly as well, this touchpoint likely contributes to a strong customer experience. The same applies to the touchpoints that occur when visiting a physical

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store: the layout of the store, the products stored inside, and the attentiveness of the employees all contribute to a superior customer experience. All in all, the customer experience is holistic and built up from these separate encounters (Bolton et al., 2018; Meyer & Schwager, 2007). It concerns all aspects of supply including, amongst others, advertising, product or service characteristics, reliability, ease of use, and so on (Meyer & Schwager, 2007). Put differently, it can be argued that the customer experience represents the glue as it ties everything together.

2.2.2 The significance of the customer experience

Now that the definition of the customer experience is explained and the distinction between the customer experience and the customer journey has been made, it is essential to question the importance of the customer experience. That is, why should firms invest time and resources in this? How can it be beneficial?

First, it should be noted that a successful implementation and design of the customer experience is a strategic approach that can be taken by businesses that goes beyond the management of products or services (Bustamante & Rubio, 2017). In doing so, a competitive advantage can be reached (Nash et al., 2013). In terms of realizing such an advantage, two sub-categories should be considered: differentiation advantage and cost advantage (Porter, 1996; Wen-Cheng, Chien-Hung, & Ying-Chien, 2011). An organization should establish and uphold either a cost or a differentiation advantage – or a combination of both (Bambang Baroto, Bin Abdullah, & Wan, 2012) – to enable outperformance of other competitive parties involved; a goal that is generally the ultimate achievement of for-profit businesses (Porter, 1996). Concerning the customer experience, the competitive advantage through differentiation is particularly significant (Bagdare & Jain, 2013; Christopher, Payne, & Ballantyne, 1991).

As differentiation is arguably important within the customer experience it is imperative to gather an in-depth understanding thereof (Bagdare & Jain, 2013). Differentiation implies that a firm or brand is offering something to their potential customers that is valuable to these customers and that opposing firms or brands are not offering (Bagdare & Jain, 2013; MacMillan & McGrath, 1997). Additionally, a competitive advantage is known as that what makes a firm's product or service better than all other offerings a consumer can choose from (Amadeo, 2019). In other words, one should try to be the best and, simultaneously, be different in some sort of way. Brick-and-mortar stores have, for example, a competitive advantages over e-commerce as they can provide products immediately, whereas online purchases still require shipping (Rajamma, Paswan, & Ganesh, 2007).

Interestingly, the area in which one reaches such a competitive advantage has been constantly adjusted over time (Palmer, 2010). Initially the differentiation meant that the physical features of a products in itself were different from similar products owned by competitors

(Christopher et al., 1991). Though, over time it became evident that differentiation and, thus, a competitive advantage can seemingly be reached through experiential value. Palmer (2010) developed a model that represents how this focus on tangible features changed over time towards additional differentiation based on service benefits and relationships, until differentiation was eventually reached through valuable experiences as well.

Secondly, as the number of contact points between a brand or company and its customers is increasing, it becomes gradually more important to closely monitor the multitude of experiences that arise from the previously mentioned touchpoints (Gentile et al., 2007). All these little experiences fulfill a role in the decision-making process of the customers and, simultaneously, influence their brand preferences and eventual purchases (Gentile et al., 2007).

Concluding, on the one hand the customer experience contributes to reaching a competitive advantage. Whereas, on the other hand, it enables one to actively target and persuade consumers at the multitude of touchpoints in the three purchase phases along the customer journey. All in all, a strong customer experience can lead to customer "satisfaction, learning, retention, engagement, and, eventually, purchases" (Parise et al., 2016, p. 413). These outcomes can positively affect a brand.

2.2.3   The significance of the customer experience in the beauty industry

When directly linking the significance of the customer experience to the beauty industry, it becomes clear that there are different facets that, specifically in this field, can make a considerable difference. An example within the hair and beauty context regards, for instance, a consumer's desire to have her hair dyed blonde, which is then executed well by a hairdresser. More specifically, if the outcome of a product or service is as initially desired, the first step of experience quality is realized in terms of customer satisfaction (Kamila, 2018). Moreover, research has been conducted on the relation between experiential marketing and revisiting intention of beauty stores and a significant effect was found between them (Hyunjin, 2013). Likewise, a significance has been established between experiences and customer satisfaction (Hyunjin, 2013). Together, these indicate that a sufficient customer experience can positively affect the performance of the beauty industry by enhancing the customer perceptions towards certain services and/or products.

2.3 Touchpoints in the customer experience

The concept of touchpoints is closely related to the customer experience as well as the customer journey. Homburg et al. (2017) defines a touchpoint as any (non)verbal event that a consumer knowingly connects to the accompanying brand or company. Similarly, touchpoints are also defined as any moment of interaction between a consumer and a brand (Kranzbühler, Kleijnen, & Verlegh, 2019; Richardson, 2010). Touchpoints can be connected to the customer experience as it

regards the points of contact between brand and consumer at which experiential moments are occurring within the overall customer journey (Lemon & Verhoef, 2016). A coherent exploitation and strong alignment of various touchpoints and, simultaneously, the development of logic behind the touchpoint journey are all factors that can ensure a firm's success in this department (Homburg et al., 2017).

Touchpoints can be subdivided into various elements through which the customer experience is formed. A first significant touchpoint involves the atmospheric elements such as amenities, ambiance, and store attractiveness (Stein & Ramaseshan, 2016). Other relevant areas involved are "technological elements, communicative elements, process elements, employee-customer interaction elements, customer-customer interaction elements, and product interaction elements" (Stein & Ramaseshan, 2016, p.11). More specifically, the technological elements refer to ease of use, convenience and self-service possibilities, whereas, the communicative elements are characterized by promotional and informative messaging as well as advertising (Stein & Ramaseshan, 2016). Moreover, the process elements are connected to factors such as waiting time, navigation and service process, all of which can be relevant in both an online and offline setting (Stein & Ramaseshan, 2016). The two customer interaction elements (i.e. employee-customer and customer-customer) can be identified in relation to other people. That is, the first one is affected by, for instance, personalized service and employee helpfulness. The second is influenced by word-of-mouth (WOM), reviews, and (in)direct interactions with other consumers (Stein & Ramaseshan, 2016). Lastly, the product elements relate to factors such as quality, offer as well as (in)direct product interactions.

In contradiction, Lemon & Verhoef (2016) already subdivided the touchpoints per section of the complete customer journey (pre-purchase, purchase and post-purchase). In doing so, four different angles can be touched upon: brand owned, partner owned, customer owned, and social/external (Lemon & Verhoef, 2016). Touchpoints that are brand owned concern all touchpoints within the customer experience that are developed and managed by the brand, company or organization they belong to such as their website or loyalty program, but also several marketing mix elements (e.g. product traits, packaging, service, etc.) (Lemon & Verhoef, 2016). Next, touchpoints that are partner owned regard those interactions that are developed in cooperation with partners (e.g. "multichannel distribution partners" (p. 77). The third and fourth touchpoint angles are both more customer focused. Companies are not having true control over these touchpoints. The customer owned touchpoints often regard internal decisions whereas social/external touchpoints refer to external influences that a consumer experiences at certain moments along the customer journey (Lemon & Verhoef, 2016). Although the customer can interact with all four previously discussed angles in all three phases of their journey, the significance of each touchpoint varies

depending on the product or service as well as the stage the consumer is in (Lemon & Verhoef, 2016). Meaning that when the consumer is, for instance, in the first stage – pre-purchase – there is an arguably higher chance to interact with the social/external aspect.

As the number of contact points between a brand or company and its customers are increasing, it becomes more and more important to closely monitor the multitude of experiences that arise from such so called touchpoints (Gentile et al., 2007). All these little experiences fulfill a role in the decision-making process of the customers and, simultaneously, influence their brand preferences and eventual purchases (Gentile et al., 2007). In essence, the customer experience is continuous and can be subdivided into three sections: pre-purchase, in-store, and post-purchase. In turn, touchpoints can occur at every section of the customer journey (Homburg et al., 2017; Parise et al., 2016; Stein & Ramaseshan, 2016). After identifying said touchpoints, firms can respond to them and uncover how they can positively affect them so that it benefits business the most (Lemon & Verhoef, 2016).

2.4 Value creation and the customer experience

Where touchpoints contribute to the identification of the places where consumers come across a brand, it can be argued that specific angles can be exploited to be able to enhance the experience through value creation. Accordingly, so-called value creation is argued to be highly significant for the customer experience (Jain et al., 2017). Arce-Lopera, Rodríguez, Avendaño, & Victoria (2018) similarly argue that the customer experience has the ability to augment value.

Many different definitions have been appointed to such value creation elements. Where on the one hand academics theorize about functional, mechanic and humanic clues in relation to experience creation and the influence thereof on rational as well as emotional consumer perceptions (Berry et al., 2002; Jain et al., 2017), Gentile et al. (2007) on the other hand claim that utilitarian and hedonic values are imperative in relation to the customer experience. In addition, the service experience – which is a sub-concept of the overall customer experience – is driven by four main aspects: "service environment, employee service, service convenience, and hedonic service" (Wong, 2013, p. 91). All in all, it becomes evident that there are constantly varying elements included when discussing value creation in combination with the customer experience. Yet, two frequently reoccurring elements can be identified within the larger scope.

The notions of rational/functional and emotional value creations have been discussed extensively (Berry et al., 2002; Grønholdt et al., 2015; Jain et al., 2017; Meyer et al., 2018). Following Mascarenhas, Kesavan, & Bernacchi (2006), the customer experience is a holistic concept and, therefore, a combination of both functional and emotional elements is ideal. Yet, it should be noted that emotional is identified as more significant than functional value (Crosby & Johnson, 2007).

Likewise, experiences in general are explained as the merging of rational or functional and affective or emotional (Jain et al., 2017).

Although, functional and emotional value creation are most prominently discussed, sensory value creation is also argued to fulfill a significant role when it comes to realizing positive changes in consumer behavior and responses in the physical setting (i.e. in-store) (Hultén, 2011). It is accordingly suggested that when targeting consumers' senses in the desired manner, competitive advantages can be reached (Farias et al., 2014). All three aforementioned concepts can be utilized both individually and combined (Jain et al., 2017; Wong, 2013).

2.4.1 Emotional value creation

As previously described, emotions fulfill a significant role in the customer experience (Parise et al., 2016). Emotional elements have been widely discussed throughout the years; around the start of the new millennium (Bagozzi et al., 1999; Gilmore & Pine, 2002), as well as in more recent times (Grønholdt et al., 2015; Meyer & Schwager, 2007; Parise et al., 2016). Evidently, varying meanings and interpretations have been investigated accordingly.

Going back to Bagozzi et al. (1999), who researched the overarching role of emotions in marketing, it becomes evident that emotional elements have been fulfilling a considerable function within the field of marketing as well as the sub-concepts involved. Whether linking it to customer satisfaction (Bagozzi et al., 1999), or arguing that the powerfulness of emotional connections that get evoked by experiences are ensuring more successful outcomes than, for instance, more traditional marketing forms (Gilmore & Pine, 2002); the role of emotions remains somewhat central. Even when assessing emotional elements more recently (i.e. last decade) this notion perseveres. That is, emotional cues, that occur from certain products or services (i.e. a technological solution) are believed to mentally stimulate users and, instantaneously, ensures a pleasurable and captivating user experience (Kohler et al., 2011). Moreover, customer's emotions are arguably affecting who or what they remember at a later moment in time. Consequently, such emotions are contributing to the manner in which customers evaluate their previous encounters as well as decisions, and are thus leading towards the development of loyal customers (Imbug et al., 2018).

For this thesis, the notion of emotional elements should not only be linked to marketing initiatives – in particular the customer experience, but it also regards a concept that can be derived from (digital) technological features (affordances). In doing so, it is additionally argued that emotions in combination with digital elements can enable better situational adaption and an improved customer experience (Meyer et al., 2018). Meaning that, for example, digital developments such as

targeted advertising through user data mining[1], which enables businesses to reach the consumer at the right place and time, simultaneously provides consumers with a more seamless experience as they are confronted with something that already previously caught their attention. In this process, emotional elements generate certain moods, feelings and, logically, emotions (Grønholdt et al., 2015). Furthermore, emotional fit is conceptualized as "the ability of technology to provide an aesthetically pleasing experience for specific shopping behaviors" (Parise et al., 2016, p. 414). Additionally, emotional attachment that is realized through social media interactions has extensive potential to build a compelling brand (Hudson, Huang, Roth, & Madden, 2016). In essence, emotional elements – both in relation to, as well as separate from technology – are highly relevant for the customer experience.

Evidently, there is a large number of emotional sub-concepts that can be identified. For this research, the decision was made to only utilize the ones that are perceived as relevant in an in-store setting. Firstly, this regards the concepts of aesthetics (Parise et al., 2016). Aesthetics can be identified as "the study of human interaction to the non-instrumental qualities of an object or occurrence" (De Klerk & Lubbe, 2008, p. 36). There are different forms of aesthetics that can be identified. Ryu & Han (2011) discuss the notion of facility aesthetics and identify this as the décor, but also the architectural and interior designs to enhance the appeal of an environment. Additionally, it is argued that aesthetic responses can be generated when a store is perceived as, for example, beautiful (Vieira, 2010). More specifically, Vieira (2010) argues that aesthetic responses in retail settings entail affective reactions to store settings that are "unconventional or different" (p. 366). Moreover, De Klerk & Lubbe (2008) complement that solid aesthetic experiences, when connected to emotion, facilitates pleasure. Besides, it is amplified that with aesthetics it is all about internal reactions (i.e. it makes one feel good about themselves) rather than superficially witnessing something (De Klerk & Lubbe, 2008).

Secondly, memorability is identified as an approach to appealing to consumers' emotions (Ding & Tseng, 2015; Foroudi et al., 2018). It is argued that memorability is connected to loyalty (Petermans, Janssens, & van Cleempoel, 2013). Loyalty on the one hand can be enhanced by active brand communications (Chinomona, 2016), whereas on the other hand, loyalty can be targeted through the utilization of, for example, loyalty programs (Petermans et al., 2013). Such programs tend to actively involve the consumer. Logically, active participation and interaction with a brand are said to enhance memorability as well (Campos, Mendes, do Valle, & Scott, 2016). Zatori, Smith, & Puczko (2018) add that the more the consumer involvement increases, the better its memorability regarding the brand. Building on this, it is suggested that it is not about selling or staging the most

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[1] A device (e.g. smartphone) collects data from its user which can be utilized for personalized targeting (Sundar & Marathe, 2010)

memorable experience, but rather about how consumers co-create their own exceptional experience (Gentile et al., 2007).

Thirdly, it is argued that digital elements can enable better situational adaption and an improved customer experience that appeals to consumers' emotions (Meyer et al., 2018). Hence, the third sub-element regards personalization. In the highly connected world filled with digital technologies, consumers are ongoingly searching for a larger degree of personalization (Shukla & Nigam, 2018). In addition, personalization presumably enhances consumers' emotions (Pappas, Kourouthanassis, Giannakos, & Chrissikopoulos, 2014) and entails providing solutions and expertise based on customer behavior in-store, demographics, preferences, and online behavior (Parise et al., 2016). Additionally, in reference to the brick-and-mortar setting, personalization is often the result of a brand's ability to integrate customer data that is acquired along a multitude of touchpoints (Parise et al., 2016).

Next, the notion of educational elements, the fourth sub-concept of emotional value creation, is perceived as considerably useful in enhancing in-store customer experiences (Bäckström & Johansson, 2006). Education is often linked to increasing knowledge or providing information and it is argued that by educating consumers in-store through, for example, the sharing of user instructions or the provision of extended knowledge regarding a product or service, a more pleasurable experience is realized (Bäckström & Johansson, 2006). In doing so, technological solutions are increasingly applied as an enabler to educate consumers in an easy and fun manner (Bäckström & Johansson, 2006).

Lastly, safety is chosen as an important sub-concept of emotional value creation (Foroudi et al., 2018). Where there is safety on the one hand, on the other hand danger or risk can be identified. In order to reduce such risk, product trials and sufficient warranties have been proven to be successful (Tan, 1999). Additionally, reference groups are claimed to be a risk relieving factor (Tan, 1999). Likewise, Bahtar & Muda (2016) theorize that user generated content (UGC) and consumer feedback contribute to reduced purchase risk.

2.4.2 Functional value creation

The second significant value creation element that should be considered when investigating the customer experience is functionality (Berry et al., 2002; Grønholdt et al., 2015; Jain et al., 2017; Wong, 2013). Despite the argument that functionality is largely related to more traditional marketing – that generally puts main emphasis on the product or service itself (Schmitt, 1999), the concept of functionality is also utilized considerably in relation to the customer experience. Where emotion is connected to affectivity, functionality is often related to rationality (Jain et al., 2017; Wong, 2013). That is, the cognitive processing of information as well as goal-oriented encounters are emphasized

(Rose, Hair, & Clark, 2010). A different conceptualization is provided by Gentile et al. (2007), who link functionality to utilitarian values. Though this in particular is rather focused on practical matters, it is additionally identified that when enhancing experiential value, a good balance with functional aspects should be present as well (Gentile et al., 2007), indicating that functionality is indeed a significant factor when assessing value creation and the customer experience.

When further identifying functionality, Berry, Carbone, & Haeckel (2002) explain that said concept is related to the proper working of a product or service. That is, does the product or service actually fulfil its purpose in the best sense. It is additionally claimed that when one positive functionality cue is perceived, the consumer might automatically develop positive assumptions for the respective firm or brand (Berry et al., 2002). This can result in stronger and more long lasting customer preferences towards the specific player (Jain et al., 2017). Likewise, Grønholdt et al. (2015) argue that functionality can regard elements such as quality, price, and delivery time. In combining this, the overarching element of performance and quality can be identified as a first approach to measuring and developing functional value.

Moreover, convenience and availability are found to fulfil significant roles in creating functional value (Wong, 2013). The latter is regularly realized through the integration of online and offline channels in retail by for example purchasing products online that are picked up in-store (Gallino & Moreno, 2014). Additionally, the provision of the desired product at the right location is important (Wong, 2013). Convenience can be conceptualized as the simplification of the experience so that shoppers can easily go through it (Srivastava & Kaul, 2014). This can be done by installing features with the aim of reducing time, energy and effort (Berry et al., 2002; Srivastava & Kaul, 2014). When assessing overall functional value in the customer experience, Berry et al. (2002) divide it by the utilization of mechanics (i.e. object based) as well as humanics (i.e. people based).

2.4.3 Sensory value creation

Besides the often-occurring division between the emotional and functional (rational) value adding elements, sensory elements should additionally be considered for this study. Even though some sensory elements (i.e. store atmosphere) can recall certain emotions (Farias et al., 2014), it is a significant concept to assess individually as well. A large number of non-functional products and/or services acquired in-store can be linked to stimulation of the senses (Farias et al., 2014). Hence, it is believed that the sensory experience at this point of the customer journey can make a considerable difference concerning value creation. Additionally, sensory value adding elements are argued to be ongoingly present in physical environments such as retail and have been proven to be highly useful in providing experiences for consumers that can facilitate competitive advantages (Farias et al., 2014).

When the notion of experiential marketing was initially investigated, the so-called

consumption experience was already assessed in relation to various possible sensations (Schmitt, 1999). Consumers tend to link their personal identity, but also feelings, ideas and motivations to certain products and/or services which, in turn, coherently facilitate sensory experiences (Farias et al., 2014). This approach can be utilized to create value concerning the human senses in the form of a so-called sensory brand-experience (Hultén, 2011). Sensory elements are related to the five senses that a human being possesses (i.e. hearing, smelling, tasting, touching, and viewing) and have shown their usefulness by positively influencing, amongst others, consumer behavior as well as views towards certain products or services (Hultén, 2011). Linked to these senses are sensations (i.e. atmospheric, auditory, visual, gastronomic, and tactile) that form the demarcation of the various elements through which a consumer can be influenced (Hultén et al., 2009 in Hultén, 2011). Similarily, Farias et al. (2014) argues that the foremost channels concerning atmosphere regards seeing, hearing, smelling, and touching. In further conceptualizing sight – which appears to be one of the most significant ones in-store – it comes down to four main tangible measurement concepts: "color, brightness, size, and shapes" (Farias et al., 2014, p. 88).

Both digital technologies as well as non-digital technologies can be utilized in-store to enhance the customer experience (Farias et al., 2014). When addressing non-digital technologies, one can, for example, think of lighting, smell, or music. Moreover, textures and flavors are also involved in the physical atmosphere that touches the senses (Farias et al., 2014). Yet, it is claimed that in most digital environments brands are limited to sight and sound (Barlow, Siddiqui, & Mannion, 2004). In agreement, it should be noted that as this research is predominantly assessing digital technologies the senses analyzed will be limited to these two.

2.5 Conceptual model

Based on the previous discussion of existing literature, the following conceptual model was developed as visualized in figure 2. The framework features the three main customer experience value creating elements: emotional, functional and sensory, as well as the most significant sub-elements involved. To avoid overlap, the concepts 'performance' and 'quality' have been combined as they both – to a certain extent – target the same measurements. Additionally, though availability can also be linked to increasing safety – and thus reducing risk – for this study the decision was made to assess it separately under functional value as it seemingly is a more straightforward concept.
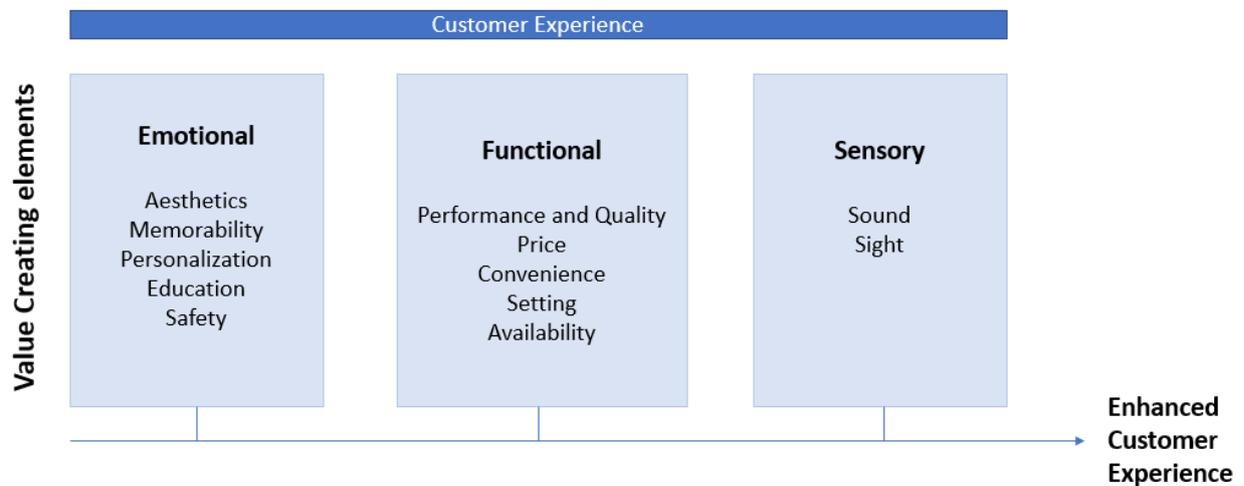
Figure 1 - Conceptual model

3. Methodology

This chapter provides a detailed description of the research design, justification of the method, and explains how issues of reliability and validity are tackled. Moreover, extended information is given regarding the case selection, units of analysis, data collection method, operationalization, and the method of analysis.

3.1 Qualitative approach: comparative case studies

In the process of uncovering how digital technologies can be utilized to enhance a firms customer experience, this study aims to establish certain patterns from a selection of best practice cases. As qualitative research is generally characterized by the establishment and interpretation of meaningful relations (Brennen, 2017), this research approach presumably has the ability to uncover such relations (i.e. patterns) concerning the enhancement of the customer experience through digital technologies. Hence, to answer the research question and sub questions, a qualitative approach is deemed suitable.

More specifically, a case study approach has been employed in this research. Case study research is a method that empirically examines a contemporary phenomenon within its own context (Yin, 2018). As this study aims to investigate such a phenomenon, namely brands' utilization of digital technologies to enhance the customer experience, it a suitable approach. Moreover, as the research objective regards a 'how' question, it is – most likely – appropriate for a case study research (Yin, 2018). To comprehensively answer the formulated research question, the decision was made to utilize the comparative case study approach. This particular type of case study – which is a form of multiple case study design (Yin, 2018) – enables the researcher to establish differences as well as similarities between cases. Yin (2018) discusses that an exemplary research aim for this type of case study can entail the question "how a particular intervention has been implemented smoothly" (p. 69). When connecting this notion to the aim of this thesis, it becomes evident that a similar question is raised here. The comparative case study approach is, therefore, a suitable research method that fits the aim of this work. In doing so, predictions can be made concerning similar results or contradictory results that can be justified by theory (Yin, 2003 in Baxter & Jack, 2008).

A comparative case study approach is characterized by its ability to assess multiple situations within a total context (Agranoff & Radin, 1991). In doing so, the featured cases are built up separately and, thereafter, analyzed in a comparative manner. This case study type allows for the uncovering of patterns and relationships between multiple cases (Agranoff & Radin, 1991). Case studies are generally conducted by "employing field studies, combining examination of documents and reports, conducting field interviews, and by observation" (Agranoff & Radin, 1991, p. 209). Additionally, it is imperative that all cases are carefully developed by following a number of steps,

starting with the gathering of existing literature and building a conceptual model. The next steps are the development of an information guide, followed by the "consistent gathering of information and "inside-case assessments" (Agranoff & Radin, 1991, p. 210). Lastly, an analysis between the multiple cases is conducted (Agranoff & Radin, 1991).

3.1.1 Advantages and limitations of case studies

The case study method is a sufficient manner of conducting social science research and, as any other research method, it has several strengths and advantages, but also some limitations and weaknesses.

3.1.1.1 Advantages and strengths

A first advantage of case study research is that the data is often assessed in its own context. (Zainal, 2007) Therewith, the theoretical concept(s) can be studied in a pure form, without any manipulations. This ought to result in a proper representation of the actual situation. Another advantage is that case study research enables the explanation of the complexness of real-life situations. It can easily include critical notions that might not have been captured through other types of methods (Zainal, 2007). Lastly, the specific type of case study research – multiple-case study approach – ensures a very robust set of data (Baxter & Jack, 2008), which facilitates the possibility of a very comprehensive analysis. That is, the evidence from multiple case studies is usually perceived as more convincing than with, for instance, single case study research (Yin, 2003).

A strength of qualitative research in general is its iterative nature, which means that the researcher has the possibility to go back and forth between theory and data and can, thus, add and remove sections accordingly (Sinkovics & Alfoldi, 2012)

3.1.1.2 Limitations and weaknesses

A first weakness of case study research is that is identified as being highly time consuming as a large amount of data should be assessed (Baxter & Jack, 2008; Zainal, 2007). Though, with proper time management and by constantly keeping this concern in mind, this should not harm the research. Another limitation of case study research is that it can be rather difficult to generalize, especially with a single case study (Zainal, 2007).

3.2 Validity and reliability

When carrying out a qualitative research in this form, it is imperative to consider issues concerning validity and reliability (Yin, 2003). More specifically, for this study reliability and two forms of validity are explored: construct validity and external validity. Internal validity is seemingly not relevant to reflect on as the research is not aiming to investigate causal relations (Yin, 2018).

3.2.1 Validity

Construct validity refers to the establishment of a sufficient operationalization of the concepts included in a study (Yin, 2003). This form of validity has been extensively criticized in relation to case study research as measurement operationalization is arguably subjective (Yin, 2018). Yet, it has been argued that one principle that can contribute to construct validity is the utilization of a multitude of evidence sources (Yin, 2018). Moreover, it was found that case studies that utilized multiple evidence sources were of higher quality than other studies that only employed a single source (Yin, 2018). Here, it is necessary to consider the notion of triangulation. To elaborate, data triangulation refers to the application of a set of evidence points that together demonstrate a specific finding (Yin, 2018). In this process of constructing "convergent evidence", data triangulation contributes to the enhancement of construct validity (Yin, 2018, p. 173). Within this study, data triangulation is realized by the assessment of a considerable number of sources per case, both internal and external.

Secondly, external validity refers to the extent of analytical generalization of the case study findings to different situations beyond the study (Yin, 2018). In realizing this, Yin (2018) identified that "how" and "why" questions are generally helpful in reaching external validity. Given the fact that this study aims to answer how beauty brands are utilizing technology, this issue is immediately tackled.

3.2.2 Reliability

Reliability refers to the possibility to replicate this study in the future in terms of activities such as the data collection procedure. In doing so, the same or at least similar results should be reached (Yin, 2018). The purpose of reliability is to diminish bias as well as errors within a research. To ensure reliability for this study, a case study protocol or template has been used that was fully based on theory. Moreover, a case study data base that features all data has been developed throughout the process of data collection.

3.3 Case study selection

Following Yin (2003), it is vital that all included cases are carefully selected so that " it either a) predicts similar results or b) produces contrasting results but for predictable reasons " (p. 46). The first option is also perceived as literal replication, whereas the second option tends to include theoretical replication (Yin, 2003). A significant step in this process is the creation of a strong theoretical framework that includes circumstances in which the phenomenon can be identified (Yin, 2003).

This study includes a total of 11 carefully selected cases which are analyzed in detail. In

selecting said cases, a number of criteria were determined that contributed to choosing the most fitting ones. Firstly they have to be beauty brands and secondly all cases concern brands that have experience with digital transformation. That is, they have started to include digital technologies in physical realms. Thirdly, the selected cases are all successful in utilizing digital technologies to a certain extent. Merit has been identified based on external perceptions of professionals towards the brands conduct. By analyzing successful cases, knowledge can be derived from their strengths and approach, which can contribute to improving the in-store conduct concerning the customer experience of other beauty brands. Lastly, it is imperative that the cases are not resellers such as Sephora, Watsons or Ulta. Although they are successful in digitally transforming the brick-and-mortar experience, this research focuses on beauty brands and, thus, on specifically branded environments, not on a combination of brands in one physical setting.

By utilizing cases that are successful in incorporating technology in physical environments, it can be assumed that what they do works. This assumption in combination with Yin's (2018) claim that comparative case studies can facilitate information on how a particular concept has been implemented successfully, has been the foremost reasons that the following case studies have been selected.

Kiehl's

The first case is American beauty brand Kiehl's. With over 250 boutique stores and more than 1000 additional sales points, the brand established itself worldwide (Pixel Inspiration, n.d.). Kiehl's is actively utilizing digital technologies to keep up with large players such as Amazon (Pathak, 2018). The company employs, for instance, AI to uncover around what time a consumer runs out of a product. Based on this data, they target said consumer with messages reminding him to make another purchase (Pathak, 2018). Another example that focuses more on Kiehl's in-store experience regards the so-called 'lift and learn'. This interactive product display motivates consumers to pick up one of the products of the shelf to let something happen on the screens behind it (Pixel Inspiration, n.d.).

Lush

The second case is Lush, a major player in the cosmetics industry (Culliney, 2019). As global specialty beauty retailer with over 900 shops spread over 49 countries, the company has acknowledged the significance of physical stores (Culliney, 2019). Though, simultaneously, Lush also experienced some difficulties when it comes to traditional physical stores (Culliney, 2019). The brand claims that digital is not here to replace brick and mortar settings (Culliney, 2019). Instead, they continuously seek opportunities to combine the two, especially in relation to the customer

experience (Gilliland, 2018). Logically, it is argued that they are a highly progressive and innovative brand (Gilliland, 2018).

Tom Ford Beauty

The third case included in this research is Tom Ford Beauty. Introduced in the beginning of the 21st century, the brand currently features fragrances, make-up, and skincare products (Estée Lauder Companies, n.d.). The company acknowledges the significance of the customer experience, especially in a time where physical stores are declining in popularity (Hernandez, 2018). Though, instead of going online, the brand opened a stand-alone beauty store filled with technology and digital assets (Hernandez, 2018). In doing so, it is argued that Tom Ford Beauty is one of the brands that is taking the lead in realizing outstanding retail experiences (Kulshrestha, 2018).

MAC Cosmetics

Fourth, the case of MAC Cosmetics is analyzed. Besides their widespread online presence (Yurieff, 2017), MAC Cosmetics is actively leveraging their brick and mortar stores to boost engagement and sales (Kirkpatrick & Koltun, 2017). This is partially done by extensively utilizing magic mirror technology (Kirkpatrick & Koltun, 2017). Additionally, the brand launched a highly connected store based on considerable consumer research (Lim, 2019). The ongoing technological developments have enabled MAC Cosmetics to create an immersive environment in a physical setting which, in turn, aims to convert visitors into loyal customers in the long-term (Lisovetsky, 2019).

Glossier

The fifth case is beauty brand Glossier. Whereas the company started exclusively online, it currently has acknowledged the significance of brick-and-mortar stores and the experiential value this setting can provide (Bouncepad, 2018). Glossier's founder Emily Weiss' mission was to innovate the beauty industry and she fulfilled this by becoming a technology company that developed their own digital in-store systems and enhancement to provide an outstanding retail experience (Vandenbrink, 2019). Glossier has proved its commitment to the customer experience and is ongoingly implementing new technology to maintain their high standards (Vandenbrink, 2019). This is also amplified by the fact that their flagship store generates more revenue (per square foot) than the average Apple store (Walton, 2018)

NYX Cosmetics

The sixth case is NYX Cosmetics. The brand, that originates from California, utilizes a digital-first approach and has been continuously acknowledging the significance of social media platforms for their business (Shu, 2017). Moreover, NYX Cosmetics recognizes the importance of a strong connection between brick-and-mortar stores and the value adding role digital can fulfill in such a

physical setting (Connolly, 2016). In doing so, the brand developed various enhancements to realize a more meaningful experience in-store (Sabria, 2016).

Shiseido

The seventh case is Japanese Beauty Company Shiseido. The Asian brand is ongoingly developing itself to become a true global player (Shiseido, 2018), amongst others by concentrating on the acceleration of digitalization as well as amplifying innovations to create enhanced value (Shiseido, 2018). The company changed the course from the inside out with the launch of their SHISEIDO+ Digital Academy that has enabled them to take a new approach and adjust their business strategies (Retail News Asia, 2019). In doing so, Shiseido acknowledged the significance of digital, though they simultaneously emphasize that this does not specifically regard E-commerce (Ong, 2016), indicating that they are holistically channeling the digital transformation, both online and offline. Overall, Shiseido's digital strategy realized a turnaround for the company and contributed to a considerable sales increase (Schiffer, 2020), indicating that their change in conduct has had the desired result.

Innisfree

The eight case is South Korean natural beauty brand Innisfree. In order to differentiate itself from the highly competitive beauty market, Innisfree started to focus on technological enhancements in their physical shops (CAYIN Technology, 2015). With over 1.500 stores across 11 Asian markets, the brand is doing very well (Sandler, 2019). In order to increase outside of the continent, technological elements are fulfilling a more prominent role (Sandler, 2019). With magic mirrors, QR-code[2] appliances, and more, the brand is implementing more and more features to connect the in-store setting with digital realms (Hsu, 2018). It is said that the new retail technology the brand added to its shopping experience enhanced Innisfree's success (Hsu, 2018).

Covergirl

The ninth case included in this research is cosmetics company Covergirl. After distributing products via the traditional retail route for 57 years, the brand decided to adjust their course (Deighton, 2018). As the brand is currently competing with not only traditional retail brands, but also originally e-commerce led scaleups, a strategical change was seemingly unavoidable (Deighton, 2018). Though, instead of copying competitor's conduct, Covergirl put its empathy for consumers in a different layout in-store (Deighton, 2018). The company now features augmented reality

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[2] A QR code is an image that can be scanned with a smartphone and is translated in something meaningful such as extra information about a brand (Pagin, n.d.)

enhancement as well as technological experiential features that contribute to the realization of increased consumer spending in-store (Sweeney, 2018).

Charlotte Tilbury

Next, the tenth case is Charlotte Tilbury. The eponymous make-up artist has been aiming to revolutionize the world of make-up in terms of selecting, trying, buying, and wearing since she started the company (Household, 2019). Through the development of an innovative retail brand experience, where online and offline are combined, Tilbury anticipated her audience's wishes (Household, 2019). The digital aspect fulfils a central role in the brand's physical stores and is realized in various different forms (Arthur, 2016). Overall, it is claimed that the company truly understands the significance of technology in order to inspire their audience (Stratten, 2016).

SK-II

The eleventh case is Japanese beauty brand SK-II. As digital is quickly changing the beauty world, SK-II is one of the brands that recognizes the significance of re-inventing itself by utilizing technology to enhance the experience (Soumik, 2019). In doing so, the brand started to experiment in 2018 with its first smart stores, which they ongoingly renewed through a pop-up format (Tor, 2019). Additionally, the brand is trying to differentiate itself by the means of artificial intelligence and Internet of Things developments (Sandler, 2018). The idea behind such innovations is to better understand what their target audience wants and needs, all in order to create a better experience (Sandler, 2018). As one of the frontrunners, SK-II got to present some of their most fascinating innovations at innovation event CES in 2019 (Soumik, 2019).

3.4 Units of analysis

The units of analysis for this study regard all different types of documents, articles, company websites, press releases, YouTube videos, and so on, that provide any form of perception or assessment with regards to the various value creation elements in the customer experience. These different types of data have been combined and saved in a comprehensive database. For all cases, different types of data have been gathered until there is a substantial amount of detailed information on that specific case. Eleven detailed tables that include all the sources per case ranked by value creation elements, are provided in appendix 1: units of analysis for further reference. Accordingly, it should be noted that the in-text reference that are made in chapter 4 (i.e. Results and analysis), will not be presented in the bibliography as they appear in the aforementioned tables as part of the units of analysis. This does, however, not concern the sources that are already used in the previous section (i.e. 3.3. Case study selection).

3.5 Data collection process

To collect the data for this study, a purposive data collection technique has been utilized. As the research requires highly specific information, a variety of data qualifies as suitable as long as it featured the notion of technology or digital transformation in one way or another. Though, to increase the ability to replicate this study in the future, and thus taking into consideration reliability, a number of criteria and rules for search conduct have been utilized. First, all datapoints have to be published within the last five years (i.e. 2015-2020) to ensure relevance as digital developments are changing at a rapid pace. It should be noted that in some occurrences no publication date was present. When this was the case, the researcher critically assessed the text to see whether or not it was possible to uncover if it was published in the last 5 years. For example, if a past event was discussed that took place after 2015 the text had to be published in the previously selected timeframe. Secondly, Google, ProQuest, and YouTube have been utilized to acquire the required datapoints. In doing so, search terms such as 'brand name', technology, in-store, brick-and-mortar, retail, digital transformation, phygital (i.e. portmanteau of physical and digital) have been included. Moreover, the brand website has been investigated to find datapoints regarding this study's subject. Lastly, all written datapoints have to be in English.

Given the fact that this research is focusing on a highly relevant, yet specific situation (i.e. beauty brands that are utilizing digital technology in a brick-and-mortar setting), there is only a limited amount of data available. This is additionally explained by considering the threat of imitation that innovative firms are coping with and the limited knowledge sharing that results from it (Sofka, de Faria, & Shehu, 2018). Nevertheless, data triangulation has been taken into account by including a sufficient number of sources per case.

When a source is found through the previously described manner of conduct, it is imperative that the researcher critically assesses the accompanying platform. A large variety of different platforms can be qualified as sufficient. One can, for instance, include financial sites, (local) news websites, retail platforms, beauty platforms, but also company websites of the firm responsible for certain innovations.

3.6 Operationalization

To guarantee reliability, a case study template has been developed by operationalizing the main concepts derived from the literature and the conceptual model. The following table functions as a guide for the assessment of the cases and enables the researcher to actively connect the cases to the literature.

1.	**Emotional Value Creation**	
a.	Aesthetics	- Measured by examining previous analyses and perceptions in articles and content (i.e. video) about how brands are utilizing a store's décor, architectural and interior designs, and unconventionalities.
b.	Memorability	- Measured by examining previous analyses and perception in articles and content (i.e. video) concerning how brands are conducting loyalty enhancing activities (e.g. signing up for a membership), brand communication, and utilizing consumer participation/interactivity possibilities (i.e. what can the consumer do in-store) in a brick-and-mortar setting.
c.	Personalization	- Measured by examining previous analyses and perceptions in articles and content (i.e. video) concerning brands' conduct in including personalization features such as case adaptability and product/service customization in an in-store environment.
d.	Educational	- Measured by examining previous analyses and perceptions in articles and content (i.e. video) concerning the manner in which brands are presenting product-, service- and/or brand information as well as features that aim to provide educational knowledge (e.g. tutorials).
e.	Safety	- Measured by examining previous analyses and perceptions in articles and content (i.e. video) concerning brand's safety enhancing – and thus risk reducing – activities such as in-store testing, reviews and warranty possibilities.
2.	**Functional Value Creation**	
a.	Performance and quality	- Measured by examining previous analyses and perceptions in articles and content (i.e. video) regarding the integration of technology throughout the experience and how enhancement and utilization regarding performance and quality of the experience is realized.
b.	Convenience	- Measured by examining previous analyses and perceptions in articles and content (i.e. video) on how brands are utilizing in-store technology to enhance convenience for the customer.
c.	Availability	Measured by examining previous analyses and perceptions in articles and content (i.e. video) concerning a brand's conduct towards product availability, possibilities to order in-store, the role of technology within this process, and the (seamless) connection between online and in-store.

3. Sensory Value Creation	
a. Sound	- Measured by examining previous analyses and perceptions in articles and content (i.e. video) concerning the manner in which brands incorporate sound elements such as music, sound effects, etc.
b. Sight	- Measured by examining previous analyses and perceptions in articles and content (i.e. video) of the manner in which brands incorporate visual elements such as color, brightness, size, shapes.

Table 1 - Operationalization

3.7 Method of analysis: thematic

The method of analysis in this study is a thematic analysis on the basis of theoretical concepts. Thematic analysis is acknowledged as "a method for systematically identifying, organizing, and offering insight into patterns of meaning (themes) across a data set" (Braun & Clarke, 2012, p. 57). Put differently, thematic analysis allows for the data to be broken down which, in turn, enables the researcher to gain a deeper understanding of the reoccurring patterns within the dataset. Meaning that, with thematic analysis, instead of looking at individual items within the data, this method enables the researcher to assess and make sense of the overall topic (Braun & Clarke, 2012; Joffe, 2012). In essence, this is suitable as this study aims is to make sense of and acquire information regarding the way digital technologies are utilized to enhance the customer experience (i.e. the overall topic).

As discussed, thematic analysis aims to identify themes. Such themes can feature manifest content that can be observed instantaneously and/or more latent content which refers to underlying meaning (Joffe, 2012). Especially with the second form it is imperative to develop specific criteria as it otherwise might get too subjective (Joffe, 2012). Frequently, a researcher initially identifies manifest themes that can later contribute to enhanced understanding at the latent level (Joffe, 2012). In doing so, direct approaches taken by the brands to reinforce the theoretical themes are studied.

This study has been conducted utilizing a deductive manner of data analysis. A deductive research is built from the "general to the specific", using previous findings of other scholars (Babbie, 2014, p. 22). For this study, the initial development of a critical discussion of existing literature led to the establishment of a conceptual model which forms the basis for the thematic analysis. Hence, themes are derived from the previously found theoretical ideas (Joffe, 2012).

To sufficiently conduct a thematic analysis, traditionally an approach with six phases has been employed as proposed by Braun & Clarke (2006). However, as in this research the analytical approach regards a thematic analysis based on theoretical concepts instead of open coding, a slightly

different array of steps is taken.

The first phase suggests that the researcher familiarizes oneself with the data included in the study (Braun & Clarke, 2006, 2012). For this research, that involves reading through, looking at and listening to all the data included in the database. Where usually, the second, third, fourth and fifth phase are focusing on the development of codes and themes (Braun & Clarke, 2006, 2012), here the themes have already been identified prior to the analysis. Hence, the next step taken regards the structuring of the findings from the data by linking specific perceptions and analyses to the themes. Although the themes are already developed, it is still vital that they are a) not including too much and thus consist of a specific focus, b) correlated but not be repetitive, and c) instantly linked to the research question (Braun & Clarke, 2012). In the sixth and last phase the report is formed (Braun & Clarke, 2006, 2012), meaning that the patterns and most prominent results that belong to a certain theme are written out. Despite this phase being named last, it refers to a process that is somewhat ongoing. Because, in qualitative research, analysis is generally intertwined with writing up the report (Braun & Clarke, 2012). This systematic, repetitive and recursive process is also referred to as iteration (Mills, Durepos, & Wiebe, 2010). A significant action that should be considered when working on this sixth step is the manner in which one presents the themes as the order should be logical, coherent, and meaningful (Braun & Clarke, 2012), which for this research means they have to be presented in the same order as they are introduced in the theory as well as operationalized.

4. Analysis and results

In this chapter the results derived from the case studies are critically analyzed in detail. That is, the patterns that emerged from the comparisons of the cases are established. In addition, tables are included that display the patterns as well as the specific conduct and approaches which the brands included in this study are utilizing. This chapter is structured in the same order as the operationalization in the methodology chapter.

4.1 Emotional value creation

4.1.1 Aesthetics

In analyzing the perceptions towards brand's approaches concerning emotional value creation, the first elements to be discussed is the notion of aesthetics. To do so, a cross-analysis was conducted regarding the eleven brands and their utilization of store decors, architectural and interior designs, as well as, unconventionalities to create value – all in relation to digital technologies. The analysis shows a clear interplay between a multitude of digital aesthetical features. Overall, all brands studied for this research include digital technological features that are connected to aesthetics.

First, seven of the eleven brands are focusing on providing Instagrammable backgrounds and installations in their stores. Instagrammability is defined as "the chance to take appealing photos" (Besson, 2017, p.37) that are worth sharing (Sormaz & Ruoss, 2020). One of the ways brands do this is through the design of appealing backgrounds and interiors for photo-taking purposes. Despite the fact that these might not always consist of technology themselves, technology comes in to play in the form of smartphone usage when capturing these aesthetically appealing designs. Glossier, Covergirl and Charlotte Tilbury all put extensive emphasis on Instagrammability in terms of interior designs, which is seemingly unsurprising given the fact that all three brands are considerably utilizing social media for strategic purposes (Bain, 2019; Grossman, 2018; Nervino, 2017). Additionally, as shown in table 2, photobooths are utilized as a tool to provide Instagrammability. In doing so, Innisfree exploits AR technology to provide an extra dimension. The brand's AR based photobooth allows content creation as if consumers are standing next to some of the brand's ambassadors (Hsu, 2018).

Where Innisfree employs AR as reinforcement of Instagrammability, other brands utilize similar technology-driven, visually immersive designs that are, however, not particularly claimed to be developed for Instagrammable purposes. This is not to say that Instagrammability is not an additional outcome thereof. Besides Innisfree, Kiehl's and NYX include VR-based designs in their in-store settings (Stockdill, 2019; Utroske 2017b). Where NYX utilizes such designs to educate the customer about the brand and its products, Kiehl's and Innisfree's immersive designs take consumers

back to brands roots (i.e. New York City and Jeju Island) (Chauhan, 2017; Rozario, 2019). Though the execution is different, Tom Ford employs branded videos to build an immersive environment (Hernandez, 2018).

Figure 2 - Kiehl's VR experience (Rozario, 2019)

When further assessing the aesthetics, ten of the cases involved are featuring digital screens as part of their interior designs. When it comes to aesthetics, this is often used to display branded videos, campaigns and products. Similar to the specific Instagrammable-labeled designs, these screens are sometimes used with the aim of motivating consumers to share their experience – as done by NYX, who displays appealing user-generated-content on a large wall (Connolly, 2016; Milnes, 2016). Additionally, Shiseido utilizes it to grab consumers' attention by, for example, changing product visuals that aim to appeal to consumers' curiosity as executed by Shiseido (Spencer, 2017).

Overall, it can be identified that concerning aesthetics, the included brands are often staying very close to their brand identity through a multitude of branded materials and references in-store. This approach can possibly be explained by Imbug et al. (2018), who argue that consumers' emotions are affecting who or what they remember at a later time. By utilizing aesthetics – which is a sub-concept of emotional value creation – in a way that it is extensively connected to the brand, it could indicate that the firms aim to leverage said concept in such a manner that consumers effectively remember the brand when looking back at their experience and it accordingly reinforces their emotions.

Case	Instagrammability	Digital Signage and screens	Immersive designs
Kiehl's	Focus on providing digital unique design elements.	Digital signage.	Creating an experience designed to immerse consumers by utilizing VR-technology and video.
Lush		Digital signage grabs consumer's attention.	
Tom Ford Beauty		Digital screens near entrance display branded videos.	Branded videos are displayed to immerse shoppers into the world of Tom Ford Beauty.
MAC Cosmetics		Digital screens display brand campaigns.	Designed as an immersive brand universe through a combination of digital and physical.
Glossier	Instagrammable store designs.		
NYX Cosmetics		Digital screen installations featuring user generated content.	VR experience allows consumers to virtually learn from top beauty vloggers.
Shiseido	Beautiful art installations	Changing digital product content displays.	
Innisfree	Interactive AR photobooth	Digital displays feature natural scenes and content.	Immersive VR experience designed to take consumers to the Island where the brand originates from
Covergirl	Selfie-backgrounds and Instagrammable design.	TV screens enhance atmospheric features as well as immense outdoor digital signage.	
Charlotte Tilbury	Instagrammable designs.	Large screens display content regarding tips and inspiration.	Design should give consumers the feeling they are entering a new world.
SK-II	Selfie-booth, digital art and Instagrammable designs.	Screens display eye-catching content.	

Table 2 – Aesthetics

4.1.2 Memorability

Secondly, companies can create emotional value by enhancing memorability. A cross-analysis of the cases was conducted, assessing the perceptions concerning loyalty enhancing activities (e.g. signing up for a membership) and consumer participation/interactivity possibilities (i.e. what can the consumer do in-store). All eleven brands examined in this study include memorability features concerning their in-store environments.

The analysis showed that six of the brands are utilizing the notion of playful experiences and games to have consumers actively participate in-store, which is one of the approaches in creating memorability. As displayed in table 3, it can be observed that three of these brands are including actual branded games in their brick-and-mortar settings. Kiehl's, for instance, realized multiple gaming experiences based on VR and AR (Pixo Punch, 2016; Rozario, 2019; Stockdill, 2019). In doing so, the brand on the one hand lets shoppers interact with their products and on the other hand with the brand's heritage, all in a playful manner. Similarly, Shiseido has an interactive stepping game experience which again reinforces the brands heritage (i.e. Ginza, Tokyo) as well as a particular product (MarketTrend, 2019). After finishing this game, an incentive is provided in the form of a free sample (MarketTrend, 2019). Contradictory, Innisfree takes a different approach by utilizing an actual physical claw crane. Even though this is not a specifically new development per se, the game can be activated by scanning a QR-code that immediately signs consumers up for the brand's loyalty program (Hsu, 2018). Though the physical approach differs, similar to Shiseido, Innisfree also provides the opportunity to acquire a free sample by playing the game (Hsu, 2018). The other three brands that are providing a playful experience are argued to merely design their holistic in-store experience as a playground for consumers to experiment and interact with the brand and its products in a fun manner (Coty, 2018; Howland, 2018; NYX Professional Makeup, 2016; Utroske, 2019).

Figure 3 - Shiseido interactive game (MarketTrend, 2019)

Where consumers are actively participating in the brand developed games and the playfully designed areas, it is additionally found that a considerable number of other possible activities and interactions are facilitated by the technology brands include in their brick-and-mortar setting. That is, eight of the eleven brands are applying technology in such a way that it allows customers to participate, interact and discover. Both Kiehl's and Lush are providing the possibility to discover more about the brand and its social/sustainable impact by either scanning QR-codes (Stockdill, 2019) or through the utilization of the branded app (Springwise, 2019a). The latter is executed by Lush in combination with physical products. Interestingly, it is found that Tom Ford Beauty, Covergirl, and SK-II are also having consumers interact with physical products that are linked to technology. Yet, they are not depending on the use of a consumer's smartphone, but rather on actual displays in-store that allow shoppers to touch the products and activate information or storytelling regarding the product (Hernandez, 2018; Krause, 2018; Tor, 2019). MAC Cosmetics and Shiseido similarly facilitate active product discovery and interaction, though without touching the actual physical products. Meaning, the interaction is merely realized through mobile interfaces and touchscreens (Wunderman Thompson, 2018). Lastly, Charlotte Tilbury is shifting its focus elsewhere, namely towards content and the accessibility thereof through VR technology (Bates, 2019; Makolska, 2016).

More prominent, and somewhat building on the previously analyzed concept of aesthetics, is the fact that brands are equipping stores with possibilities for consumers to commemorate their experience. From MAC Cosmetics' and Charlotte Tilbury's photo and gif creations (Verve, 2018; Williams, 2016) and more straightforward photo opportunities by Glossier (Vandenbrink, 2019), to more elaborate video content productions provided by Shiseido through a 360 degree body scan that creates a personal avatar video (Farrington, 2019) and the possibility to shoot a short film in the SK-II selfie booth (Tor, 2019).

Interestingly, though loyalty was argued to be a manner of increasing memorability (Petermans et al., 2013), loyalty programs and activities regarding loyalty appeared to be very limitedly discussed in the data, indicating that this is not the main approach to enhancing memorability through technology. It rather seems that the brands are accepting the notion of active interaction and participation (Campos et al., 2016), and even more so, co-creation through commemoration (Gentile et al., 2007).

Case	Playfulness and games	Additional activities/interaction/discovery	commemoration
Kiehl's	VR-game and AR based game experiences.	QR-code based installation indirectly communicates brand's social impact.	Digital photobooth.
Lush		App as tool for brand discovery regarding sustainable identity.	
Tom Ford Beauty		Active product interaction through AR and digital tabletop storytelling	
MAC Cosmetics		Active product interaction through touchscreens and mobile interfaces.	Photo and gifs of in-store experience can be made and send home.
Glossier			Photo opportunities in-store.
NYX Cosmetics	Store functions as playground.		UGC displays to motivate visitors to commemorate their visit.
Shiseido	Interactive game.	Digital content to engage with products throughout the experience.	360 degrees body scan creates a video featuring a personal avatar dancing in the Shiseido world.
Innisfree	Interactive game that can be played after signing up for the loyalty program.		AR screens allow commemoration of the store visit.
Covergirl	Interactive playroom as facilitator for brand interaction.	IoT installation as facilitator for active product interaction.	3D selfie opportunities and photo studio.
Charlotte Tilbury	Beauty playground	VR based viewing of branded add campaign	Commemoration through photo and gif creation.
SK-II		Connected installation as facilitator for active product interaction.	Content creation through special effects selfie booth that allows consumers to shoot a short film.

Table 3 - Memorability

4.1.3   Personalization

Next, personalization is argued to be a facilitator for emotional value creation that can be measured by assessing features such as case adaptability and product/service customization. The analysis showed that the first and foremost approach employed by the brands included in this study is personalization through service. Though realization is taking different forms, all eleven cases are including personalized offerings in their in-store settings. Table 4 provides an overview of the featured personalization activities. Personalization through service is the most prominent approach taken by the studied brands. Yet, clear distinctions can be made in the type of service, as well as, the extent to which personalization is applied. Moreover, differences are established between smartphone-based personalization and personalization provided by tools in-store.

MAC Cosmetics, Glossier, and SK-II are, for example, employing technology as a tool for customer recognition. Both MAC Cosmetics and Glossier are executing this through personalized interaction. At MAC Cosmetics, customers check-in with WeChat via their smartphone and receive a personalized greeting accordingly (Wunderman Thompson, 2018). Glossier employs its point-of-sales-system (POS-system) to allow its staff to call consumers by their name when they are picking up the product they bought either online or in-store (Vandenbrink, 2019). Lastly, SK-II carries out personalization quite literally through facial recognition. Following that, the brand provides personalized recommendations accordingly (Frame Awards, 2020). Equally, Kiehl's, Covergirl, Shiseido, and Innisfree are providing personalized recommendations as well. To do so, Kiehl's utilizes tablets (Happi, 2020; Kiehl's, 2020), whereas Shiseido, Innisfree, Covergirl, and SK-II depend on AI (Lam & Renner, 2018; Perch Interactive, 2019b; Smith, 2018; Tor, 2019). A different approach is taken by Lush by making their app, which is widely utilized in-store, available in a multitude of languages and thus allowing visitors to access everything in their mother tongue (Springwise, 2019a). Though the latter's tactic is solely found here, it is interesting to see that, similar to MAC Cosmetics' approach, the consumers smartphone is used to realize it. Fascinatingly, it was additionally found that a few of the brands are providing personalized activities beyond the brick-and-mortar setting, although the foundation for this has been laid during an in-store visit. SK-II, for instance, utilizes advisory technology in-store, but extents this by providing personalized usage information at home through connected IoT-packaging and an accompanying mobile app (Sandler, 2018). Similarly, Tom Ford Beauty also offers usage information beyond the store through the in-store development of personalized masterclass tutorial videos that can be taken home for future reference (Hernandez, 2018; Santamaria, 2017).

Besides the most prominent service personalization, four of the brands additionally employ digital technology to offer personalization through products. MAC Cosmetics and Innisfree allow consumers to combine a multitude of products on a digital screen to have it ready before leaving the

store. Either by having the customized product printed in 3D as MAC Cosmetics does (S. Lim, 2019; Lisovetsky, 2019), or by utilizing a digital screen that helps consumers decide which product should be mixed and matched into one as done by Innisfree (Grimsey, 2018). Besides actual customized products in terms of ingredients, the other two brands that offer personalization through products are realizing it through package design. Both Covergirl and SK-II feature design stations that allow consumers to personalize packaging through inscription (SK-II) (Moodie, 2019) or through design elements (Covergirl) (Deighton, 2018; Sweeney, 2018).

In essence, the interplay between the different touchpoints (i.e. in-store and beyond) and the targeted offer that is provided accordingly indicate that, as suggested by Parise et al. (2016), personalization indeed goes hand in hand with consumer demographics, behavior and preferences. Yet, where additionally Parise et al. (2016) argue that the in-store personalization is often the result of external touchpoints, it is found that the brands also execute this the other way around by providing personalized solutions based on occurrences in-store.

Case	Through service	Through products
Kiehl's	Digital one-on-one consultations, including skin-care follow-ups afterwards.	
Lush	Personalization in-store enhanced by availability of connected app in different languages.	
Tom Ford Beauty	Personalized videos of make-up masterclasses can be developed in-store to watch again afterwards.	
MAC Cosmetics	Personalized greetings upon entrance	Possibility to customize a product through a touchscreen and have it 3D printed in-store.
Glossier	POS-system enables employees to give a more personalized service by calling consumers by their name at product pick-up.	
NYX Cosmetics	Acknowledges importance of technology to realize personalized service.	
Shiseido	Personalized recommendations and information based on data that helps fully understand consumers.	

Innisfree	Personalized recommendations are made as well as location-based mobile targeting.	Digital screen allows consumers to mix and match in order to find the perfect product for them.
Covergirl	Personalized recommendations and service based on AI.	Products designs can be customized (i.e. designed by consumer in-store).
Charlotte Tilbury	Personalized try-out technology.	
SK-II	Personalized recommendations and service through facial recognition, machine learning and sensor technology. IoT packaging extents personalized instruction beyond the store.	Product designs can be customized (i.e. printing name on it)

Table 4 - Personalization

4.1.4 Education

Another aspect that contributes to emotional value creation is the educating of customers. Educational features include the presence of product-, service-, and/or brand information, as well as features that aim to provide educational knowledge (i.e. tutorials). In cross-analyzing previous analyses and perceptions of professionals towards educational features, it was found that all brands included in this study implemented educational elements in their brick-and-mortar settings.

Most dominantly, education is reinforced by the provision of product and brand information. Nine out of eleven brands are educating their consumers by providing product and/or brand information through technology. To do so, Kiehl's and Tom Ford Beauty utilize interactive installations. Figure 4 displays how Tom Ford is realizing this. The same goes for MAC Cosmetics, Innisfree, and SK-II. This means that more than half of the brands use this specific strategy (i.e. interactive installations) to provide product and brand information through technology, indicating the popularity of this approach. More specifically, Kiehl's, Tom Ford Beauty, Innisfree, and SK-II are using product tables where information is displayed when physical products are picked up (2X4 Inc., 2018; Hsu, 2018; Pixel Inspiration, n.d.; Tor, 2019). Similarly, MAC Cosmetics utilizes an interactive table as well. But, instead of picking up products from it, shoppers can put the item they are interested in on the table, which then displays information accordingly (Lung, 2019). NYX Cosmetics and SK-II likewise use screens to share information, however, they do so without the interference of actual products. Meaning that consumers simply touch the screen to access extended information. NYX does this by the means of screens as well as interactive walls (Milnes, 2016), whereas SK-II developed their so-called discovery bar which features an interactive digital interface as facilitator for

information sharing (Moodie, 2019). Contradictory, Lush and Shiseido provide brand and/or product information through smartphone driven appliances. That is, they both utilize AI/AR in combination with the consumer's smartphone to allow shoppers to access information through product recognition (Gilliland, 2018; Sillitoe, 2019; Tan-Gillies, 2019). Opposing the eight previously introduced cases, Glossier is not providing product and brand information directly from technological appliance to the consumer. They use technology (i.e. POS tablet system) as a knowledge tool to equip their in-store employees and ensure that they have the ability to provide all information needed upon asking (Tom, 2018; C. Walton, 2018).

Figure 4 - Tom Ford Beauty interactive display (2X4 Inc., 2018)

Besides straightforward product and brand information, educational purposes are tackled through tutorials and usage information. Eight of the brands investigated in this study have implemented this in their retail stores. Interestingly, MAC Cosmetics and Lush utilize the same technological tool here as the one they used to share product and brand information. MAC Cosmetics' interactive table displays tutorials when items are put on top of it (Lung, 2019), whereas Lush provides usage information through their previously mentioned app (Springwise, 2019a; Stevens, 2019). Similarly, Tom Ford Beauty and SK-II use their Smart Mirror technology – which is most prominently exploited for testing purposes – as a multifunctional tool for usage information sharing through video content. Where Charlotte Tilbury also provides instructional content in the form of videos (Household, 2019), Covergirl executes it through influencer images featuring product lists as well as tips and tricks to inform shoppers on how to recreate certain looks (Baron, 2017; Utroske, 2017a). A different approach to the same end is taken by NYX Cosmetics, who utilize VR tutorial stations to educate shoppers in a highly immersive manner (Kendu, 2019; Utroske, 2017b).

In general, it seems that the brands included in this study are following the theoretical proposition of Bäckström & Johansson (2006) claiming that brands are utilizing technology as tools to enable education in an easy and fun manner. This is mainly because the technology applied for knowledge sharing purposes in this study can be predominantly used independently by consumers, indicating the ease thereof without the necessary intervention of employees.

Case	Product and brand information	Tutorials and usage
Kiehl's	Interactive technology installations that provide information when a product is picked up.	
Lush	Scanning package free products with the AI-driven Lush Lens app on a smartphone to uncover information.	Scanning products to access tutorials and visual product demonstrations.
Tom Ford Beauty	Interactive technology installations that provide information when a product is picked up.	Beauty sessions are enhanced by a Memory Mirror which provides the opportunity to create a tutorial including a list of the products used for later reference.
MAC Cosmetics	Interactive table on which products can be put to acquire extra information.	Interactive table on which products can be put shows tutorials accordingly.
Glossier	POS tablet system allows staff to easily provide background information to consumers.	
NYX Cosmetics	Increasing knowledge regarding chosen products through interactive walls and item scanners.	Interactive (VR) tutorial stations enhance usage knowledge.
Shiseido	AR technology in combination with smartphones as a tool to acquire information regarding products.	
Innisfree	Interactive technology installations that provide information when a product is picked up.	
Covergirl		Influencer image displays featuring recreation information.
Charlotte Tilbury		Interactive stations featuring instructional videos.
SK-II	Interactive displays with pick-up technology and Magic Mirror technology as provider of product information.	Magic Mirror technology as provider of usage information

Table 5 - Education

4.1.5 Safety

Lastly, brands can utilize the notion of safety to create emotional value. By cross-analyzing previous assessments and perceptions concerning safety enhancing – and thus risk reducing – features such as in-store testing, reviews and warranty possibilities it was found that ten of the eleven brands are reinforcing safety through technology in one way or another. Table 6 displays three main patterns that were found regarding the way brands are utilizing technology to enhance safety.

The most prominent manner through which safety is enhanced is by testing products. Whilst product trials as part of the customer experience have been widely utilized for years (Tan, 1999), and evidently four out of eleven cases are still utilizing it in a classic way (i.e. trying out physical products), the other seven brands featured in this study are all providing the possibility to test a variety of products through AI/AR technology. The foremost manner of realizing testing possibilities consists of the use of so-called smart or magic mirror technology. Magic mirrors allow consumers to virtually try out products in a highly realistic manner giving the impression that they are actually wearing it (Javornik, Rogers, Moutinho, & Freeman, 2016). Though the chosen technological development is similar here, the way of executing it differs somewhat between the cases. Tom Ford Beauty, MAC Cosmetics, Innisfree, Covergirl, and Charlotte Tilbury are all using the magic mirror as proposed by Javornik et al. (2016), to virtually try out products, either independently or in collaboration with one of the brand's employees (Arthur, 2016; Danziger, 2019; Deighton, 2018; Kirkpatrick & Koltun, 2017; Lam & Renne, 2018; S. Lim, 2019; Makolska, 2016; Rogerson, 2018; Schiffer, 2017). Although SK-II features Magic Mirror technology, the brand is not utilizing it to virtually try out items, but rather as a tool that guides consumers through the testing process of physical products (Tor, 2019). Similarly, Shiseido also focuses on testing physical items, though instead of Magic Mirror technology, the brand uses a digital testing device (Spencer, 2017).

Though it can be argued that the previously described notion of product testing in-store is simultaneously applied as a tool for finding the perfect fit, some brands go the extra mile by not only having shoppers virtually try out their products, but at the same time providing the tools that assure which products are most suitable for them. This is realized by the employment of scan technologies and digital in-store consultations that measure, for example, a consumer's skin so that recommendations can be made accordingly. Kiehl's executes this by employing tablets as a tool for digital consultations (Happi, 2020; Kiehl's, 2020), whereas MAC Cosmetics utilizes an infrared scan to match products with the consumer (S. Lim, 2019). As visualized in figure 5, Innisfree applies a combination of a skin analyzer and a digital screen that provides information accordingly (Hsu, 2018). Apart from Kiehl's and Shiseido, all brands that are focused on finding the best product fit for their customers, ensured that the consumer can use the measurement technology independently.

Figure 5 - Innisfree skin analyzer (Hsu, 2018)

Lastly, five of the cases show that, in addition to or instead of reducing risk through virtual try-outs and enhanced fit, the notion of external reassurance is included somewhat regularly. This is realized by providing the customer with third party reviews but also by sharing user generated content to visualize what products actually look like on someone with similar characteristics. Interestingly, though Glossier is known for its user generated content strategy online (Hussain, 2018), they are not exploiting this in their brick-and-mortar location.

All in all, the findings regarding safety are in line with the proposed approaches to enhance this concept. Interestingly, when reassessing the literature, testing as well as feedback of other consumers are found as prominent means to reducing risk (Bahtar & Muda, 2016; Tan, 1999). Hence, this seemingly implies that the strategic approach has not changed much over time, yet the execution differs considerably. Put differently, the implementation is renewed as technology now replaces the physical products and real-life consumer conversations.

Case	Testing	Fit	External Reassurance
Kiehl's		Digital skin consultations in-store.	
Lush			Scan products to unlock online reviews
Tom Ford Beauty	Virtually trying out products through augmented reality technology in-store		
MAC Cosmetics	Virtually trying out products through magic mirror technology	Infrared scan technology provides information on the right product	Reviews and consumer content is shown on digital screens.
NYX Cosmetics			Interactive discovery of consumer content that displays the utilization of specific products.
Shiseido	Digital testing device.	Skin analysis is conducted by employees using a handy skin sensor.	
Innisfree	Virtually trying out products through AR smart mirror technology.	Individual skin analysis with sensor and digital screen.	Reviews can be read from interactive RFID powered table.
Covergirl	Virtually testing products through AI magic mirror technology. Experimentation is highly encouraged.		Digital displays provide influencer content that displays the utilization of specific products
Charlotte Tilbury	Virtually trying out products through Magic Mirror technology.		
SK-II	Virtual testing area features Magic Mirror with eye-tracking technology.	Private facial scan booths that save results in a smart bracelet and make recommendations accordingly in-store.	

Table 6 - Safety

4.2 Functional value creation

4.2.1 Performance and quality

In creating functional value, the first possibility is for brands to focus on performance and quality of the experience. This sub-concept is measured through the examination of previous analyses and perceptions regarding the integration of technology throughout the experience and how enhancement and utilization regarding the performance and quality of the experience is realized. As shown in table 7, all eleven brands are utilizing technology in creating sufficient performance and desired quality.

First, the analysis displays that eight of the brands are utilizing technology to realize a fully integrated and connected in-store experience. It was found that in executing this, Lush, MAC Cosmetics, and NYX Cosmetics are utilizing an app that connects multiple elements of the experience. More specifically, MAC Cosmetics does this by the integration of an external app (i.e. WeChat) (S. Lim, 2019; Wunderman Thompson, 2018), whereas both Lush and NYX have developed their own app to create a fully connected experience (Gilliland, 2018; Shu, 2017). Similar yet different, Shiseido leads consumers through the in-store experience by exploiting their smartphone, though without an app. That is, consumers register upon entrance via the brand's website and are accordingly guided along a number of interactive areas (Tan-Gillies, 2019). As previously introduced, Glossier again utilizes its own POS-system as a tool for a fully integrated experience (Tom, 2018; Vandenbrink, 2019). Charlotte Tilbury and SK-II are increasingly emphasizing the holistic notion of the experience and how this should be created instead of one specific tool that enables this. Put differently, Charlotte Tilbury is integrating technology in such a way that it does not function as a disruptive factor, but rather as a less intrusive one (Davis, 2017). Equally, SK-II implements technology in such a manner that it almost fades away (Frame Awards, 2020), thus removing the feeling of invasiveness as much as possible (A. Lim, 2018). Likewise, Innisfree ensured that all elements worked together properly in order provide meaning and relevance (DSC, 2019).

Figure 6 - MAC Cosmetics WeChat mini program (Jing Daily, 2019)

Second, besides having technology as facilitator for a holistic and connected experience, the significance of the desired dynamic between employees and the respectable technology appears in six of the cases. Building on the idea that technology should be a facilitator rather than a disruptor of the experience, it seems logical that brands are equipping employees with sufficient tools so that they effectively work on providing the best experience. Sometimes this means that technology is taking over original employee tasks as conducted by Lush with the brand's fluent payment systems that ensures employees have time to walk around more (Gilliland, 2018). Similarly, Kiehl's and Glossier also equip their staff with tablets that enable them to provide better service as well as extended knowledge that can be shared by the brand's employees (Happi, 2020; Lammertink, 2019; Vandenbrink, 2019). Where Lush, Kiehl's, and Glossier utilize the technology as an extension of their staff, SK-II implements technology more or less as replacement of the staff. Meaning that the technology takes over certain human task, only to allow employees to better serve and connect with consumers (W.L. Tan, 2019). Tom Ford Beauty and MAC Cosmetics accentuate that a trained staff that fully comprehends how to work with the technology is imperative (Danziger, 2019; Willmott, 2019).

Besides actually realizing an in-store experience featuring the desired performance and quality, nine of the brands included in this study are either presenting in-store feedback possibilities or focus on consumer data-acquisition in-store. Covergirl utilizes the latter to gain insights into consumers shopping behaviors in-store (Perch Interactive, 2019b). Shiseido similarly does this by having consumer register with a QR-code upon entering the store so that the brand can actively see which areas have been visited (Farrington, 2019). Moreover, Tom Ford and Innisfree are exploiting connected technology to gather knowledge on its consumers in the form of contact details and product preferences (DSC, 2019; Hernandez, 2018). Glossier, NYX, and SK-II are all using more extensive data-driven approaches (Beauty Tomorrow, 2018; Lammertink, 2019; Moodie, 2019). Where the previously described brands are all acquiring data in-store, MAC Cosmetics took a different route by conducting research before opening to completely understand its consumers. Hence, their store was designed to tackle a multitude of findings that occurred from the research (S. Lim, 2019). In contradiction to the other eight brands, Lush allows shoppers to consciously leave feedback and comments so that they can further develop the experience (Beyond London, 2019; Shepherd, n.d.).

As discussed in the theoretical framework, consistency in the experience as well as a cohesive and seamless connection between the (in-store) touchpoints is highly important to consider (Frow & Payne, 2007; Parise et al., 2016). When linking this notion to the results, it seems that the approaches concerning performance and quality are together aiming to develop an experience that is seamless, both in a holistic manner as well as at the individual level (i.e. employee-technology

interaction). In turn, this seemingly indicates that the notion of performance and quality is extensively utilized to realize seamless connections and consistency.

Case	Integration and connection	Employees and technology	Data and feedback
Kiehl's		Utilizing technology as tool for employees to provide a better experience.	
Lush	Branded app as facilitator for a seamless experience. Staying away from disruption.	Utilizing technology to allow employees to walk around more.	Branded app allows consumers feedback and recommendations.
Tom Ford Beauty		Technology as enhancement for traditional service. Imperative that employees fully understand it.	Data acquisition in-store to increase consumer insights.
MAC Cosmetics	Seamless app (WeChat) integration in different phases of the experience.	Technology as enhancement for traditional experience. Imperative that employees fully understand it.	Customer-research driven experience
Glossier	Seamless and holistic synchronized shopping experience through internally developed POS-system.	Tablets as extension for employees to provide better support.	Leveraging technology to listen to consumers.
NYX Cosmetics	Integration of brand app in brick-and-mortar setting.		Brand app allows consumer data acquisition for future developments.
Shiseido	Digital developments as extension of a holistic physical experience as well as smartphone check-in.		App registration upon entering allows data acquisition and provides insights accordingly.
Innisfree	Holistic performance of different elements.		Data for customer relationship management (CRM) is acquired at cash register.

Covergirl			Data is collected to better understand in-store shopper behavior.
Charlotte Tilbury	Technology does not need to be intrusive to be meaningful. Integrated to enhance, not simply because it can be there.		
SK-II	Seamless and unobtrusive technology integration throughout the holistic shopping experience.	Technology as enabler for employees to provide better services.	Interplay between providing experiential excellence and learning through data acquisition about how consumers want to realize further enhancement.

Table 7 - Peformance and quality

4.2.2 Convenience

Convenience is the second sub-concept that contributes to the creation of functional value. It is measured by examining previous analyses and perceptions on how brands are utilizing in-store technology to enhance convenience for the customer. In total, ten of the cases included in this study have been found to use technology to enhance convenience.

First, it was found that in making the in-store experience more convenient, fluent checkout points are utilized. Accordingly, multiple approaches to breaking away from the traditional registry counters where consumers are obliged to wait in line have been observed. Lush, Glossier, and Charlotte Tilbury are equipping their in-store staff with portable payment systems such as a tablet or card reader so that shoppers can complete their purchase with every employee (Gilliland, 2018; Stratten, 2016; Vandenbrink, 2019). Similarly, Innisfree equips their operatives with connected scanning devices that allows them to scan a consumer's smartphone to finalize a purchase (Haar, 2017). While the aforementioned brands are still including staff in the check-out process, MAC Cosmetics is permitting consumers to do it independently and conveniently through their own smartphone (S. Lim, 2019; Wunderman Thompson, 2018). Like MAC Cosmetics, SK-II also has withdrawn human intervention from the check-out process. In terms of execution, the brand is somewhat removing the payment touchpoint by the means of connected bracelets that automatically complete the purchase by scanning them before departing (Pan, 2018).

Figure 7 - Charlotte Tilbury magic mirror (Arthur, 2016)

Another approach to increasing convenience regards the previously mentioned virtual product trial. Where on the one hand this method is utilized to create emotional value by enhancing safety, it is on the other hand a sufficient convenience facilitator that eliminates the pain point of applying and removing products. Product trials in traditional retail settings can take up a lot of time of the consumer as one often needs to remove a particular product before trying out the next. By virtual application, the described friction is removed, and consumers can conveniently try out a more extensive number of products in a shorter period of time. Though the majority of the brands is following this notion, it is not to say that all eight brands are doing this in the same manner or to a similar extent. MAC Cosmetics offers consumers the possibility to virtually apply complete looks (S. Lim, 2019; Verve, 2018). Likewise, Covergirl and Charlotte Tilbury enable customers to combine different products (Arthur, 2016; Sweeney, 2018). At Tom Ford Beauty, however, shoppers can only virtually apply lipsticks (Brown, 2018). With the latter, the increase of convenience could arguably be questioned as it not fully replaces the possibility of combining specific products.

Lastly, though only utilized by four cases, it is noteworthy that brands are applying technology to make it easier for consumers to locate specific products. The previously mentioned pain point of waiting (in line before making a purchase), also seemingly applies to waiting for staff to be available to help find a desired product. Again, the human aspect is taken out and other ways of guiding customers to the right place are developed. SK-II focuses on consumers who effectively know what they are here to acquire. In doing so, a product image scan swiftly provides consumers with the directions to the exact product location (Moodie, 2019). Moreover, their branded smart store is also equipped with a skincare GPS that lets the desired product location light up accordingly (Moodie, 2019). Lush uses a slightly different method, namely interactive walls featuring app-controlled lights that conveniently lead customers to the requested products (Mahas, 2019). Similarly, NYX cosmetics

utilizes (multifunctional) digital walls to show where products are located (Milnes, 2016). Covergirl has a more humanized, interactive approach. That is, the brand developed an AI based digital assistant named Olivia with whom consumers can have a conversation. Olivia, who is present on various displays spread throughout the store, has the ability to guide the consumers to the right place (Krause, 2018; Springwise, 2019b).

Existing literature argues that convenience can be reinforced by simplifying the experience in such a manner that it safes time, energy, and effort (Berry et al., 2002; Srivastava & Kaul, 2014). The results of the analysis show that technological developments are bringing convenience to a new level by enabling improvements that were not possible before (e.g. quick virtual try-out).

Case	Fluent Checkout	Virtual product trial	Findability
Lush	Tablets allow customers to pay anywhere in the store.		App controlled lighting helps consumers quickly locate the desired products.
Tom Ford Beauty		Virtual try out helps speed up the process.	
MAC Cosmetics	Connected payment through WeChat.	AR as tool for quick and seamless try out service	
Glossier	Quick payments through iPads held by staff.		
NYX Cosmetics			Digital wall shows where certain products can be located in-store.
Shiseido		Quick virtual try out.	
Innisfree	Mobile POS solution allows consumers to make purchases through a combination of their smartphone and store employees.	Conveniently try out products through AR technology	
Covergirl	Various purchase touchpoints.	Virtual product trial to enhance convenience.	Smart assistant is utilized to help locate desired products quickly.
Charlotte Tilbury	Employees carry card readers to make paying more convenient	Quick virtual product trial	

SK-II	Connected bracelets are connected to consumer accounts. Payments are completed by simply scanning the bracelets.		Image scan to quickly locate the desired products as well as light to signal people to the sought items.

Table 8 - Convenience

4.2.3   Availability

Despite this study's focus on the in-store experience, when assessing availability it is also important to include the situation beyond said location as there is often an interplay between offline and online channels with respect to this concept (Gallino & Moreno, 2014). A main example of that is when something is unavailable in-store, a brand can provide options for the consumer to acquire the product through a different channel. Seven of the cases are providing such options that tackle availability. Availability was assessed by examining previous analyses and perceptions concerning brand's conduct towards product availability, possibilities to order in-store, the role of technology within this process, and the (seamless) connection between online and in-store.

Connections between online channels and the physical store (i.e. this study's focus) are integrated by six of the eight brands. When assessing this more in-depth it is found that there is a multitude of approaches to realize this. MAC Cosmetics reinforces this connection by providing the opportunity receive an email including a list with the specific items used after virtually testing products (Verve, 2018). In doing so, shoppers can look at it for future reference. Shiseido shares a similar note for future reference through digital receipts (Ong, 2016). Whereas the previously assessed brands focus on the provision of details concerning specific products for future reference, Glossier, Innisfree, Charlotte Tilbury, and SK-II are all including technology that allows shoppers to order products online from within the in-store setting. Glossier's POS-system is fully integrated with their online channels, providing the possibility to start orders in-store and finalize online and vice versa (McCandless, 2019; PYMNTS, 2018). Innisfree and Charlotte Tilbury execute it by presenting consumers the opportunity to purchase directly online whilst completing an experience (e.g. magic mirror try-out) through, for example QR-code scanning (Hsu, 2018; Nervino, 2019). In addition, Innisfree also features a connected display showing all the brands products, not just the ones exhibited in-store, but also online (Lam & Renne, 2018; Spencer, 2018). SK-II similarly gives its visitors the possibility to add products directly in a digital shopping cart by the means of a connected bracelet (SK-II, 2019).

As addition to connecting online and offline in terms of availability, two of the eight brands are also utilizing technology to tackle immediacy. MAC was found to utilize 3D printing technology as

a tool for instant product production (S. Lim, 2019), whereas Lush features 24-hour shoppable windows that facilitate purchases beyond opening times (Springwise, 2019a).

In essence, it is interesting to see that though it is previously argued that in-store pick-up can facilitate increased foot traffic and sales (Gallino & Moreno, 2014), the results of this study also indicate the significance of this process the other way around. That is, although some approaches are agree with the theory, it is more common that the in-store shopper is referred to the online channels to complete a (future) purchase.

Case	Online versus offline	Ongoing/immediate availability
Lush		24-hour shoppable window display allows ongoing purchase at the store beyond opening times.
MAC Cosmetics	Consumers can automatically send a product-list to themselves to purchase at a later moment in time.	3D printer allows immediate creation of chosen products. Moreover, vending machines are utilized to reinforce ongoing availability.
Glossier	POS system allows starting an order in-store and finalizing it online and vice versa. Also features collection point before exiting.	
Shiseido	Provision of digital receipts of in-store purchases as well as possibilities to make online in-store service reservations.	
Innisfree	QR-code scanning to order online. Additional cloud shelf displays all possibly available products, not only the ones that are presented in-store.	
Charlotte Tilbury	After completing a virtual in-store experience, products can be ordered directly online.	
SK-II	Products in-store can be added to digital shopping carts through a connected bracelet.	

Table 9 - Availability

4.3 Sensory value creation

Before analyzing the two sensory value creation elements separately, it is worth noting that the available perceptions and assessments in the data regarding sound and sights were quite limited. This was particularly the case when linking it to technological developments. Still, six of the cases, namely Kiehl's, Glossier, NYX Cosmetics, Shiseido, Innisfree, and Charlotte Tilbury, did refer to the overall aim of providing a multi-sensory experience in-store. Unfortunately, there was not always in-depth information present that displays how such a multi-sensory experience was realized.

4.3.1 Sound

Despite the limited availability of sources, it was found that seven cases are utilizing sound elements. The most prominent usage thereof regards the creation of a specific atmosphere, as found in six of the cases. More specifically, Shiseido utilizes sound as facilitator of a peaceful and stress releasing environment (Farrington, 2019). Similarly, Lush, NYX, Glossier, and Charlotte Tilbury are realizing a desired ambiance through in-store music systems (Pixel Inspiration, 2019; PlayNetwork, 2016; Shepherd, n.d.; Vandenbrink, 2019; E. Walton, 2019). Interestingly, SK-II takes a different approach to the notion of sound in relation to the atmosphere. That is, the brand features sound in a connected art piece, that responds to consumer movements, fully immersing them in the experience (Frame Awards, 2020).

Moreover, and arguably more technologically advanced, the use of sound to realize voice activated assistance as well as sound-based guidance has been identified. In doing so, Lush introduced their voice-activated assistant (i.e. so-called Lush Concierge) that answers question from consumers. Likewise, as visualized in figure 8 Covergirl presents voice activated assistant Olivia to answer consumers' questions (Current Studios, n.d.). SK-II has similarly introduced virtual assistant YUMI that can converse with consumers in an almost lifelike manner (Ong, 2019). The latter additionally uses audio to guide shoppers through their interactive experiences (i.e. skin scan) (Frame Awards, 2020).

Even though this theme is somewhat underdeveloped, it is interesting to see that virtual assistants are starting to make their entrance. Where in other situations (e.g. smart homes), the utilization of voice based assistants is already thriving on the notion that "voice is the new touch" (Leroyer, Bismuth, & Le Gall, 2019, p. 30), it will be interesting to see if this particular development will gain popularity in the in-store beauty brand setting as well.

Figure 8 - Covergirl smart assistant Olivia (Current Studios, n.d.)

Case	Atmosphere	Voice
Lush	Sound at tool to set the mood surrounding consumers, products and displays.	Voice activated assistant
Glossier	Sound as tool to fully immerse consumers and create the desired atmosphere.	
NYX Cosmetics	Specifically curated music in-store.	
Shiseido	Sound as facilitator for the creation of a desired atmosphere (i.e. peaceful and stress releasing). Brand developed music pieces.	
Covergirl		Voice activated assistant
Charlotte Tilbury	In-store music systems creates the desired ambiance.	
SK-II	Dynamic sound that responds to consumer movements creates an art piece.	Audio guide as tool for independent in-store activities as well as virtual assistant.

Table 10 – Sound

4.3.2 Sight

Last, sight has been assessed by examining previous analyses and perceptions of the manner in which brands incorporate visual elements such as color, brightness, size, and shapes. It was found that ten of the eleven cases are including visuals and colors in combination with or instead of lights in relation to technology in store.

The analysis shows that visuals and colors are regularly implemented through technology. Here, screens are utilized to bring the color of products and the brand to life by both NYX Cosmetics and Innisfree (DSC, 2019; PlayNetwork, 2016). Kiehl's was even found to implement a giant 360 degrees video screen wall filled with animations as demarcation of a promotional area (Stockdill, 2019). Putting increased emphasis on the inclusion of consumers, Lush and SK-II include color through interactive installations that respond to consumer movements (Coggles, 2019; Pan, 2018; Soumik, 2019). Lastly, Tom Ford Beauty employs digital visuals as a way of communicating the idea behind specific products (2X4 Inc., 2018).

Figure 9 - SK-II interactive art installation (SK-II, 2019)

In addition to more visual and color based developments that appeal to sight, lighting is also extensively utilized. Nine of the cases are putting emphasis on lighting in order to enhance the experience. This is done in a forward manner by installation of the right light so that, for example, the virtual magic mirror can be used in the ideal atmosphere as MAC Cosmetics and Tom Ford Beauty do (Hernandez, 2018; Perch Interactive, 2019a). But light also functions as guide to signal and/or lead consumers which is in line with Lush' and SK-II's conduct (Bates, 2019; Chan, Teoh, Yeow, & Pan, 2019; Moodie, 2019). Similar to the colorful interactive installations introduced by Lush and SK-II,

Shiseido presents an interactive installation where instead of visuals, lights change as consumers pass by (Bates, 2019). Moreover, bright signage is utilized by Covergirl, Kiehl's, and Charlotte Tilbury (Krause, 2018; Pixel Inspiration, n.d., 2019).

All in all, it becomes evident that concerning these findings, there is considerable overlap with some of the emotional and functional value creation elements (e.g. aesthetics, memorability, and convenience). Indicating that besides sensory value, "visuals and colors" and "lights" likewise facilitate value regarding the more prominent emotional and functional elements. Accordingly, the previously identified notion of a holistic experience by Parise et al. (2016) is once again reinforced.

Case	Visuals and colors	Lights
Kiehl's	Colorful 360 degrees animations	High brightness of window displays.
Lush	Data sensors based on consumer movements create an interactive digital mood through color therapy and art.	App controlled lighting helps consumers quickly locate the desired products.
Tom Ford Beauty	Changing digital visuals as visualization of product scents and the idea behind it.	Light as feature to create a glowing environment.
MAC Cosmetics		Light as virtual mirror add-on to create the desired atmosphere
NYX Cosmetics	Bringing the colorful world of NYX to life through digital developments.	
Shiseido		Interactive installation featuring lights that change as visitors pass by.
Innisfree	Screens that bring product colors to life	
Covergirl	Colorful design to appeal to consumers	Lights to create the perfect setting and set the desired mood and very bright signage to attract consumers.
Charlotte Tilbury		Very bright interactive displays and specific lights to create the desired ambiance.
SK-II	Art installation that matches colors to facial expressions and movements.	Lights function as guides to signal people

Table 11 - Sight

5. Discussion and conclusion

The aim of this study was to gain a deeper understanding of how beauty brands are enhancing their in-store customer experience by creating emotional, functional, and sensory value through the utilization of digital technologies. In particular, this study has tried to find the answer to the following research question: *how are beauty brands utilizing digital technologies to enhance their in-store customer experience?*

As clarified in the previous chapters, the desire to increase understanding about in-store experience enhancement from a growing competitive and highly dynamic landscape. This increased competition and changing field are the result of a considerable amount of new online player, to which brick-and-mortar retailers are ongoingly losing shoppers (Knapp et al., 2017). Following that, the significance of experiences is highlighted as an enabler for retail's survival (Homburg et al., 2017). Even though, the customer experience is not a new concept and it is widely discussed in academia, the connection with technology as facilitator for experience enhancement is relatively new, especially in relation to the beauty industry.

For this research, the customer experience has been assessed through an analysis of a multitude of value creation elements, which fulfill a significant role in developing a strong customer experience (Jain et al., 2017). By comparison, these elements reveal how beauty brands are successfully enhancing their in-store customer experience, resulting in more elaborate understanding regarding. Following this, the most significant outcomes, that have been outlined and analyzed in the previous chapter, coherently help answer the formulated research question and the sub-questions. These findings are discussed in the next section in relation to their theoretical implications. Subsequently, practical and societal implications are discussed. Thereafter, the limitations of this research are presented and suggestions for further research are made.

5.1 Significant findings and theoretical implications

Regarding emotional value creation, the question was asked how this concept is enhancing the in-store customer experience through the use of digital technologies. In the theoretical framework, five concepts were identified that contribute to the creation of emotional value. Looking at the results, it becomes evident that all five are extensively utilized in the in-store setting. Besides the concept of safety, which is reinforced by ten of the brands, the other four approaches are taken by all brands included in one way or another.

First, it is noteworthy that personalization through service is the only approach concerning emotional value creation that is utilized by all eleven brands, indicating its significance. Shukla & Nigam (2018) identify personalization as a necessary condition in appealing to the hyper connected modern-day consumer and creating value accordingly. Yet, while they discuss this concept

predominantly through communicative personalization such as targeted advertising and data-based suggestions (Shukla & Nigam, 2018), this study identifies an expansion of the notion of personalization. To elaborate, the results indicate that personalization is reinforced by more than just communication, as it concerns complete service offerings of which communicative elements are only a sub-section. This, in combination with the earlier mentioned finding – claiming that personalization is developed in both ways, from external to internal (Parise et al., 2016) and vice versa, indicates that the significance of the holistic experience as argued by Bolton et al. (2018) and the seamless connection between the touchpoints as established by Parise et al. (2016) are reinforced through personalization.

Building on the idea of the hyper connected modern consumer, the brands are amplifying the significance of social media and the connection between the different touchpoints (i.e. social platforms and in-store) in creating emotional value. That is, social media links have been actively presented through aesthetics (i.e. Instagrammability), memorability (i.e. commemoration), and safety (i.e. external reassurance). Following Baird & Parasnis (2011), social media has been recognized as a game changer for businesses, hence the inclusion thereof is somewhat unsurprising. Yet, it is interesting to see that the notion of social media is predominantly connected to emotional value creation. Hudson et al. (2016) argue that through social media, emotional attachment can be reinforced, which in turn offers great brand-building potential. This notion can be a possible explanation for the relatively important role social media fulfils. Though this is just a speculation and should be investigated more in-depth to make the claims conclusive.

Interestingly, considering education, the provision of brand and product information is significantly utilized by the brands in a relatively easy manner, following the theoretical proposition of Bäckström & Johansson (2006), which claims that technological solutions can enable education in an easy manner. Most prominently, the issues regarding the technological acceptance seem to be tackled here. As theorized in chapter 2, the ease of use of the technology is particularly important when acquiring information (Gefen & Straub, 2000). Seeing that the approaches taken are quite straightforward (e.g. lift and learn), not a lot of risk is taken here and knowledge is expectedly communicated smoothly. In connecting this to the assumption of Imbug et al. (2018) regarding consumers' emotions and how these affect what customers remember at a later moment in time, it is interesting that specifically the brand and product information is utilized in such a way that no friction nor inconvenience is experienced. This can possibly lead to a positive evaluation of the experienced encounter where the brand and its products are consciously presented.

Next, when it comes to functional value creation, it was likewise the aim to uncover how this concept is utilized in combination with digital technologies to enhance the customer experience. It became evident that the most significant approach taken by the brands regards the reinforcement of

performance and quality, with it being the only functional value theme that has been tackled by all eleven cases. Predominantly characterized by sufficient integration and connection as well as the acquisition of data and feedback, detailed qualitative insights are provided regarding the development of a well performing in-store experience. Although these results did not come as a complete surprise, given the fact that there is a considerable amount of existing literature discussing the significance of cohesively integrated experiences (Blázquez, 2014; Frow & Payne, 2007; Parise et al., 2016) and sufficient touchpoint development based on consumer data (Taufique Hossain et al., 2017), it is highly valuable that in the setting presented by this research these concepts are likewise extensively utilized and, thus, seemingly important. In fact, the findings following the concept of performance and quality provide practical understandings. Moreover, as Koufaris (2002) discussed that the enhancement of the performance in particular can positively influence perceived usefulness, which in turn is one of the notions that affects technological acceptance (Koufaris, 2002), this issue could be tackled instantaneously as well.

Another meaningful finding concerning functional value regards convenience. Though, the results were less conclusive than with performance and quality, ten of the brands utilized approaches regarding this concept. Rajamma et al., (2007) argue, e-commerce provides consumers with the convenience of everything being only one click out of reach. Therefore, it is interesting to see that the brands are trying to recreate certain online approaches in the digital setting by enhancing findability and fluent checkouts. When in addition to this, immediacy is reinforced (although not always through technologically), a competitive advantage can be reached. Mainly, as Rajamma et al. (2007) argue that one problem concerning online channels is that shoppers are not in direct possession of their bought items.

Focusing on sensory value creation and how this specific approach in combination with digital technologies can enhance the customer experience, the findings seem less significant than the ones found regarding emotional and functional value. Where previous research discussed the importance of sensory value in the in-store setting (Farias et al., 2014), the results of this study show that the creation of sensory value is a lesser taken approach than the more prominent ones discussed before (i.e. emotional and functional). This somewhat opposing outcome can perhaps be explained by the intervention of technology, which is a prerequisite that had to be met by the studied data. In turn, this could indicate that sensory value might be imperative in the in-store setting. However, possibly not when in direct relation to technology.

Yet, when assessing the specific approaches concerning sensory value creation more in depth, it becomes evident that almost every form of conduct can be traced back to either emotional or functional value creation. Hence, it seems as if the suggestion that sensory approaches can influence emotional value (Farias et al., 2014) is applicable in this study and, likewise, it appears to

concern functional value as well.

All in all, the significant findings discussed provide a comprehensible idea of the overall conduct concerning the customer experience of the brands included in this study. Circling back to the proposed research question: *how are brands utilizing digital technologies to enhance the in-store customer experience?,* it is indicated that emotional and functional value approaches are predominantly exploited. Yet, similar to the argument of Crosby & Johnson (2007), approaches regarding emotional value creation are seemingly more significant than the functional ones, indicating that this division is still relevant in enhancing the customer experience through the use of technology in today's digital era. In addition, technology-driven sensory value is limited, yet utilized as reinforcement of functional and emotional value, rather than independently. All in all, the findings highly support that even though there are different levels of importance, there is an ongoing and significant connection between the various elements that when utilized together can ensure a strong, holistic customer experience.

5.2 Practical implications

The findings outlined in the previous paragraphs give an idea of the most prominent strategic approaches to enhancing the customer experience by the means of value creation through technological developments. Based on this, learnings can be derived as to what approaches are extensively used and could, accordingly, be tested en employed by other beauty brands as well. Put differently, it can be beneficial for customer experience managers to look at what successful approaches are already widely utilized so that their beauty brand can anticipate to it. Most dominantly, attention should be payed to emotional value creation and in particular personalization. In addition, when brands are competing with e-commerce players, conduct that reinforces convenience in combination with immediacy can help to the establishment of a competitive advantage. In essence, the interplay between the elements and the development thereof into a holistic experience should neither be forgotten.

5.3 Limitations

Although the methodological decisions in this study have been deliberately made, and issues regarding reliability and validity have been taken into consideration, some limitations can be identified as well.

First, as the database had to be built from a series of available documents that provided information regarding the theoretically developed concepts and, simultaneously, met the focus of this study (i.e. beauty, in-store setting, and technology), it was sometimes rather hard to acquire sufficient articles. Mainly because on the one hand the topic is highly specific and new, and on the

other hand companies are often not openly sharing strategies regarding new innovations due to the threat of imitation (Sofka et al., 2018). In addition, the initial idea was expand the database by visiting some of the stores and acquire real life information. However, due to the Covid-19 pandemic this became rather difficult as many stores temporarily closed and, moreover, people were advised to stay home as much as possible.

Second, this study is quite exploratory in its nature and aims to find out more about the conduct of beauty brands concerning technology and the in-store customer experience so that other beauty brands can learn from it. While this study did focus on successful brands, it merely provides information on what is done by these brands, rather than actually testing what specific approach best realizes the satisfactorily results.

5.4 Future research

Based on the previously established limitations as well as the findings of the case studies, a few recommendations for future research can be made.

As argued at the beginning of this study, the extensive growth of e-commerce has caused harm for traditional brick-and-mortar retail stores (Knapp et al., 2017) and the customer experience is one of the areas in which many opportunities for retailers arise (Gregory, 2015). Accordingly, it could be interesting to uncover which other areas besides the customer experience provide opportunities for beauty retailers and how these are tackled. Moreover, as both the literature and the results reinforced the notion that the customer experience is holistic, an additionally fascinating investigation could find out whether and how such digital technologies are implemented throughout other parts of the customer journey (e.g. online).

Another suggestion for future research is related to the earlier speculation about the relatively important role of social media in realizing emotional value and attachment. As the role appears to be quite important, it could be interesting to either conduct consumer research about shoppers' perceptions towards social media and brands, or to interview professionals about their conduct regarding the implementation of social media in the customer experience.

Elaborating on the first limitation concerning available data, a different approach can be taken by focusing more on internal data through, for example, interviews with professionals that can share insights regarding the process of customer experience development in the digital age.

Lastly, considering the second limitation regarding the nature of this study, a suggestion for future studies is that based on the findings of this research – which explains the brands conduct – the most prominent approaches found can be examined more in-depth through a different research design such as experiments. In doing so, quantitative data can be acquired that possibly gives a more conclusive idea of what results are reached through which approaches.

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Appendix 1 – Units of analysis: source tables

<table>
<tr><td colspan="3" align="center">Case 1: Kiehl's</td></tr>
<tr><td>Theme</td><td>Subtheme</td><td>Source</td></tr>
<tr>
<td>Emotional Value</td>
<td>Aesthetics</td>
<td>External
- Ireland, K. (2019). Kiehl's Loves campaign adventures across Asia travel retail. Retrieved May 5, 2020, from https://www.dfnionline.com/latest-news/kiehls-loves-campaign-adventures-across-asia-travel-retail-27-09-2019/
- Pixel Inspiration. (n.d.). Kiehls - Displaying premium products on the best screens around. Retrieved February 8, 2020, from https://www.pixelinspiration.co.uk/clients/kiehls/
- Rozario, K. (2019). Kiehl's creates Christmas "wow" with biggest ever beauty animation at Shinsegae Duty Free. Retrieved May 17, 2020, from https://www.moodiedavittreport.com/kiehls-creates-christmas-wow-with-biggest-ever-beauty-animation-at-shinsegae-duty-free/
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</tr>
<tr>
<td></td>
<td>Memorability</td>
<td>External
- Ireland, K. (2019). Kiehl's Loves campaign adventures across Asia travel retail. Retrieved May 5, 2020, from https://www.dfnionline.com/latest-news/kiehls-loves-campaign-adventures-across-asia-travel-retail-27-09-2019/
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- Pixel Inspiration. (n.d.). Kiehls - Displaying premium products on the best screens around. Retrieved February 8, 2020, from https://www.pixelinspiration.co.uk/clients/kiehls/
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- Rozario, K. (2019). Kiehl's creates Christmas "wow" with biggest ever beauty animation at Shinsegae Duty Free. Retrieved May 17, 2020, from https://www.moodiedavittreport.com/kiehls-creates-christmas-wow-with-biggest-ever-beauty-animation-at-shinsegae-duty-free/
- Stockdill, R. (2019). Kiehl's Seoul pop-up exhibition uses digital engagement to share Christmas cheer. Retrieved May 16, 2020, from</td>
</tr>
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		https://insideretail.asia/2019/12/16/kiehls-seoul-pop-up-exhibition-uses-digital-engagement-to-share-christmas-cheer/ *Internal* - Kiehl's. (2020). Kiehl's Launches New Vitamin C Eye Serum, Digital Consultations, and New Ambassadors for 2020. Retrieved from https://www.prnewswire.com/news-releases/kiehls-launches-new-vitamin-c-eye-serum-digital-consultations-and-new-ambassadors-for-2020-301028991.html
	Personalization	*External* - Gurfein, L. (2016). Kiehl's newest skincare service goes back to the brand's Roots. Retrieved May 16, 2020, from https://ny.racked.com/2016/4/29/11529704/kiehls-apothecary-preparations-nyc - Happi. (2020). Kiehl's adds facial services. Retrieved May 15, 2020, from https://www.happi.com/contents/view_breaking-news/2020-01-27/kiehls-adds-facial-services/ - Pathak, S. (2018). How Kiehl's is using text messages and AI to keep customers loyal. Retrieved February 8, 2020, from https://digiday.com/marketing/kiehls-using-text-messages-ai-keep-customers-loyal/ - Rozario, K. (2019). Kiehl's creates Christmas "wow" with biggest ever beauty animation at Shinsegae Duty Free. Retrieved May 17, 2020, from https://www.moodiedavittreport.com/kiehls-creates-christmas-wow-with-biggest-ever-beauty-animation-at-shinsegae-duty-free/ *Internal* - Kiehl's. (2020). Kiehl's Launches New Vitamin C Eye Serum, Digital Consultations, and New Ambassadors for 2020. Retrieved from https://www.prnewswire.com/news-releases/kiehls-launches-new-vitamin-c-eye-serum-digital-consultations-and-new-ambassadors-for-2020-301028991.html
	Education	*External* - Nervino, E. (2018). Kiehl's loves immersive celebrity driven campaign hits big. Retrieved May 18, 2020, from https://retailinasia.com/in-sectors/health-and-beauty/kiehls-loves-immersive-celebrity-driven-campaign-hits-big/ - Pijak, J. (2015). PERCH Interactive creates digital perfume branding for Kiehl's. Retrieved May 16, 2020, from https://www.trendhunter.com/trends/fragrance-display - Pixel Inspiration. (n.d.). Kiehls - Displaying premium products on the best screens around. Retrieved February

		8, 2020, from https://www.pixelinspiration.co.uk/clients/kiehls/
	Safety	*External* - Happi. (2020). Kiehl's adds facial services. Retrieved May 15, 2020, from https://www.happi.com/contents/view_breaking-news/2020-01-27/kiehls-adds-facial-services/ - Wichiantanon, K., & Pawa, A. (2020). Kiehl's goes the virtual route with digital in-store consultations. Retrieved May 17, 2020, from https://www.lifestyleasia.com/bk/beauty-grooming/skincare/kiehls-digital-in-store-consultations/ *Internal* - Kiehl's. (2020). Kiehl's Launches New Vitamin C Eye Serum, Digital Consultations, and New Ambassadors for 2020. Retrieved from https://www.prnewswire.com/news-releases/kiehls-launches-new-vitamin-c-eye-serum-digital-consultations-and-new-ambassadors-for-2020-301028991.html
Functional Value	Performance and quality	*External* - Gurfein, L. (2016). Kiehl's newest skincare service goes back to the brand's Roots. Retrieved May 16, 2020, from https://ny.racked.com/2016/4/29/11529704/kiehls-apothecary-preparations-nyc - Happi. (2020). Kiehl's adds facial services. Retrieved May 15, 2020, from https://www.happi.com/contents/view_breaking-news/2020-01-27/kiehls-adds-facial-services/ *Internal* - Kiehl's. (2020). Kiehl's Launches New Vitamin C Eye Serum, Digital Consultations, and New Ambassadors for 2020. Retrieved from https://www.prnewswire.com/news-releases/kiehls-launches-new-vitamin-c-eye-serum-digital-consultations-and-new-ambassadors-for-2020-301028991.html
	Convenience	*External* - Nervino, E. (2018). Kiehl's loves immersive celebrity driven campaign hits big. Retrieved May 18, 2020, from https://retailinasia.com/in-sectors/health-and-beauty/kiehls-loves-immersive-celebrity-driven-campaign-hits-big/
	Availability	*Internal* - Kiehl's. (n.d.). What's in store at Kiehl's. Retrieved June 15, 2020, from https://www.kiehls.com/skincare-services

Sensory Value	Sight	*External* - Pixel Inspiration. (n.d.). Kiehls - Displaying premium products on the best screens around. Retrieved February 8, 2020, from https://www.pixelinspiration.co.uk/clients/kiehls/ - Stockdill, R. (2019). Kiehl's Seoul pop-up exhibition uses digital engagement to share Christmas cheer. Retrieved May 16, 2020, from https://insideretail.asia/2019/12/16/kiehls-seoul-pop-up-exhibition-uses-digital-engagement-to-share-christmas-cheer/

Case 2: Lush		
Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	*External* - Caldwell, G. (2019). Lush opens first language-free digital store in Shinjuku, Japan. Retrieved May 15, 2020, from https://www.globalcosmeticsnews.com/lush-opens-first-language-free-digital-store-in-shinjuku-japan/ - Coggles, L. (2019). 5 things you should know about the new LUSH Concept Store in Shinjuku. Retrieved May 15, 2020, from https://whiteroom.agency/news/5-things-you-should-know-about-the-new-lush-concept-store-in-shinjuku - Sillitoe, B. (2019). Lush's latest Tokyo store features new retail technology. Retrieved May 10, 2020, from https://www.essentialretail.com/news/lush-tokyo-store-features-new/
	Memorability	*External* - Coggles, L. (2019). 5 things you should know about the new LUSH Concept Store in Shinjuku. Retrieved May 15, 2020, from https://whiteroom.agency/news/5-things-you-should-know-about-the-new-lush-concept-store-in-shinjuku - Springwise. (2019). Concept store reduces waste by using digital packaging. Retrieved May 15, 2020, from https://www.springwise.com/sustainability-innovation/retail/lush-digital-store-japan-shinhuku
	Personalization	*External* - Springwise. (2019). Concept store reduces waste by using digital packaging. Retrieved May 15, 2020, from https://www.springwise.com/sustainability-innovation/retail/lush-digital-store-japan-shinhuku
	Education	*External* - Coggles, L. (2019). 5 things you should know about the new LUSH Concept Store in Shinjuku. Retrieved May 15, 2020, from https://whiteroom.agency/news/5-things-you-should-know-about-the-new-lush-concept-store-in-shinjuku - Daswaney, D. (2019). Lush's digital packaging reduces waste. Retrieved May 14, 2020, from https://www.stylus.com/lushs-digital-packaging-reduces-waste - Gilliland, N. (2018). How Lush is raising the bar for in-store experience. Retrieved May 10, 2020, from https://econsultancy.com/how-lush-is-raising-the-bar-for-in-store-experience/ - Gilliland, N. (2019). Seven innovators of the in-store customer experience. Retrieved May 10, 2020, from https://econsultancy.com/in-store-customer-experience/

		- Sillitoe, B. (2019). Lush's latest Tokyo store features new retail technology. Retrieved May 10, 2020, from https://www.essentialretail.com/news/lush-tokyo-store-features-new/ - Springwise. (2019). Concept store reduces waste by using digital packaging. Retrieved May 15, 2020, from https://www.springwise.com/sustainability-innovation/retail/lush-digital-store-japan-shinhuku - Stevens, B. (2019). Lush launches new high-tech experimental store in Japan. Retrieved May 15, 2020, from https://www.chargedretail.co.uk/2019/06/06/lush-launches-new-high-tech-experimental-store-in-japan/ *Internal* - Shepherd, A. (n.d.). The evolution continues: the Lush Labs App. Retrieved May 14, 2020, from https://uk.lush.com/article/evolution-continues-lush-labs-app
	Safety	*External* - Daswaney, D. (2019). Lush's digital packaging reduces waste. Retrieved May 14, 2020, from https://www.stylus.com/lushs-digital-packaging-reduces-waste - Gilliland, N. (2018). How Lush is raising the bar for in-store experience. Retrieved May 10, 2020, from https://econsultancy.com/how-lush-is-raising-the-bar-for-in-store-experience/
Functional Value	Performance and quality	*External* - Caldwell, G. (2019). Lush opens first language-free digital store in Shinjuku, Japan. Retrieved May 15, 2020, from https://www.globalcosmeticsnews.com/lush-opens-first-language-free-digital-store-in-shinjuku-japan/ - Daswaney, D. (2019). Lush's digital packaging reduces waste. Retrieved May 14, 2020, from https://www.stylus.com/lushs-digital-packaging-reduces-waste - Gilliland, N. (2018). How Lush is raising the bar for in-store experience. Retrieved May 10, 2020, from https://econsultancy.com/how-lush-is-raising-the-bar-for-in-store-experience/ - Mahas, G. (2019). Lush Japan Launched a New Language-Free Store in the Shinjuku. Retrieved May 15, 2020, from https://www.trendhunter.com/trends/lush-japan *Internal* - Shepherd, A. (n.d.). The evolution continues: the Lush Labs App. Retrieved May 14, 2020, from https://uk.lush.com/article/evolution-continues-lush-labs-app

	Convenience	*External* - Coggles, L. (2019). 5 things you should know about the new LUSH Concept Store in Shinjuku. Retrieved May 15, 2020, from https://whiteroom.agency/news/5-things-you-should-know-about-the-new-lush-concept-store-in-shinjuku - Gilliland, N. (2018). How Lush is raising the bar for in-store experience. Retrieved May 10, 2020, from https://econsultancy.com/how-lush-is-raising-the-bar-for-in-store-experience/ - Mahas, G. (2019). Lush Japan Launched a New Language-Free Store in the Shinjuku. Retrieved May 15, 2020, from https://www.trendhunter.com/trends/lush-japan
	Availability	*External* - Bines, A. (2019). Lush's new click & pick feature lets you pick up your online order in store. Retrieved May 17, 2020, from https://www.bustle.com/p/lushs-new-click-pick-feature-lets-you-pick-up-your-online-order-in-store-19449624 - Sillitoe, B. (2019). Lush's latest Tokyo store features new retail technology. Retrieved May 10, 2020, from https://www.essentialretail.com/news/lush-tokyo-store-features-new/ - Springwise. (2019). Concept store reduces waste by using digital packaging. Retrieved May 15, 2020, from https://www.springwise.com/sustainability-innovation/retail/lush-digital-store-japan-shinhuku - Stevens, B. (2019). Lush launches new high-tech experimental store in Japan. Retrieved May 15, 2020, from https://www.chargedretail.co.uk/2019/06/06/lush-launches-new-high-tech-experimental-store-in-japan/
Sensory Value	Sound	*External* - Caldwell, G. (2019). Lush opens first language-free digital store in Shinjuku, Japan. Retrieved May 15, 2020, from https://www.globalcosmeticsnews.com/lush-opens-first-language-free-digital-store-in-shinjuku-japan/ - Coggles, L. (2019). 5 things you should know about the new LUSH Concept Store in Shinjuku. Retrieved May 15, 2020, from https://whiteroom.agency/news/5-things-you-should-know-about-the-new-lush-concept-store-in-shinjuku - Gilliland, N. (2018). How Lush is raising the bar for in-store experience. Retrieved May 10, 2020, from https://econsultancy.com/how-lush-is-raising-the-bar-for-in-store-experience/ - Springwise. (2019). Concept store reduces waste by using digital packaging. Retrieved May 15, 2020, from https://www.springwise.com/sustainability-innovation/retail/lush-digital-store-japan-shinhuku

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	Sight	*External* - Caldwell, G. (2019). Lush opens first language-free digital store in Shinjuku, Japan. Retrieved May 15, 2020, from https://www.globalcosmeticsnews.com/lush-opens-first-language-free-digital-store-in-shinjuku-japan/ - Coggles, L. (2019). 5 things you should know about the new LUSH Concept Store in Shinjuku. Retrieved May 15, 2020, from https://whiteroom.agency/news/5-things-you-should-know-about-the-new-lush-concept-store-in-shinjuku

Case 3: Tom Ford Beauty		
Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	*External* - 2X4 Inc. (2018). Private Blend Scenting Experience. Retrieved May 15, 2020, from https://2x4.org/work/tom-ford-beauty/ - Darcella, A. (2018). Tom Ford's first beauty store in London is Fabulous. Retrieved May 15, 2020, from https://www.crfashionbook.com/beauty/a13810435/tom-ford-new-beauty-store-london-open-now/ - Hernandez, S. (2018). What companies can learn from my afternoon @ Tom Ford Beauty. Retrieved May 15, 2020, from https://www.linkedin.com/pulse/what-companies-can-learn-from-my-afternoon-tom-ford-beauty-hernandez/ - Santamaria, B. (2017). Tom Ford chooses London for first-ever beauty store. Retrieved May 15, 2020, from https://uk.fashionnetwork.com/news/tom-ford-chooses-london-for-first-ever-beauty-store,894503.html *Internal* - Tom Ford Beauty. (2017). First Tom Ford Beauty Store opens in London. Retrieved May 15, 2020, from https://www.prnewswire.com/in/news-releases/first-tom-ford-beauty-store-opens-in-london-659155993.html
	Memorability	*External* - 2X4 Inc. (2018). Private Blend Scenting Experience. Retrieved May 15, 2020, from https://2x4.org/work/tom-ford-beauty/ - Darcella, A. (2018). Tom Ford's first beauty store in London is Fabulous. Retrieved May 15, 2020, from https://www.crfashionbook.com/beauty/a13810435/tom-ford-new-beauty-store-london-open-now/ - Hernandez, S. (2018). What companies can learn from my afternoon @ Tom Ford Beauty. Retrieved May 15, 2020, from https://www.linkedin.com/pulse/what-companies-can-learn-from-my-afternoon-tom-ford-beauty-hernandez/ - Kulshrestha, K. (2018). Customer Experience: intersecting the physical and digital. Retrieved May 16, 2020, from https://vue.ai/blog/retail-vue/customer-experience-intersection/ - Rao, P. (2019). Bloomingdale's updates the in-store beauty experience with technology, cross-selling experiences and events. Retrieved May 15, 2020, from https://www.glossy.co/new-face-of-beauty/bloomingdales-updates-the-in-store-beauty-experience-with-technology-cross-selling-experiences-and-events
	Personalization	*External* - Brown, S. (2018). 9 Tips For Mastering the In-Store Experience. Retrieved May 15, 2020, from https://www.businessoffashion.com/articles/professional/8-tips-for-mastering-the-in-store-experience

		- Darcella, A. (2018). Tom Ford's first beauty store in London is Fabulous. Retrieved May 15, 2020, from https://www.crfashionbook.com/beauty/a13810435/tom-ford-new-beauty-store-london-open-now/ - Hernandez, S. (2018). What companies can learn from my afternoon @ Tom Ford Beauty. Retrieved May 15, 2020, from https://www.linkedin.com/pulse/what-companies-can-learn-from-my-afternoon-tom-ford-beauty-hernandez/ - Moodie, M. (2018). New Tom Ford Beauty concept makes dazzling debut at Heathrow Terminal 3. Retrieved May 18, 2020, from https://www.moodiedavittreport.com/new-tom-ford-beauty-concept-makes-dazzling-debut-at-heathrow-terminal-3/ - Lear, C. (2019). The beauty business is blooming. Retrieved May 15, 2020, from https://www.gartner.com/en/marketing/insights/daily-insights/the-beauty-business-is-blooming - Santamaria, B. (2017). Tom Ford chooses London for first-ever beauty store. Retrieved May 15, 2020, from https://uk.fashionnetwork.com/news/tom-ford-chooses-london-for-first-ever-beauty-store,894503.html *Internal* - Tom Ford Beauty. (2017). First Tom Ford Beauty Store opens in London. Retrieved May 15, 2020, from https://www.prnewswire.com/in/news-releases/first-tom-ford-beauty-store-opens-in-london-659155993.html
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Sensory Value	Sight	*External* - 2X4 Inc. (2018). Private Blend Scenting Experience. Retrieved May 15, 2020, from https://2x4.org/work/tom-ford-beauty/ - Hernandez, S. (2018). What companies can learn from my afternoon @ Tom Ford Beauty. Retrieved May 15, 2020, from https://www.linkedin.com/pulse/what-companies-can-learn-from-my-afternoon-tom-ford-beauty-hernandez/ *Internal* - Tom Ford Beauty. (2017). First Tom Ford Beauty Store opens in London. Retrieved May 15, 2020, from https://www.prnewswire.com/in/news-releases/first-tom-ford-beauty-store-opens-in-london-659155993.html

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Emotional Value	Aesthetics	*External* - Rao, P. (2019). MAC revamps marketing initatives around user-generated content. Retrieved May 17, 2020, from https://www.glossy.co/beauty/mac-marketing-initiatives - Wunderman Thompson. (2018). MAC Cosmetics Experience Center. Retrieved May 15, 2020, from https://www.wundermanthompson.com/work/mac-cosmetics-experience-center-feel-the-color
	Memorability	*External* - Lim, S. (2019). MAC Cosmetics becomes latest brand to open a new retail concept store in China. Retrieved May 14, 2020, from https://www.thedrum.com/news/2019/02/26/mac-cosmetics-becomes-latest-brand-open-new-retail-concept-store-china - Lisovetsky, M. (2019). How to create an intelligent in-store experience with digital tools and AI. Retrieved May 14, 2020, from https://adage.com/article/industry-insights/how-create-intelligent-store-experience-digital-tools-and-ai/2162966 - Perch Interactive. (2019). MAC Augmented Reality Virtual Makeover. Retrieved May 14, 2020, from https://www.perchinteractive.com/mac-cosmetics-augmented-reality - Reid, K. (2017). MAC Cosmetics turns to Augmented Reality. Retrieved May 14, 2020, from https://digitalmarketing.temple.edu/kreid/2017/11/15/mac-cosmetics-turns-to-augmented-reality/ - Verve. (2018). Beauty brand innovating online & in-store with technology. Retrieved May 14, 2020, from https://verve.ie/beauty-brands-innovating-online-and-in-store-with-technology/ - Wunderman Thompson. (2018). MAC Cosmetics Experience Center. Retrieved May 15, 2020, from https://www.wundermanthompson.com/work/mac-cosmetics-experience-center-feel-the-color
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Sensory Value	Sight	*External* - 2X4 Inc. (2018). Private Blend Scenting Experience. Retrieved May 15, 2020, from https://2x4.org/work/tom-ford-beauty/ - Hernandez, S. (2018). What companies can learn from my afternoon @ Tom Ford Beauty. Retrieved May 15, 2020, from https://www.linkedin.com/pulse/what-companies-can-learn-from-my-afternoon-tom-ford-beauty-hernandez/ *Internal* - Tom Ford Beauty. (2017). First Tom Ford Beauty Store opens in London. Retrieved May 15, 2020, from https://www.prnewswire.com/in/news-releases/first-tom-ford-beauty-store-opens-in-london-659155993.html

Case 5: Glossier		
Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	External - Beauloye, F. E. (2020). Retail Renaissance: How digital native brands are redefining the store experience. Retrieved May 7, 2020, from https://luxe.digital/business/digital-luxury-reports/future-of-physical-retail/ - Bouncepad. (2018). What can we learn from Glossier opening its first physcial store? Retrieved May 7, 2020, from https://www.bouncepad.com/blogs/news/what-can-we-learn-from-glossier-opening-its-first-physical-store - McCandless, K. (2019). Connect Your In-Store Experience to Your Online Marketing Strategy. Retrieved May 7, 2020, from https://www.zaius.com/learn/connect-your-in-store-experience-to-your-online-marketing-strategy/ - McKinnon, T. (2019). How DTC brands like Glossier are reinventing retail stores. Retrieved May 19, 2020, from https://www.indigo9digital.com/blog/how-innovative-direct-to-consumer-brands-are-defining-the-store-of-the-future - Vandenbrink, E. J. (2019). Glossier: a technology company. Retrieved May 7, 2020, from https://medium.com/@EmmaJeanVdb/glossier-a-technology-company-1f8282b1197d - Walton, E. (2019). From online to in-store success. Retrieved May 7, 2020, from https://www.chalkward.com/from-online-to-in-store-success/
	Memorability	External - Beauloye, F. E. (2020). Retail Renaissance: How digital native brands are redefining the store experience. Retrieved May 7, 2020, from https://luxe.digital/business/digital-luxury-reports/future-of-physical-retail/ - Bouncepad. (2018). What can we learn from Glossier opening its first physcial store? Retrieved May 7, 2020, from https://www.bouncepad.com/blogs/news/what-can-we-learn-from-glossier-opening-its-first-physical-store - Lammertink, I. (2019). Why Glossier embodies the future of shopping and B2C marketing. Retrieved May 10, 2020, from https://medium.com/swlh/why-glossier-embodies-the-future-of-shopping-and-b2c-marketing-6b88a863ebc5 - PYMNTS. (2018). Retail Pulse: Glossier goes experiential in NYC; holiday retail sales may top $1 trillion. Retrieved May 7, 2020, from https://www.pymnts.com/news/retail/2018/glossier-brick-and-mortar-holiday-sales-7eleven-scan-mobile/ - Tom, M. (2018). How Glossier leveraged tech to build a next-gen cosmetics company. Retrieved May 7, 2020, from https://aws.amazon.com/blogs/startups/how-glossier-leveraged-tech-to-build-a-next-generation-cosmetics-company/ - Vandenbrink, E. J. (2019). Glossier: a technology company. Retrieved May 7, 2020, from

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	Education	*External* - PYMNTS. (2018). Retail Pulse: Glossier goes experiential in NYC; holiday retail sales may top $1 trillion. Retrieved May 7, 2020, from https://www.pymnts.com/news/retail/2018/glossier-brick-and-mortar-holiday-sales-7eleven-scan-mobile/ - Tom, M. (2018). How Glossier leveraged tech to build a next-gen cosmetics company. Retrieved May 7, 2020, from https://aws.amazon.com/blogs/startups/how-glossier-leveraged-tech-to-build-a-next-generation-cosmetics-company/ - Walton, C. (2018). Glossier to open new flagship store in New York. Retrieved May 7, 2020, from https://www.forbes.com/sites/christopherwalton/2018/11/05/glossier-to-open-new-flagship-store-in-new-york-this-week/#202df0e7295b
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Functional Value	Performance and quality	*External* - Bouncepad. (2018). What can we learn from Glossier opening its first physcial store? Retrieved May 7, 2020, from https://www.bouncepad.com/blogs/news/what-can-we-learn-from-glossier-opening-its-first-physical-store - Lammertink, I. (2019). Why Glossier embodies the future of shopping and B2C marketing. Retrieved May 10, 2020, from https://medium.com/swlh/why-glossier-embodies-the-future-of-shopping-and-b2c-marketing-6b88a863ebc5 - Sandler, E. (2020). Beauty brand leaders predict the future of omnichannel: The industry will prioritize richer digital experiences. Retrieved May 26, 2020, from https://www.glossy.co/beauty/beauty-brand-leaders-predict-the-future-of-omnichannel-the-industry-will-prioritize-richer-digital-experiences - Schneier, M. (2018). Glossier will see you now. Retrieved May 17, 2020, from https://www.nytimes.com/2018/11/07/style/glossier-new-store-new-york.html - Tom, M. (2018). How Glossier leveraged tech to build a next-gen cosmetics company. Retrieved May 7, 2020, from https://aws.amazon.com/blogs/startups/how-glossier-leveraged-tech-to-build-a-next-generation-cosmetics-company/ - Vandenbrink, E. J. (2019). Glossier: a technology company. Retrieved May 7, 2020, from https://medium.com/@EmmaJeanVdb/glossier-a-technology-company-1f8282b1197d - Walton, C. (2018). Glossier to open new flagship store in New York. Retrieved May 7, 2020, from https://www.forbes.com/sites/christopherwalton/2018/11/05/glossier-to-open-new-flagship-store-in-new-york-this-week/#202df0e7295b - Walton, E. (2019). From online to in-store success. Retrieved May 7, 2020, from https://www.chalkward.com/from-online-to-in-store-success/
	Convenience	*External* - Bouncepad. (2018). What can we learn from Glossier opening its first physcial store? Retrieved May 7, 2020, from

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	Sight	*External* - Beauloye, F. E. (2020). Retail Renaissance: How digital native brands are redefining the store experience. Retrieved May 7, 2020, from https://luxe.digital/business/digital-luxury-reports/future-of-physical-retail/ - Bouncepad. (2018). What can we learn from Glossier opening its first physcial store? Retrieved May 7, 2020, from https://www.bouncepad.com/blogs/news/what-can-we-learn-from-glossier-opening-its-first-physical-store - Lammertink, I. (2019). Why Glossier embodies the future of shopping and B2C marketing. Retrieved May 10, 2020, from https://medium.com/swlh/why-glossier-embodies-the-future-of-shopping-and-b2c-marketing-6b88a863ebc5 - Walton, E. (2019). From online to in-store success. Retrieved May 7, 2020, from https://www.chalkward.com/from-online-to-in-store-success/

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Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	*External* - Connolly, B. (2016). How NYX Cosmetics turned digital loyalty into in-store engagement. Retrieved May 8, 2020, from https://www.olapic.com/resources/nyx-cosmetics-turned-digital-loyalty-store-engagementhow-nyx-cosmetics-digital-loyalty-in-store-engagement_blog-p1aw-f1tr-v1be-v1re-t1ec-t1dm/ - Cortese, M. (n.d.). NYX Cosmetics: Interactive Store Experience. Retrieved May 10, 2020, from http://www.ellecor.com/?portfolio=nyx-interactive-in-store-experience - Utroske, D. (2017). For NYX Professional Makeup, VR is "the new frontier in beauty." Retrieved May 10, 2020, from https://www.cosmeticsdesign.com/Article/2017/12/18/For-NYX-Professional-Makeup-VR-is-the-new-frontier-in-beauty
	Memorability	*External* - Beauty Tomorrow. (2018). Valeria on turning digital loyalty into in-store engagement. Retrieved May 10, 2020, from https://beautytmr.com/valeria-dehò-nyx-pmu-brand-director-c67a83a56f42 - Connolly, B. (2016). How NYX Cosmetics turned digital loyalty into in-store engagement. Retrieved May 8, 2020, from https://www.olapic.com/resources/nyx-cosmetics-turned-digital-loyalty-store-engagementhow-nyx-cosmetics-digital-loyalty-in-store-engagement_blog-p1aw-f1tr-v1be-v1re-t1ec-t1dm/ - Cortese, M. (n.d.). NYX Cosmetics: Interactive Store Experience. Retrieved May 10, 2020, from http://www.ellecor.com/?portfolio=nyx-interactive-in-store-experience - Kendu. (2019). Tech trends enhancing beauty store experiences. Retrieved May 10, 2020, from https://www.kendu.com/us/retail-news-trends/beauty-store-tech-trends - Milnes, H. (2016). Affordable makeup brand NYX is forging ahead with digital stores. Retrieved May 10, 2020, from https://digiday.com/marketing/affordable-makeup-brand-nyx-forging-ahead-digital-stores/ - Sabria, P. (2016). How NYX Cosmetic leverages content generated by customers online... in stores. Retrieved May 10, 2020, from https://www.salesforce.com/blog/2016/01/how-nyx-cosmetics-leverages-content-generated-by-customers-online-in-stores.html - Strategist. (2018). NYX Professional Makeup, the millennials' brand, makes its international play. Retrieved May 10, 2020, from https://strategist.global/en/le-pari-

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	Personalization	*External* - Beauty Tomorrow. (2018). Valeria on turning digital loyalty into in-store engagement. Retrieved May 10, 2020, from https://beautytmr.com/valeria-dehò-nyx-pmu-brand-director-c67a83a56f42 - Connolly, B. (2016). How NYX Cosmetics turned digital loyalty into in-store engagement. Retrieved May 8, 2020, from https://www.olapic.com/resources/nyx-cosmetics-turned-digital-loyalty-store-engagementhow-nyx-cosmetics-digital-loyalty-in-store-engagement_blog-p1aw-f1tr-v1be-v1re-t1ec-t1dm/ - Utroske, D. (2017). For NYX Professional Makeup, VR is "the new frontier in beauty." Retrieved May 10, 2020, from https://www.cosmeticsdesign.com/Article/2017/12/18/For-NYX-Professional-Makeup-VR-is-the-new-frontier-in-beauty *Internal* - NYX Professional Makeup. (2016a). NYX Professional Makeup opens first-ever flagship store in the heart of Manhattan. Retrieved May 10, 2020, from https://www.prnewswire.com/news-releases/nyx-professional-makeup-opens-first-ever-flagship-store-in-the-heart-of-manhattan-300348159.html
	Education	*External* - Beauty Tomorrow. (2018). Valeria on turning digital loyalty into in-store engagement. Retrieved May 10, 2020, from https://beautytmr.com/valeria-dehò-nyx-pmu-brand-director-c67a83a56f42 - Cortese, M. (n.d.). NYX Cosmetics: Interactive Store Experience. Retrieved May 10, 2020, from

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	Safety	*External* - Beauty Tomorrow. (2018). Valeria on turning digital loyalty into in-store engagement. Retrieved May 10, 2020, from https://beautytmr.com/valeria-dehò-nyx-pmu-brand-director-c67a83a56f42 - Cortese, M. (n.d.). NYX Cosmetics: Interactive Store Experience. Retrieved May 10, 2020, from http://www.ellecor.com/?portfolio=nyx-interactive-in-store-experience - Milnes, H. (2016). Affordable makeup brand NYX is forging ahead with digital stores. Retrieved May 10, 2020, from https://digiday.com/marketing/affordable-makeup-brand-nyx-forging-ahead-digital-stores/ - Sabria, P. (2016). How NYX Cosmetic leverages content generated by customers online... in stores. Retrieved May 10, 2020, from https://www.salesforce.com/blog/2016/01/how-nyx-

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Functional Value	Performance and quality	*External* - Beauty Tomorrow. (2018). Valeria on turning digital loyalty into in-store engagement. Retrieved May 10, 2020, from https://beautytmr.com/valeria-dehò-nyx-pmu-brand-director-c67a83a56f42 - Connolly, B. (2016). How NYX Cosmetics turned digital loyalty into in-store engagement. Retrieved May 8, 2020, from https://www.olapic.com/resources/nyx-cosmetics-turned-digital-loyalty-store-engagementhow-nyx-cosmetics-digital-loyalty-in-store-engagement_blog-p1aw-f1tr-v1be-v1re-t1ec-t1dm/ - Milnes, H. (2016). Affordable makeup brand NYX is forging ahead with digital stores. Retrieved May 10, 2020, from https://digiday.com/marketing/affordable-makeup-brand-nyx-forging-ahead-digital-stores/ - Shu, C. (2017). NYX Cosmetics, known for its "digital-first" marketing strategy, launches its own app. Retrieved May 10, 2020, from https://techcrunch.com/2017/09/14/nyx-makeup-crew/ - Strategist. (2018). NYX Professional Makeup, the millennials' brand, makes its international play. Retrieved May 10, 2020, from https://strategist.global/en/le-pari-international-de-nyx-professional-makeup-la-marque-des-accros-au-maquillage/ - Utroske, D. (2017). For NYX Professional Makeup, VR is "the new frontier in beauty." Retrieved May 10, 2020, from https://www.cosmeticsdesign.com/Article/2017/12/18/For-NYX-Professional-Makeup-VR-is-the-new-frontier-in-beauty
	Convenience	*External* - Beauty Tomorrow. (2018). Valeria on turning digital loyalty into in-store engagement. Retrieved May 10, 2020, from https://beautytmr.com/valeria-dehò-nyx-pmu-brand-director-c67a83a56f42
Sensory Value	Sound	*External* - PlayNetwork. (2016). PlayNetwork announces new music and entertainment media platform. Retrieved May 10, 2020, from https://www.prnewswire.com/news-

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Case 7: Shiseido		
Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	*External* - Farrington, A. (2019). Shiseido unveils interactive multi-sensory pop-up with shilla at Changi. Retrieved May 8, 2020, from https://www.dfnionline.com/latest-news/shiseido-unveils-interactive-multi-sensory-pop-collaboration-shilla-changi-airport-13-05-2019/ - Ong, G. (2016). What's behind Shiseido Ginza Tokyo. Retrieved May 10, 2020, from https://www.marketing-interactive.com/what's-behind-shiseido-ginza-tokyo - Spencer, N. (2017). Japan first: The new age of in-store beauty advice. Retrieved May 17, 2020, from https://www.cosmeticsdesign-asia.com/Article/2017/09/05/Shiseido-in-store-beauty-advice *Internal* - Bates, L. (2019). Discover meaningful beauty in the Shiseido forest valley at Jewl Changi Airport. Retrieved May 8, 2020, from https://www.prnasia.com/mnr/shiseido_201905_en.shtml
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	Personalization	*External* - Farrington, A. (2019). Shiseido unveils interactive multi-sensory pop-up with shilla at Changi. Retrieved May 8,

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	Safety	*External* - Farrington, A. (2019). Shiseido unveils interactive multi-sensory pop-up with shilla at Changi. Retrieved May 8, 2020, from https://www.dfnionline.com/latest-news/shiseido-unveils-interactive-multi-sensory-pop-collaboration-shilla-changi-airport-13-05-2019/ - McEleny, C. (2019). How Shiseido is planning to thrive as consumers change the way they buy beauty products. Retrieved May 8, 2020, from https://www.thedrum.com/news/2019/07/09/how-shiseido-planning-thrive-consumers-change-the-way-they-buy-beauty-products

Functional Value	Performance and quality	*External* - Farrington, A. (2019). Shiseido unveils interactive multi-sensory pop-up with shilla at Changi. Retrieved May 8, 2020, from https://www.dfnionline.com/latest-news/shiseido-unveils-interactive-multi-sensory-pop-collaboration-shilla-changi-airport-13-05-2019/ - McEleny, C. (2019). How Shiseido is planning to thrive as consumers change the way they buy beauty products. Retrieved May 8, 2020, from https://www.thedrum.com/news/2019/07/09/how-shiseido-planning-thrive-consumers-change-the-way-they-buy-beauty-products - Ong, G. (2016). What's behind Shiseido Ginza Tokyo. Retrieved May 10, 2020, from https://www.marketing-interactive.com/what's-behind-shiseido-ginza-tokyo
	Convenience	*External* - MarketTrend. (2019). Interactive stepping game experience. Retrieved May 8, 2020, from https://www.market-trend.com.hk/showcaseDetail?id=161 - McEleny, C. (2019). How Shiseido is planning to thrive as consumers change the way they buy beauty products. Retrieved May 8, 2020, from https://www.thedrum.com/news/2019/07/09/how-shiseido-planning-thrive-consumers-change-the-way-they-buy-beauty-products
	Availability	*External* - McEleny, C. (2019). How Shiseido is planning to thrive as consumers change the way they buy beauty products. Retrieved May 8, 2020, from https://www.thedrum.com/news/2019/07/09/how-shiseido-planning-thrive-consumers-change-the-way-they-buy-beauty-products - Ong, G. (2016). What's behind Shiseido Ginza Tokyo. Retrieved May 10, 2020, from https://www.marketing-interactive.com/what's-behind-shiseido-ginza-tokyo
Sensory Value	Sound	*External* - Farrington, A. (2019). Shiseido unveils interactive multi-sensory pop-up with shilla at Changi. Retrieved May 8, 2020, from https://www.dfnionline.com/latest-news/shiseido-unveils-interactive-multi-sensory-pop-collaboration-shilla-changi-airport-13-05-2019/ *Internal* - Bates, L. (2019). Discover meaningful beauty in the Shiseido forest valley at Jewl Changi Airport. Retrieved May 8, 2020, from https://www.prnasia.com/mnr/shiseido_201905_en.shtml

	Sight	*External* - MarketTrend. (2019). Interactive stepping game experience. Retrieved May 8, 2020, from https://www.market-trend.com.hk/showcaseDetail?id=161 *Internal* - Bates, L. (2019). Discover meaningful beauty in the Shiseido forest valley at Jewl Changi Airport. Retrieved May 8, 2020, from https://www.prnasia.com/mnr/shiseido_201905_en.shtml

Case 8: Innisfree		
Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	*External* - CAYIN Technology. (2015). Innisfree brings a whole new in-store experience with digital technology. Retrieved May 10, 2020, from https://www.cayintech.com/download/case_studies/innisfree-en-s.pdf - Chauhan, R. G. (2017). Korean brand Innisfree opens flagship store in Gurugram. Retrieved May 6, 2020, from http://www.retail4growth.com/projects/korean-brand-innisfree-opens-flagship-store-in-gurugram-3325 - DSC. (2019). Beauty brand targets millenials with in-store digital design language. Retrieved May 10, 2020, from https://www.digitalsignageconnection.com/beauty-brand-targets-millennials-with-in-store-digital-design-language - Grimsey, B. (2018). Brand storytelling at innisfree's Seoul flagship. Retrieved May 6, 2020, from http://gdruk.com/brand-storytelling-innisfrees-seoul-flagship/ - Hsu, J. W. (2018). Innisfree rejuvenates its store experience China. Retrieved May 10, 2020, from https://www.alizila.com/innisfree-new-retail-china/ - Pruznick, M. (2014). Innisfree brings new in-store experience with digital technology. Retrieved May 10, 2020, from https://www.avnetwork.com/avnetwork/innisfree-brings-new-in-store-experience-with-digital-technology-120053 - Sandler, E. (2019). K-beauty brand Innisfree rebrands to focus on science and tech. Retrieved May 10, 2020, from https://www.glossy.co/beauty/k-beauty-brand-innisfree-rebrands-to-focus-on-science-and-tech - Taylor, G. (2019). Storytelling, not marketing: how the innisfree NYC store immerses shoppers into the brand. Retrieved May 10, 2020, from https://retailtouchpoints.com/topics/store-operations/storytelling-not-marketing-how-the-innisfree-nyc-store-immerses-shoppers-into-the-brand
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		- Taylor, G. (2019). Storytelling, not marketing: how the innisfree NYC store immerses shoppers into the brand. Retrieved May 10, 2020, from https://retailtouchpoints.com/topics/store-operations/storytelling-not-marketing-how-the-innisfree-nyc-store-immerses-shoppers-into-the-brand
	Personalization	*External* - DSC. (2019). Beauty brand targets millenials with in-store digital design language. Retrieved May 10, 2020, from https://www.digitalsignageconnection.com/beauty-brand-targets-millennials-with-in-store-digital-design-language - Grimsey, B. (2018). Brand storytelling at innisfree's Seoul flagship. Retrieved May 6, 2020, from http://gdruk.com/brand-storytelling-innisfrees-seoul-flagship/ - Hsu, J. W. (2018). Innisfree rejuvenates its store experience China. Retrieved May 10, 2020, from https://www.alizila.com/innisfree-new-retail-china/ - Lam, T., & Renne, C. (2018). *Ten digital trends shaping the future of retail*. Hong Kong. Retrieved from http://www.rila.org/sustainability/future/Documents/04 Trends Shaping the Future of Retail.pdf - Rogerson, S. (2018). Korean cosmetics firm gives digital makeover to Chinese store. Retrieved May 10, 2020, from https://www.iotm2mcouncil.org/innialo - Spencer, N. (2018). Innisfree recamps its in-store experience in China. Retrieved May 9, 2020, from https://www.cosmeticsdesign-asia.com/Article/2018/07/30/Innisfree-revamps-its-in-store-experience-in-China - Taylor, G. (2019). Storytelling, not marketing: how the innisfree NYC store immerses shoppers into the brand. Retrieved May 10, 2020, from https://retailtouchpoints.com/topics/store-operations/storytelling-not-marketing-how-the-innisfree-nyc-store-immerses-shoppers-into-the-brand
	Education	*External* - DSC. (2019). Beauty brand targets millenials with in-store digital design language. Retrieved May 10, 2020, from https://www.digitalsignageconnection.com/beauty-brand-targets-millennials-with-in-store-digital-design-language - Dowd, J., & Havich, M. (2020). Design:Retail Spectrum Awards. *Design:Retail; New York*, (2), 32–34, 36–47. - Hsu, J. W. (2018). Innisfree rejuvenates its store experience China. Retrieved May 10, 2020, from https://www.alizila.com/innisfree-new-retail-china/ - Spencer, N. (2018). Innisfree recamps its in-store experience in China. Retrieved May 9, 2020, from https://www.cosmeticsdesign-

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Functional Value	Performance and quality	*External* - DSC. (2019). Beauty brand targets millenials with in-store digital design language. Retrieved May 10, 2020, from https://www.digitalsignageconnection.com/beauty-brand-targets-millennials-with-in-store-digital-design-language - Rogerson, S. (2018). Korean cosmetics firm gives digital makeover to Chinese store. Retrieved May 10, 2020, from https://www.iotm2mcouncil.org/innialo
	Convenience	*External* - Hsu, J. W. (2018). Innisfree rejuvenates its store experience China. Retrieved May 10, 2020, from https://www.alizila.com/innisfree-new-retail-china/ - Rogerson, S. (2018). Korean cosmetics firm gives digital makeover to Chinese store. Retrieved May 10, 2020, from https://www.iotm2mcouncil.org/innialo - Spencer, N. (2018). Innisfree recamps its in-store experience in China. Retrieved May 9, 2020, from https://www.cosmeticsdesign-asia.com/Article/2018/07/30/Innisfree-revamps-its-in-store-experience-in-China

	Availability	*External* - Hsu, J. W. (2018). Innisfree rejuvenates its store experience China. Retrieved May 10, 2020, from https://www.alizila.com/innisfree-new-retail-china/ - Lam, T., & Renne, C. (2018). *Ten digital trends shaping the future of retail*. Hong Kong. Retrieved from http://www.rila.org/sustainability/future/Documents/04 Trends Shaping the Future of Retail.pdf - Spencer, N. (2018). Innisfree recamps its in-store experience in China. Retrieved May 9, 2020, from https://www.cosmeticsdesign-asia.com/Article/2018/07/30/Innisfree-revamps-its-in-store-experience-in-China
Sensory Value	Sight	*External* - DSC. (2019). Beauty brand targets millenials with in-store digital design language. Retrieved May 10, 2020, from https://www.digitalsignageconnection.com/beauty-brand-targets-millennials-with-in-store-digital-design-language - Taylor, G. (2019). Storytelling, not marketing: how the innisfree NYC store immerses shoppers into the brand. Retrieved May 10, 2020, from https://retailtouchpoints.com/topics/store-operations/storytelling-not-marketing-how-the-innisfree-nyc-store-immerses-shoppers-into-the-brand

Case 9: Covergirl		
Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	*External* - Current Studios. (n.d.). Covergirl - Olivia. Retrieved May 12, 2020, from https://www.currentstudios.com/projects/digital/covergirl-olivia - Deighton, K. (2018). Covergirl takes on e-commerce rivals with hi-tech flagship store: "We've become DTC." Retrieved May 11, 2020, from https://www.thedrum.com/news/2018/12/05/covergirl-s-cmo-takes-ecommerce-rivals-with-hi-tech-flagship-store-weve-become-dtc - Krause, A. (2018). I went shopping at CoverGirl's first-ever store and it had features that I wish every makeup store had. Retrieved May 12, 2020, from https://www.insider.com/first-covergirl-store-inside-look-new-york-city-2018-12#in-true-times-square-fashion-the-exterior-of-the-covergirl-store-iscovered-in-giant-light-up-signs-1 - Marshall, K. (2019). Beauty is in the eye of the omnichannel retailer. Retrieved May 12, 2020, from https://medallionretail.com/beauty-is-in-the-eye-of-the-omnichannel-retailer/ - Perch Interactive. (2019). *Magic Mirror with virtual try-on and product touch detection*. *perchinteractive.com*. New York. Retrieved from https://www.perchinteractive.com/covergirl-magic-mirror-augmented-reality-lift-and-learn - Rebholz, J. (2019). Most experiential retailer: Covergirl, Times Square. Retrieved May 12, 2020, from https://www.designretailonline.com/news/awards-events/most-experiential-retailer-covergirl-times-square/ - Sweeney, E. (2018). Covergirl plans Black Friday opening for experiential-focused flagship store. Retrieved May 11, 2020, from https://www.marketingdive.com/news/covergirl-plans-black-friday-opening-for-experiential-focused-flagship-stor/542661/
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Functional Value	Performance and quality	*External* - D'mello, A. (2019). Retail businesses enhance in-store customer experience with Vodafone IoT and Perch. Retrieved May 12, 2020, from https://www.iot-now.com/2019/06/20/96746-retail-businesses-enhance-store-customer-experience-vodafone-iot-perch/ - Deighton, K. (2018). Covergirl takes on e-commerce rivals with hi-tech flagship store: "We've become DTC." Retrieved May 11, 2020, from https://www.thedrum.com/news/2018/12/05/covergirl-s-cmo-takes-ecommerce-rivals-with-hi-tech-flagship-store-weve-become-dtc - Krause, A. (2018). I went shopping at CoverGirl's first-ever store and it had features that I wish every makeup store had. Retrieved May 12, 2020, from https://www.insider.com/first-covergirl-store-inside-look-new-york-city-2018-12#in-true-times-square-fashion-the-exterior-of-the-covergirl-store-iscovered-in-giant-light-up-signs-1 - Marshall, K. (2019). Beauty is in the eye of the omnichannel retailer. Retrieved May 12, 2020, from https://medallionretail.com/beauty-is-in-the-eye-of-the-omnichannel-retailer/ - Perch Interactive. (2019). *Magic Mirror with virtual try-on and product touch detection*. *perchinteractive.com*. New York. Retrieved from https://www.perchinteractive.com/covergirl-magic-mirror-augmented-reality-lift-and-learn - Rebholz, J. (2019). Most experiential retailer: Covergirl, Times Square. Retrieved May 12, 2020, from https://www.designretailonline.com/news/awards-events/most-experiential-retailer-covergirl-times-square/ - Schiffer, J. (2017). A complete breakdown of the Covergirl relaunch. Retrieved May 12, 2020, from https://digiday.com/marketing/complete-breakdown-covergirl-relaunch/ - Utroske, D. (2017). A new consumer engagement strategy emerges for Coty color cosmetics brand CoverGirl. Retrieved May 12, 2020, from

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Sensory Value	Sound	*External* - Current Studios. (n.d.). Covergirl - Olivia. Retrieved May 12, 2020, from https://www.currentstudios.com/projects/digital/covergirl-olivia
	Sight	*External* - Krause, A. (2018). I went shopping at CoverGirl's first-ever store and it had features that I wish every makeup store had. Retrieved May 12, 2020, from https://www.insider.com/first-covergirl-store-inside-look-new-york-city-2018-12#in-true-times-square-fashion-the-exterior-of-the-covergirl-store-iscovered-in-giant-light-up-signs-1 - Perch Interactive. (2019). *Magic Mirror with virtual try-on and product touch detection*. *perchinteractive.com*. New York. Retrieved from https://www.perchinteractive.com/covergirl-magic-mirror-augmented-reality-lift-and-learn - Rebholz, J. (2019). Most experiential retailer: Covergirl, Times Square. Retrieved May 12, 2020, from https://www.designretailonline.com/news/awards-events/most-experiential-retailer-covergirl-times-square/

Case 10: Charlotte Tilbury		
Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	*External* - Fitzgerald, B. (2017). Charlotte Tilbury launches in the Middle East. Retrieved May 12, 2020, from https://ww.fashionnetwork.com/news/charlotte-tilbury-launches-in-the-middle-east,861987.html - Makolska, M. (2016). Charlotte Tilbury digital beauty boudoir. Retrieved May 12, 2020, from https://www.stylus.com/charlotte-tilbury-digital-beauty-boudoir - Stratten, J. (2016). Glamour meets tech in the Charlotte Tilbury flagship store. Retrieved May 12, 2020, from https://www.insider-trends.com/charlotte-tilbury-flagship/ - Utroske, D. (2019). Charlotte Tilbury to open first US store this summer. Retrieved May 12, 2020, from https://www.cosmeticsdesign.com/Article/2019/02/21/celebrity-mua-Charlotte-Tilbury-to-open-first-US-Beauty-Wonderland-store-this-summer-at-The-Grove-in-Los-Angeles *Internal*
	Memorability	External - Arthur, R. (2016). Charlotte Tilbury's new virual "magic mirror" serves as active make-up selling tool. Retrieved May 12, 2020, from https://www.forbes.com/sites/rachelarthur/2016/10/21/charlotte-tilburys-new-virtual-magic-mirror-serves-as-active-make-up-selling-tool/#42e63ab15a59 - Davis, G. (2017). Digital retail innovations Q&A - Holition/Charlotte Tilbury "Magic Mirrors." Retrieved May 12, 2020, from https://www.retailinsider.com/2017/09/digital-retail-innovations-qa-holition-charlotte-tilbury-magic-mirrors/ - Household. (2019). Revolutionising how women buy make-up. Retrieved May 12, 2020, from https://www.household-design.com/work/charlotte-tilbury-2/ - Makolska, M. (2016). Charlotte Tilbury digital beauty boudoir. Retrieved May 12, 2020, from https://www.stylus.com/charlotte-tilbury-digital-beauty-boudoir - Nervino, E. (2019). Holition: A focus on digital anthropology. Retrieved May 12, 2020, from https://retailinasia.com/in-tech/holition-a-focus-on-digital-anthropology/ - Stratten, J. (2016). Glamour meets tech in the Charlotte Tilbury flagship store. Retrieved May 12, 2020, from https://www.insider-trends.com/charlotte-tilbury-flagship/ - Utroske, D. (2019). Charlotte Tilbury to open first US store this summer. Retrieved May 12, 2020, from https://www.cosmeticsdesign.com/Article/2019/02/21/celebrity-mua-Charlotte-Tilbury-to-open-first-US-Beauty-Wonderland-store-this-summer-at-The-Grove-in-Los-Angeles - Williams, A. (2016). 10 brands using digital to create great in-store experiences. Retrieved May 12, 2020, from

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	Personalization	*External* - Arthur, R. (2016). Charlotte Tilbury's new virual "magic mirror" serves as active make-up selling tool. Retrieved May 12, 2020, from https://www.forbes.com/sites/rachelarthur/2016/10/21/charlotte-tilburys-new-virtual-magic-mirror-serves-as-active-make-up-selling-tool/#42e63ab15a59 - Household. (2019). Revolutionising how women buy make-up. Retrieved May 12, 2020, from https://www.household-design.com/work/charlotte-tilbury-2/
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	Safety	*External* - Arthur, R. (2016). Charlotte Tilbury's new virual "magic mirror" serves as active make-up selling tool. Retrieved May 12, 2020, from https://www.forbes.com/sites/rachelarthur/2016/10/21/charlotte-tilburys-new-virtual-magic-mirror-serves-as-active-make-up-selling-tool/#42e63ab15a59 - Household. (2019). Revolutionising how women buy make-up. Retrieved May 12, 2020, from https://www.household-design.com/work/charlotte-tilbury-2/ - Makolska, M. (2016). Charlotte Tilbury digital beauty boudoir. Retrieved May 12, 2020, from https://www.stylus.com/charlotte-tilbury-digital-beauty-boudoir

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Functional Value	Performance and quality	*External* - Arthur, R. (2016). Charlotte Tilbury's new virual "magic mirror" serves as active make-up selling tool. Retrieved May 12, 2020, from https://www.forbes.com/sites/rachelarthur/2016/10/21/charlotte-tilburys-new-virtual-magic-mirror-serves-as-active-make-up-selling-tool/#42e63ab15a59 - Davis, G. (2017). Digital retail innovations Q&A - Holition/Charlotte Tilbury "Magic Mirrors." Retrieved May 12, 2020, from https://www.retailinsider.com/2017/09/digital-retail-innovations-qa-holition-charlotte-tilbury-magic-mirrors/ - Fitzgerald, B. (2017). Charlotte Tilbury launches in the Middle East. Retrieved May 12, 2020, from https://ww.fashionnetwork.com/news/charlotte-tilbury-launches-in-the-middle-east,861987.html - Nervino, E. (2019). Holition: A focus on digital anthropology. Retrieved May 12, 2020, from https://retailinasia.com/in-tech/holition-a-focus-on-digital-anthropology/ - Stratten, J. (2016). Glamour meets tech in the Charlotte Tilbury flagship store. Retrieved May 12, 2020, from https://www.insider-trends.com/charlotte-tilbury-flagship/ - Utroske, D. (2019). Charlotte Tilbury to open first US store this summer. Retrieved May 12, 2020, from https://www.cosmeticsdesign.com/Article/2019/02/21/celebrity-mua-Charlotte-Tilbury-to-open-first-US-Beauty-Wonderland-store-this-summer-at-The-Grove-in-Los-Angeles *Internal* - Charlotte Tilbury. (2018). The magic mirror in store. Retrieved May 12, 2020, from https://www.charlottetilbury.com/uk/secrets/charlotte-tilbury-magic-mirror
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	Availability	*External* - Nervino, E. (2019). Holition: A focus on digital anthropology. Retrieved May 12, 2020, from https://retailinasia.com/in-tech/holition-a-focus-on-digital-anthropology/
Sensory Value	Sound	*External* - Pixel Inspiration. (2019). Charlotte Tilbury - beauty products promoted using the latets audio visual technology. Retrieved May 12, 2020, from https://www.pixelinspiration.co.uk/clients/charlotte-tilbury/ - Stratten, J. (2016). Glamour meets tech in the Charlotte Tilbury flagship store. Retrieved May 12, 2020, from https://www.insider-trends.com/charlotte-tilbury-flagship/
	Sight	*External* - Pixel Inspiration. (2019). Charlotte Tilbury - beauty products promoted using the latets audio visual technology. Retrieved May 12, 2020, from https://www.pixelinspiration.co.uk/clients/charlotte-tilbury/

Case 11: SK-II		
Theme	**Subtheme**	**Source**
Emotional Value	Aesthetics	*External* - Barker, S. (2019). Soul machines creates digital human for skincare firm SK-II. Retrieved May 14, 2020, from https://futurefive.co.nz/story/soul-machines-creates-digital-human-for-skincare-firm-sk-ii - Betvis. (2019). How SK-II uses relevant & targeted campaigns to attract customers. Retrieved May 17, 2020, from https://www.betvis.com/how-sk-ii-uses-relevant-targeted-campaigns-to-attract-the-sephora-customer/ - Frame Awards. (2020). Future X: SK-II, Tokyo. Retrieved May 14, 2020, from https://www.frameawards.com/project/468872-future-x-a-smart-store-by-sk-ii - Johnson, K. (2019). Could the future of skincare shopping eliminate the need for in-store beauty consultants? Retrieved May 14, 2020, from https://www.popsugar.co.uk/beauty/SK-II-Future-X-Smart-Store-5713924?utm_medium=redirect&utm_campaign=US:NL&utm_source=www.google.com - Jones, S. (2019). SK-II reimagines ingredient to turn skincare into art. Retrieved May 14, 2020, from https://www.luxurydaily.com/sk-ii-reimagines-ingredient-to-turn-skincare-into-art/ - Pan, S. (2018). In China, Beauty Brands turn to high-tech toys to plug their wares. Retrieved May 14, 2020, from https://jingdaily.com/beauty-brands-high-tech/ - Soumik, R. (2019). P&G's SK-II uses digital to reinvent the cosmetics experience. Retrieved May 14, 2020, from https://techwireasia.com/2019/04/pgs-sk-ii-uses-digital-to-reinvent-the-cosmetics-experience/ - Tor, C. L. (2019). SK-II's latest pop-up smart store, AI and robots attend to customers. Retrieved May 14, 2020, from https://medium.com/beautytech-jp/ai-and-robots-attend-to-customers-at-sk-iis-latest-pop-up-smart-store-2ccbecd526be *Internal* - SK-II. (2019). SK-II debuts on global stage of innovation at CES 2019 with the Future X Smart Store. Retrieved May 14, 2020, from https://www.prnewswire.com/news-releases/sk-ii-debuts-on-global-stage-of-innovation-at-ces-2019-with-the-future-x-smart-store-300774889.html
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| | Personalization | *External*
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