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**MIXED REALITY IN E-COMMERCE:
OPPORTUNITIES AND RISKS FOR THE CONSUMER'S
PERCEPTION OF LUXURY BEAUTY BRANDS**

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Abstract

Luxury beauty brands constantly thrive for improving consumer experiences and thereby push innovative marketing activities, which increasingly often include advanced technologies, such as augmented and virtual reality. However, the luxury business model requires an exceptional playbook, raising conflicting perspectives on the fit of luxury with the e-commerce world and its extensions. This research investigates whether such tools actually add value to the consumer experience or even diminish the luxury perception of a product or brand. Think-aloud protocols, as well as an online survey, shed light on consumers' perception of two illustrative examples, namely Lancôme's virtual store and try-on.

Keywords: e-Commerce, Luxury Marketing, Mixed Reality, Luxury Beauty Industry

1 Introduction

High prices, exclusivity, and limited access are central features of the traditional luxury understanding and distinguish luxury brands from others. According to Bain, the global market for luxury goods and services has been steadily growing in the past by five per cent yearly, amounting to €1.27 trillion in 2019. However, as a consequence of the COVID-19 pandemic shaking up the entire world in 2020, the market was estimated to fall to €1 trillion, losing 23 per cent (D'Arpizio and Levato 2020).

In order to facilitate the understanding of this broad industry, luxury is divided into three pillars, namely personal goods, experience-based goods, and pure experiences (Appendix A). For the purpose of this paper, the analysis mainly focuses on personal luxury goods, embracing the beauty category which constituted €48 billion in 2020 and has among leather, apparel, watches, shoes, and jewellery the largest share (D'Arpizio and Levato 2020, Appendix B).

As the luxury business model demands unique rules when managing and advertising luxury brands and is said to require an exceptional marketing playbook, one could argue that the luxury business model does not match with the rules of e-commerce, which makes goods and services available to the great masses and somehow destroys various luxury principles, such as limited access to a product, for instance. Also, as luxury goods and e-commerce do not match at first glance, various companies in the luxury goods sector are hesitant to online offerings. However, according to McKinsey's annual report, nearly 80 per cent of today's personal luxury goods are influenced by online, and particularly Millennials and younger generations nowadays demand a more digitally offensive approach and more proximity (Achille, Marchessou and Remy 2018). Consequently, luxury brands increasingly work with advanced technologies, such as the implementation of augmented reality (AR) and virtual reality (VR) tools, both being part of the wider concept of mixed reality (MR), with the overall aim to elevate their digital shopping experiences and level-up their e-commerce platforms to meet luxury consumers' modern needs.

1.1 Problem Definition and Objectives

The reviewed literature in this thesis examines in detail the concepts of luxury marketing, the background of MR, and the intercept between both, MR used in luxury marketing. As the theory on the luxury business model already conflicts with the rules of e-commerce, how can a luxury beauty brand's identity be balanced with new customer expectations and the deployment of technological marketing activities that go even beyond e-commerce? Does luxury beauty match with MR? Which value do technological advancements, such as MR add to the modern consumer experience? Do luxury beauty consumers even want their brands to tap into the increasingly digital world or do they subconsciously expect luxury beauty brands to play according to the traditional rules of luxury defined in the literature? In the past, only few insights on MR used in the luxury beauty sector have been gathered in the literature and this study hence aims at shedding light on current luxury consumers' perceptions.

1.2 Course of the Investigation

For the purpose of this paper, a literature review on existing knowledge creates a clear picture of what is known and what the objective of the subsequent primary research is. Consequently, the research gap evolving from the present literature is examined in the practical part, including gathering primary data from luxury beauty consumers qualitatively, followed by an online survey to validate and quantify results. The paper is concluded with an in-depth analysis of the findings and a thorough discussion, while drawing implications for the future.

2 Literature Review

In the following chapter, past research on different areas of the field of the investigation will be examined in order to provide background knowledge on the discussed topics, namely MR in the context of luxury beauty e-commerce.

2.1 The Luxury Business Model

The luxury business model runs severely differently compared to most business models and follows a unique set of rules. In order to better understand the complex world of luxury, different definitions to the term 'luxury' will be discussed. In addition, the so-called 'anti-laws' of luxury marketing by Kapferer and Bastien (2009), shall further help to understand the conflicting perspectives of luxury brands with e-commerce and thus, with technological derivatives.

2.1.1 Definition of Luxury

Over the past, various authors, researchers, and philosophers have defined the term luxury in literature. However, several approaches exist and thus, no uniform definition can be given.

According to Kozinets and Handelman (2004), the original definition of luxury initially stemmed from the Latin word 'luxus', translating to 'excess'. Consequently, luxury used to be criticized and associated with mindless consumption. Nowadays, this definition is almost outdated, as consumers mostly have a different understanding. In the traditional approach, a good or service requires physical rarity, which includes a certain scarcity of materials (e.g., gemstones), as well as a unique savoir-faire and finesse of craftsmanship, which is similarly rare. In addition, luxury must be multisensory and have strong human content (Kapferer 2015).

The luxury as a distance approach from Kapferer (2015) is based on the gap between consumers' desire and the access to the brand, which combines artificial rarity with high awareness. Practically, consumers develop a greater desire the greater the inaccessibility is and thus, various luxury brands purposely limit demand. The former CEO of Hermès, Patrick Thomas, once stated, "when a product sells too much, we discontinue it immediately" (Kapferer 2015, 47). This definition particularly conflicts with the concept of luxury brands engaging in e-commerce and will be examined more in-depth throughout this paper.

Lastly, the theory of luxury as a social marker routes far back to when luxury had been a signal of rank in aristocratic societies and impacted social stratification (Kapferer 2014). In sum, this approach refers to luxury as selling social dreams (Kapferer 2014), meaning that consumers do not desire a product or brand per se, but in fact, the dream of belonging to something bigger. While in the Eastern world, luxury products serve as a social marker, in the West it acts as a social differentiator (Kapferer 2014). This definition is also highly relevant to the analysis and must be considered by luxury brands when advertising on- and offline.

2.1.2 The Anti-Laws of Luxury Marketing

The most relevant of Kapferer and Bastien's (2009) 'anti-laws of luxury marketing' shall help to understand the conflicting perspectives and the uncertainty about the (mis)fit between luxury products and e-commerce as well as elevated e-commerce experiences nurtured by MR tools.

The first principles are "do not try to sell" and "do not advertise to sell" (Kapferer and Bastien 2009, 68-73), indicating that luxury brands should never pressure their customers to make a purchase. Instead, luxury communicates to build and recreate the dream. Consumers need to develop a desire for owning the luxury item by themselves. Nurturing the myth around a luxury brand is critical, also addressed by Michael Jobst, US Marketing Director of BMW; "When it comes to luxury, the best way of reaching the very well-off is to let them come to you" (Kapferer and Bastien 2009, 73). Accordingly, e-commerce as a channel that complements or even substitutes luxury offline retail is debatable and may lead to different consumer perspectives. However, when focusing on luxury beauty, these principles seem impossible to execute as omnichannel marketing plays an inevitable role in today's luxury beauty retail.

Moreover, consumers are said to must "make an effort to buy" (Kapferer and Bastien 2009, 67) inferring that exposing consumers to a complex purchasing process is long-term beneficial, as the greater the inaccessibility, the greater the desire. One possibility is to create obstacles to immediate consumption (e.g., time or stock obstacles). For instance, consumers need to wait at

least two years for a Ferrari (Motortrend 2008) and similarly, years for the famous Hermès Kelly handbag (Cary 2021). Even though these principles are particularly relevant to high-end luxury, the way luxury beauty brands are presented and sold online is still crucial in order to preserve a luxury consumer perception. E-commerce often facilitates the purchase of an item and makes it more convenient for consumers to buy than visiting a brick-and-mortar store. To some extent, also the power over who is eligible to buy the product vanishes and luxury brands should consciously reflect on who they want their targets to be.

Another principle is to “do not advertise the price“ and “never trade down or cut the price” (Kapferer and Bastien 2009, 70). In luxury, the price is not the measure of value, it rather creates the value. While for most goods price elasticity is negative, in luxury, it usually is positive. This phenomenon is called the Veblen effect (Veblen 1899) meaning that when prices increase, volume increases, or similarly, when the volume is limited, prices and demand increase. Bernard Arnault, CEO of the world’s leading luxury group LVMH, refers to luxury as “items that serve little purpose in the lives of consumers except to fulfill dreams. And those dreams don’t come cheap“ (Kapferer, Kernstock, et al. 2017, 27). This principle should be kept in mind when considering promotions which usually are a common driver in e-commerce.

Last and most important is the law of “maintaining full control of distribution“ (Kapferer and Bastien 2009). This is where the shopper experience must be exclusive and one-to-one service and interaction with customers should take place. Accordingly, luxury brands must critically reflect on whether they want to collaborate with e-retailers and which ones are suitable and luxurious enough.

2.2 Mixed Reality as a Modern Marketing Tool

The term MR was first employed by Milgram and Kishino (1994) describing it as “the merging of real and virtual worlds”. Over time, various new realities have emerged, extending the so-

called reality-virtuality continuum of Milgram and Kishino (1994) to an adapted framework (Appendix C) displaying the relative position of each technology, including the two focus concepts of this research, namely AR and VR (Mann 2002; Milgram and Kishino 1994; Schnabel et al., 2007). Today, technologies such as VR serve as a “gateway for marketers to innovatively reach consumers“ (Van Kerrebroeck, Brengman and Willems 2017, 177) and to creatively advertise products and brands (Adams 2016).

2.2.1 Definitions of Augmented and Virtual Reality

Starting with AR, it is a technology characterized by overlaying digital objects and visualizations with the real world by using digital devices, such as a phone’s camera (Javornik 2016). Precisely, the tangible item is not changed but rather its observation (Schnabel et al. 2007).

In contrast, VR is described as an “environment created by a computer or other media, an environment in which the user feels present” (Biocca 1992, 5-6). eMarketer (2016) and the NASA (2016) similarly emphasize the main characteristic of great VR to be the feeling of ‘presence’, as this enables users to “feel like they are truly in the synthetic environment being presented”. Burdea and Coiffet (2003) and Brey (2008) define VR as a computer-generated unreal but realistic looking three-dimensional (3D) environment existing only of virtual matter.

To measure the quality of a VR experience as well as consumer involvement with the tool, Sherman and Craig (2003) developed four pillars, namely (1) the virtual world environment inhabited by the user (i.e., 3D digital objects), (2) the feeling of being present and immersing into the virtual world, (3) the individual provision of sensory feedback based on user input, such as movement or navigation, and (4) the level of possible interaction with the virtual world and its response (e.g., interaction with objects, characters, and places).

2.2.2 Augmented and Virtual Reality Usage for Luxury Beauty Brands

While technology evolves, so do advertising strategies, having shifted from traditional advertising towards an online and mobile trend. Accelerated by that, advertising and its strategies

and tools have transformed and today include 3D animations and 360 degrees visualisation which allow for augmented interactivity and vividness for consumers (Li, Daugherty and Biocca 2002). Precisely, MR disrupts the marketing world and opens a vast pool of new possibilities for companies and brands, as it enables consumers to experience a product or service, most realistically way while erasing the need of being physically present (Javornik, Duffy, et al. 2021). Thereby, a rich and immersive medium has evolved which is capable of delivering high impact and memorable messages to consumers by engaging its targets (Pine and Gilmore 1998; 1999, Schmitt 1999). In addition, AR and VR tools allow consumers a ‘sneak peek’ of how they could feel if they owned that product or brand (Li, Daugherty and Biocca 2002).

Beauty consumers have started to seek inspiration and shopping solutions digitally and the “playbook for building and sustaining brand loyalty is changing” (Epe Beauloye 2021). Not only has storytelling moved into the center of attention, so have personalised experiences and investments into innovation (Epe Beauloye 2021). Brands who fail to serve consumer needs will consequently lose relevance and fail particularly among younger consumers.

In theory, AR and VR are specifically useful for luxury marketing as they foster ‘experience marketing’, including the creation of memorable events and turning the experience into the product, appealing to consumers’ rationale and emotions (Pine and Gilmore 1998; 1999, Schmitt 1999). Particularly effective are supposedly those activities involving “products, communications, and marketing campaigns that dazzle [consumers’] senses, touch their hearts, and stimulate their minds” (Schmitt 1999). Thus, luxury brands need to be “authentic and demonstrate a deeper emotional understanding of their customers’ identity” (Epe Beauloye 2021).

When it comes to luxury, the perceived value of an item is much more relevant to consumers than its functional value (Shukla und Purani 2012, Türk, Scholz and Berresheim 2012). However, in online stores other purchase stimuli are also relevant, as the interaction is mediated by

technology. For instance, aspects could either be task-related (e.g., product information, convenience, time and effort exerted), as well as aesthetic and experiential-related (e.g., web design) (Phil-Klaus and Maklan 2013). Consequently, to compensate for the missing face-to-face interaction and to balance out the misfit with the above mentioned anti-laws, luxury brands face the necessity of at least offering an exceptional interface and web design, paired with a multi-sensory experience to overall craft an online experience that is appreciated by consumers (Berridge 2018, Holbrook 1999). Further, MR may add value through enhanced product visualisation and personalisation (Altarteer and Charissis 2019). Further, tracking consumer activity (e.g., clicking and navigating through the virtual space), fosters understanding consumer behaviour and may improve future marketing activities (Levine 2016).

For quite some time, the beauty giant L'Oréal Paris has used different technologies to elevate their consumers' online experience and acts as a digital pioneer in the industry. For instance, the application 'Make Up Genius' was one of the first beauty apps using AR to allow consumers a virtual make up try-on before purchasing a colour cosmetics product (Epepe Beauloye 2021). Competitors quickly followed by deploying similar virtual technologies.

Further, the group's luxury brand Lancôme, staged a 3D virtual exhibition at London Heathrow Airport in 2013 and its managers described it as "an unprecedented journey to the heart of the brand, an immersion in a dream-like world where life is beautiful. (...) With magic, enchantment and technology" (Newhouse 2013). However, the brand did not stop progressing in terms of using MR tools for marketing purposes. When the COVID-19 pandemic shook the entire world in 2020, various luxury brands, particularly in the fashion industry, used VR technology, for instance to host virtual fashion shows (VOGUE Business 2021, Larson 2021). Similarly, Lancôme launched a virtual store and thereby found a tool to counteract against the consequences of lockdown periods. Analogously constructed to the brand's 300 m² flagship store on Champs-Élysées in Paris, the aim was to provide consumers with a "true haven of beauty

and happiness where visitors can discover and explore an offer of cosmetics, services, personalized products, gifts, and technologies”, according to Lehmann, Lancôme’s Global Brand President (Ahssen 2019, L’Oréal 2021).

According to Lancôme’s Global Head of Digital Marketing, Malik Abu-Ghazaleh, “these virtual pop-ups have shown great value in terms of audience engagement and sales” (Global Cosmetics Industry 2021). Even though, these results seem promising in today’s ‘still-pandemic’ context, long-term effects in consumer perception have not been investigated yet. Thus, this paper aims to investigate whether MR tools, such as the virtual store and try-on are actually value-adding or subconsciously diminishing the luxury perception of consumers.

3 Methodology

After a theoretical deposition of the research question, this study used qualitative shopper observations paired with open questions as primary research tool to shed explanatory light on how consumers perceive a luxury beauty brand while making supervised use of MR tools. Particularly, it investigates a VR tool, namely the virtual online store of the luxury beauty brand Lancôme with particular attention to the integrated AR tool, the virtual try-on. Consequently, an online survey was conducted to validate and quantify the findings.

3.1 Research Method

Qualitative research served as the main research method as it offers meaningful ways to open up processes that lie beneath the supposedly visible surface (Buber and Holzmüller 2009, Cassell and Symon 2004) and an open, empathic, interpretative, and understanding approach enabled to understand individual and social thinking processes (Arnould and Thompson 2005).

Specifically, participant observations which are a type of qualitative research were applied, whereas the researcher took the role of a complete observer, meaning that the participants were

not introduced to the purpose of the study prior to the observation and could freely explore (Saunders, Lewis and Thornhill 2016). Further, the researcher paired the observation with open questions to develop topics more in-depth and encouraged the participants to speak out thoughts and feelings loudly. This specific method is referred to as ‘think-aloud protocols’ (TAPs) and is often used in research when investigating consumer behaviour while experiencing a digital technology (Kuusela und Paul 2000). For this study, unstructured, concurrent TAPs were applied, allowing participants to state their feelings and emotions directly while virtually exploring Lancôme’s store and virtual mirror (Buber and Holzmüller 2009, Kuusela and Paul 2000). Further, the researcher noted each participant’s route according to the floor plan (Appendix D). The covered path later allowed for interpretation and analysis on which content seems interesting and value-adding to consumers.

Subsequently, the findings were validated and quantified with a self-completed online survey (Internet questionnaire) in order to achieve a full understanding of the consumer behavior under investigation and explore consumer attitudes (Saunders, Lewis and Thornhill 2016).

3.2 Data Collection Procedure

To ensure highly qualitative TAPs and consequently a valuable analysis, complying with certain artefacts prior to the study was essential (Buber and Holzmüller 2009). First, it is recognized that thinking is decelerated when contemporaneously speaking aloud. Moreover, participants show a tendency towards pointing out negative observations while thinking out aloud. Hence, negative aspects stated need to be put into perspective (Dörner 1974). Third, it is important to consider participants’ prior experience with the tool and note that this may influence attitudes towards the overall experience.

Prior to starting the observations, the formulation of instructions to the participants is important (Buber and Holzmüller 2009). Therefore, each participant received an explanation of

the TAP format but not of the research purpose in order to avoid biases. In particular, it was outlined to participants not to describe their actions during the observation (e.g. stating what there are doing) but rather to focus on articulating emotions and feelings. Even though the literature suggests introducing the particular technology prior to the observations (Buber and Holzmüller 2009) this study neglected that, as Lancôme's virtual store should be intuitive for shoppers to use. Consequently, all emotions when experiencing the tool were interesting to interpret and draw relevant conclusions. Overall, participants were free to ask questions any-time during the observation if any ambiguities arose (Buber and Holzmüller 2009).

Each TAP was benchmarked to approximately 30 minutes, as this duration allowed participants to spend enough time in Lancôme's virtual store and test the virtual mirror without exploring content twice and additionally clarify potential questions. The TAPs were purposely conducted in the participants' native language in order to intensify the reflection of feelings and eliminate language barriers. Besides, all observations took place at each participant's location of choice to foster a comfortable atmosphere, safe to share personal thoughts and emotions.

The researcher was physically present during all interviews, allowing for additional support if participants were struggling to articulate their emotions, feelings, and attitudes. In that case, the present researcher was ready to ask open questions to foster the participant's self-reflection. By means of accuracy, all TAPs were tape-recorded and transferred into an analysis grid which ensured careful data collection and better documentation of the statements, facilitating the later analysis (King 2010, Powers 2007, Rubin and Rubin 2012).

3.3 The Sample

In order to select a suitable sample, purposive sampling, also referred to as judgmental, selective, or subjective sampling, was applied (Yilmaz 2013). Accordingly, the main objective was

to choose interview partners with significant attributes that belong to the population under investigation (Patton 2005), which are luxury beauty consumers of 18 to 64 years of age. In particular, all consumers answered the pre-recruitment questionnaire according to the predefined necessary characteristics, meaning all consumers are familiar with the presented luxury beauty brands and purchased at least one beauty product within the last three months from one of these brands (Appendix E). Consequently, nine participants were personally selected, ensuring information-rich interviews (Patton 1990, Kromrey 2000, Morgan and Smircich 1980, Saunders, Lewis and Thornhill 2016). To consequently validate and quantify the data, 153 consumers with the same characteristics answered the online survey. Detailed sample characteristics of the online survey can be found in Appendix F.

3.4 Analysis Method

The most relevant quotes and observations including an interpretation of the findings were summarised in an analysis grid (Appendix G). The grounded theory approach was followed for the analysis of results, embracing three coding steps, namely open, axial, and selective coding (Strauss and Corbin 1990). Therefore, the first TAP was analysed and coded. The next TAPs were coded by complementing the existing codes, leading to several focus codes which were then allocated to overarching concepts. Those concepts were further organised by grouping concepts belonging to the same category (Charmaz 2006). A visualisation of the coding process can be found in Appendix H. Data collection and sampling were continued until no further insights were collected and no additional codes were established, leading to theoretical saturation (Frankel 1999, Holton 2010, Meadows 2001, Saunders, Lewis and Thornhill 2016, Strauss and Corbin 1990).

4 Analysis & Discussion of Findings

This chapter presents the results of the primary data collection, extracted from the nine conducted consumer TAPs as well as the online survey and consequently, objects to compare and link those results with the theory from the literature review. Correlations can be found in Appendix I. Ultimately, the overarching research question is answered.

4.1 General Consumer Behaviour

The large majority of the sample (93 per cent) has familiarised itself with buying beauty products online, supporting the understanding that it is no longer a trend among younger consumers, but that it has become a common retail channel across age groups, as suggested in the literature (Achille, Marchessou and Remy 2018). For luxury beauty products, the share is comparably smaller but a significant majority has experienced this retail channel; 80 per cent claimed to have bought a luxury beauty product online (Appendix J).

Overall, respondents were asked how likely they would shop luxury and non-luxury products online (scale 1 to 5, 1 = very unlikely; 5 = very likely), differentiating first- and repurchases, across the categories make-up, skincare, and fragrance. In conclusion, consumers significantly differentiate between first- and repurchases (Appendix K), meaning that the overall openness to purchase a product for the first time online is very low, with a mean for all categories below 3.0 (SD below 1.4). When it comes to repurchases, consumers show an extremely high willingness to shop through online channels with a mean for all categories above 4.4 (SD below 1.0). When comparing luxury and non-luxury beauty products, consumers are slightly less willing to purchase luxury products online for both first- and repurchases. In theory, these findings seem logical. However, the difference found in the data is only marginal. In direct comparison, 62 per cent still claimed to buy luxury beauty products preferably in a physical store. Specifically, that preference slightly correlates with consumers' age, indicating that older consumers

show a greater tendency to prefer shopping luxury beauty products in a physical store ($r = 0.299$). Throughout this chapter, the reasons for those preferences are unraveled.

4.2 Category 1: Virtual Store (VR)

All nine interviewees have never visited a virtual store before, while in contrast, 28.8 per cent of the survey respondents have done so. Moreover, 11.1 per cent answered to not be interested in this marketing tool, with frequent reasonings being “it’s not an experience”, “if I want to go to the store, I just go to the actual store”, and “it’s not time efficient”. However, all other participants indicated to have followed the instructions to visit Lancôme’s virtual store within the scope of the research and explored it individually. Consequently, almost 90 per cent were able to answer the subsequent questions based on their actual experience, while the nine participants of the TAPs experienced the tool simultaneously to the interview and observation.

In sum, respondents stated that offering a virtual store experience evokes a more innovative and younger perception of the brand (means above 4.0; SD below 1.0), given that the store generally fits well with the prior perception of the brand. However, to the question whether it also makes a brand appear more luxurious, the average response was neutral (mean 3.1, SD 1.1). What the store seems most suitable for is to build a connection between consumers and the brand and provide a platform to get to know a brand more in-depth, as one interviewee framed it: “after visiting the store I feel closer to Lancôme”.

Concept 1: Functioning & Technology

Most interviewees perceived the VR tool to be easy and intuitive to use (6/9), while only two interviewees stated to “need some time to get used to the tool” and one owned up to not being “so good with technology and computers in general”. Overall, reactions towards the visualisation and technological set-up were highly positive; “the images look quite realistic and I’m impressed by the high resolution”. Thereby, Lancôme manages to provide an attractive web

design that may help outbalance the missing face-to-face interaction as referred to by Berridge (2018) and Holbrook (1999). At the same time, a well-functioning tool that runs smoothly without frictions seems to be anchored in all participants' general expectations (9/9). One interviewee even stated clearly to “get really annoyed when the technology is not working as it's supposed to and that takes the fun out of it and makes the brand appear unprofessional”. Similarly, another interviewee described her feelings towards malfunctioning technology as follows: “If it is not working optimally, it makes me feel like I'm stupid and gives me the impression that I made a mistake”. Thereby, it becomes apparent that consumers do not specifically value well-functioning technology and link it with positive feelings or a luxury impression, but rather expect it as a standard and show negative emotions if otherwise. This finding is also reflected in the survey responses, in which consumers ranked the functioning of the technology with an average of 4.70 (SD 0.58), as well as the easy and intuitive usage on average with a 4.76 (SD 0.56) to be precious (scale 1 to 5; 1 = very irrelevant; 5 = very valuable).

Concept 2: Set up, Organisation & Content

Lancôme's virtual experience starts with a simulation of being located outside on the Champs-Élysées in Paris. This specific surrounding was noted by 8 out of 9 interviewees and elevated consumer expectations about the store and its luxuriousness; “the Champs-Élysées is one of the most prestigious and most expensive streets that I know. I expect a lot from this store”. In particular, this setting enforces the consumer's feeling of being present and immersing into the virtual world, ranking high on one of Sherman and Craig's (2003) pillars to measure consumer involvement of a VR tool. Great enthusiasm was shown about that feeling: “I feel like I'm ready to go shopping now” and “this added perspective makes the whole experience more realistic”.

The store design evoked mixed feelings among the interviewees. While some struggled with information overload and feeling “lost” in the store (4/9), others loved the design and set-up (4/9). Similarly, two middle-aged interviewees did not feel entirely comfortable with the many

pink colour accents. In particular, it was mentioned that this playful design did not match their prior perception of the brand. One interviewee framed it as “everything is pink and is presented in a way that attracts young people. I feel like the brand does not entirely stay true to its initial look”, while another was even more radical: “everything is a bit too pink. My perception of the brand was that it’s very noble and prestigious. The extreme pink makes me feel that the target group has become much younger and no longer involves me”.

Content-wise, the survey showed that consumers particularly expect rich content when it comes to product details in order to receive as much information as possible to make a purchase decision (Appendix L). The fact that prices are not displayed directly and only become visible by linking to the classic online shop annoyed more than half of the respondents. However, Lancôme’s intention for not displaying prices likely is to elevate the luxury perception, which is in line with Kapferer and Bastien’s (2009) anti-laws of not advertising the price and forcing consumers to make an effort to buy. In fact, 37.3 per cent of the respondents confirmed that perception of elevated luxuriousness due to the fact that prices are not displayed. Further, this perception slightly correlates with age ($r = 0.402$), showing that the older the consumer, the more anchored the traditional understanding of luxury and the more impactful obeying the anti-laws of luxury marketing to nurture a luxury perception (Kapferer and Bastien 2009). Consequently, among younger consumers, this understanding seems to have developed and the necessity to follow these rules has become blurry.

Besides, participants criticised that the virtual mirror is not directly embedded in the virtual store but links as a pop-up window to Lancôme’s website. Thereby, the feeling of presence referred to in the literature as one important factor that enhances the shopper experience, gets interrupted (Biocca 1992, eMarketer 2016, NASA 2016, Sherman und Craig 2003); “It would be nicer if the tool was embedded in the virtual store because it destroys my impression of being in the shop and interrupts my shopping experience”.

Concept 3: Navigation & Entertainment

Easy and intuitive navigation through the virtual store was a feature ranked to be very important for a satisfying shopping experience among survey respondents with a mean of 4.76 (SD 0.56). During the observations, those participants from 18 to 44 years of age seemed satisfied with Lancôme's functioning of navigation (7/9) and showed patience and slowly navigated through the store in order to explore it in detail and not miss anything. However, two participants over 45 years of age struggled with the navigation, intimidated by the technology. Both talked significantly less during the observation, unable to multitask. They needed active encouragement to share thoughts and feelings. Further, both missed several elements in the store and did not seem to enjoy it extensively. If they had not visited the store for the purpose of this study, they probably would have left the website earlier, due to loss of patience and interest. On the other hand, the younger participants naturally followed the intended route and showed a high level of focus, concentration, and curiosity (7/9). Thereby, all areas were explored in detail and the participants even visited some spots in the store twice without seeming bored, which can be linked to Sherman and Craig's (2003) theory in the sense that the individual provision of sensory feedback based on user input, such as movement or navigation is sufficiently provided. Each participant's navigation route can be found in Appendix M. In conclusion, consumers' perception appears to differ across age groups. While younger consumers experience the technological tools with ease and curiosity and perceive it to be entertaining to explore, older consumers feel intimidated, strained, and do not perceive the navigation as carefree.

Concept 4: Openness to Purchase

Overall, Lancôme's virtual store confused the interviewees in the sense that the intended added value could not be detected appropriately. In fact, it was unclear to all nine participants whether the purpose of the virtual store was either to substitute or complement a brick-and-mortar store or a classic online shop. Given that level of confusion, whether consumers would consider a

purchase in the virtual store was primarily answered in a way comparing the virtual store to the two apparent alternatives. Consequently, almost all participants mentioned the missing senses of touching and smelling (8/9) and absenteeism of personal consulting (3/9) to make them somewhat reluctant to buy a product from the virtual store compared to a physical store. On the other hand, interviewees mentioned that as soon as products are known and the visit is a matter of repurchase, online becomes a relevant channel. However, in that case, a virtual store would compete with a classic online shop and according to several interviewees (4/9), the virtual store was perceived as less organised and shopping seemed not time-efficient. Further, it was harder for interviewees to keep an overview of the portfolio and where to find certain products due to the missing filter function known from online shops (3/9). Quantifying these findings, more than half of the survey respondents imagined the virtual store to likely complement a physical shopping stroll and 79.7 per cent believed a virtual store to be likely to complement a classic online shop. In turn, respondents had the clear opinion that such a VR tool could never entirely substitute either of the two shopping types (Appendix L). Nevertheless, some interviewees (3/9) indicated that the virtual store encouraged them to visit the physical store and pay more attention to Lancôme the next time they get in touch with the brand: “I am super motivated to go to this store now and experience Lancôme in real life”, which may be a high impact and memorable message (Pine and Gilmore 1998). Similarly, 62.7 per cent of the survey respondents indicated that it was somehow very likely that the virtual store inspires them.

4.3 Category 2: Virtual Try-On (AR)

Overall, virtual try-ons are relatively well-known among the survey participants; 46.4 per cent have used them before, while 53.6 per cent have never used this technology. However, 36.6 per cent of those who have never used it were willing to test Lancôme’s virtual mirror within the

scope of the survey and only 17 per cent stated not to be interested at all. Main reasons for not being interested were related to trust issues and prior bad experiences (Appendix N).

Concept 5: Set-Up & Technology

The majority of interviewees mentioned that having a virtual try-on seems to be a great added value in theory (6/9). However, 7 out of 9 participants referred to the technological implementation as “not optimal” or even “bad” and “not luxurious at all”. Nevertheless, two interviewees brought up the fact that compared to competitors’ virtual mirrors, Lancôme’s tool provides an advanced set-up and functioning; e.g., “I have tried virtual try-ons in the past and those have disappointed me a lot more. Here, the tech works really well and looks more realistic than tools from competitors”. In fact, 80.4 per cent of the respondents stated that their expectations of a virtual mirror from luxury brands are generally higher than from non-luxury brands, pressurising luxury brands to constantly remain top of the notch in terms of technological innovations, which is in accordance with the theory (Epepe Beauloye 2021).

Moreover, two interviewees criticised that the product was not displayed with its packaging when choosing a product and changing shades. Instead, coloured bubbles were used to visualise the colours and symbolise the whole product. Thereby, consumers perceived the product to be less luxurious, as the packaging was mentioned to be one main characteristic determining luxury beauty products which is in line with the literature, e.g., referring to the packaging as “the theatre of the brand” (Kapferer and Bastien 2009, 221).

Concept 6: Visualisation, Colour Accuracy & Movement Adaption

Respondents were asked how significant visualisation, adaption to the face, and colour accuracy are for them in order to be satisfied with the virtual try-on (scale 1 to 5; 1 = very irrelevant; 5 = very important). In result, all three aspects were highly relevant to consumers (mean for all factors above 4.63; SD below 0.7). In fact, results even show that a product displayed in an unrealistic way is somehow likely to impact the perception of the brand (mean 4.01, SD 1.09)

and more specifically, somehow likely for the brand to be perceived as less luxurious (mean 3.89, SD 1.15) (scale 1 to 5; 1 = very unlikely; 5 = very likely).

Concept 7: Openness to Purchase

Consumers' openness to purchasing seems to differ significantly when comparing the theoretical added value a virtual try-on may have and the actual perceived added value. Accordingly, 49.0 per cent responded that, in theory, a virtual try-on may support a purchase decision. Moreover, that impression negatively correlates with consumers' age, indicating that younger consumers show slightly more faith in virtual try-ons and its theoretical contribution towards a purchase decision ($r = -0.271$). However, when comparing this general openness towards using a virtual mirror and believing in its usefulness, in fact, only 12.7 per cent of those 71 consumers who have used a virtual try-on before, claimed that the tool has actually influenced a purchase decision. This significant difference between theoretical and actual behaviour allows for the conclusion that most virtual try-ons offered by beauty brands do not meet current consumer needs and expectations, which overall leads to a dilemma for luxury beauty brands. On the one hand, consumers expect luxury brands to offer the service of a virtual try-on, but in reality, these expectations are almost impossible to meet. No matter how advanced an AR tool becomes, trust issues and the visualisation of textures and high-quality ingredients is nearly impossible to outbalance. One interviewee summed this up as follows: "the virtual try-on is nice to have, but it cannot substitute testing it in-store. Even if the tech became better in the future, I wouldn't trust it that it will look the same in reality".

5 Conclusion & Recommendations

Overall, consumers have long incorporated online as a complement to physical shopping channels and constantly evaluate channel options, depending on the purpose of their purchase, i.e.,

first- and repurchases. In particular, consumers consider online as a suitable shopping platform when repurchasing while loving to explore new products and seek inspiration physically.

When comparing the general luxury understanding of older consumers (i.e., Gen X and Boomers) and younger ones (i.e., Millennials and Gen Z), perceptions diverge. While the young embrace new interpretations of luxury, seeing luxury brands as drivers of innovation, older generations still hold on to the traditional definitions of luxury with less flexibility.

With regards to VR, given the example of Lancôme's virtual store, the potential added value is perceived differently among consumers. The main challenge remains that it seems unclear at which stage of the consumer journey the virtual store aims to deliver value. In conclusion, consumers showed a neutral attitude towards the value added by the virtual store and similarly, did not perceive the virtual store to enhance the luxury perception. However, consumers stated that the store would inspire and encourage them to visit a Lancôme store in person. It further brings consumers closer to the brand and provides a solid platform to convey the brand's identity.

Lancôme's virtual try-on as an example of an AR tool caused relatively positive feedback, particularly when compared to competitors' virtual mirrors. However, no matter how advanced the AR technology, it is so far impossible for brands to properly convey textures, colours, and effects that elevate the visualisation from well-executed and accurate to the next level, which is luxury. Thus, outstanding technology is expected from luxury brands as a standard but in fact still does not contribute towards a luxurious perception, leaving luxury brands with a dilemma.

5.1 Academic Implications

This paper adds to the body of knowledge by investigating two MR concepts, including AR and VR, according to Milgram and Kishino's (1994) virtuality-reality continuum, in combination with a concrete example from a luxury beauty industry leader, Lancôme. Moreover, the study refers to Sherman and Craig's (2003) four pillars to measure a VR experience's quality

as well as consumer involvement with the tool by applying these to the concrete examples. Further, it is probed to what extent the brand adheres to Kapferer and Bastien's (2009) anti-laws of luxury marketing. Besides, the study complements Javornik, Duffy, et al.'s (2021) research that investigated strategic approaches to AR deployment by measuring the substantial impact a virtual mirror has on the luxury perception. It further includes the concept of a virtual store, expanding the discussion towards another MR concept besides AR, delivering concrete insights on how such tools impact consumers' luxury perception.

5.2 Managerial Implications

The findings show that both tools, Lancôme's virtual store and virtual try-on in practice, currently do not positively contribute to a luxury brand perception. Thus, managers should reflect on their available budget and how to optimally allocate it in order to optimise those tools.

Since consumers generally support the idea of a virtual mirror and believe in its usefulness, this tool yields high potential to positively impact consumers' luxury perception and additionally support their purchase decisions. Managers need to focus on consumer pain points of the current virtual mirror. Even though Lancôme already provides a try-on that is superior to competitors' tools, it still lacks significant features to make the virtual experience truly luxurious. For instance, luxury brands should improve the aesthetics of their websites, thriving for creative designs that diverge from classic online shops that are known from non-luxury beauty brands. In particular, the virtual try-on should be enhanced by focusing on delivering extraordinary visualisation. Currently, Lancôme only displays regular packshots in the toolbar of the desktop version, while the mobile version completely neglects to display the packaging. Due to consumer feedback of the packaging strongly contributing towards a luxury perception of a product, managers should leverage that by showing the entire product, preferably in a 3D simulation

and high resolution, linking the overlaid make-up to the luxurious packaging and thus, obtaining an overall luxury perception of the product. Besides, shades and colours that currently cannot be displayed realistically (see example in Appendix O) should be taken out of the virtual try-on to ensure that every product that is offered provides the ultimate level of consumer satisfaction and luxuriousness.

To transform the virtual store into a value-adding tool for consumers, managers need to clarify its purpose within the customer journey. According to the findings, current virtual stores, including Lancôme's version, are not technologically advanced enough to either substitute the physical shopping stroll or the classic online shop. Precisely, the tool's most appropriate use case is to provide a platform that enables clear communication of the brand identity, what the brand managers want the brand to be, what it stands for, and what makes it unique. Thus, the store should be incorporated on the brand's website under the category 'learn & explore' to invite consumers to get to know the brand better. Besides, the general VR technology should constantly be enhanced, as consumers always expect top of the notch technology from luxury brands. What could also elevate the consumer's luxury perception is transforming the current store to a personalised made-to-measure virtual experience that addresses individual consumers' needs and characteristics. For instance, before starting the virtual experience, three to five short questions could be interposed, asking consumers about their age, the product category they are looking for at the moment (i.e., make-up, fragrance, skincare), their interest in the brand's values, etc. According to that input, different store modules could be automatically combined, offering consumers a more selective and high-end experience specifically designed to their needs, eliminating the pain point of stimulus overload. Even though this adaptation may require higher financial investments, managers should be aware that consumers expect only the best and most advanced technologies from luxury brands. Moreover, a virtual avatar could be

added to the store, compensating for the lack of personal consultation by offering virtual consultation via chat function with a real beauty consultant. Besides, it may be beneficial to embed the virtual mirror directly into the virtual store without opening a pop-up window to ensure a seamless experience with a maximised level of feeling present.

5.3 Limitations & Future Research

Naturally, the outlined findings as a consequence of the chosen methodology are limited. For this research, it was primarily important to collect data on the impact of MR tools on consumers' luxury perception by observing and interviewing consumers who actively used such tools. Therefore, Lancôme's VR and AR tools served as a specific example, leading to specific results. For future research, it may be beneficial to investigate perceptions towards tools from different luxury brands by considering different technologies within the scope of MR.

Further developed, it would make sense to expand the research from beauty towards other pillars within the personal goods sector, e.g., apparel or jewelry. Afterwards, experience-based goods and pure experiences may be investigated to compare results across the luxury industry.

While qualitative findings validated and quantified with a larger sample served as the primary source, correlations between consumer behaviour and attitudes have been investigated on top regarding age groups. Thus, findings are limited and for future research it may be value-adding to include further independent variables to dive deeper into the statistical connections with a multiple regression analysis, to unravel other factors, besides age, that may influence the observed perceptions and allow for detecting a more detailed pattern of behaviour and attitudes.

Further, it would be interesting to observe consumers from different origins, as the sample consisted of 86.3 per cent Germans and the rest from other European countries. Cultural differences in particular across continents, may lead to additional insights and diversified findings.

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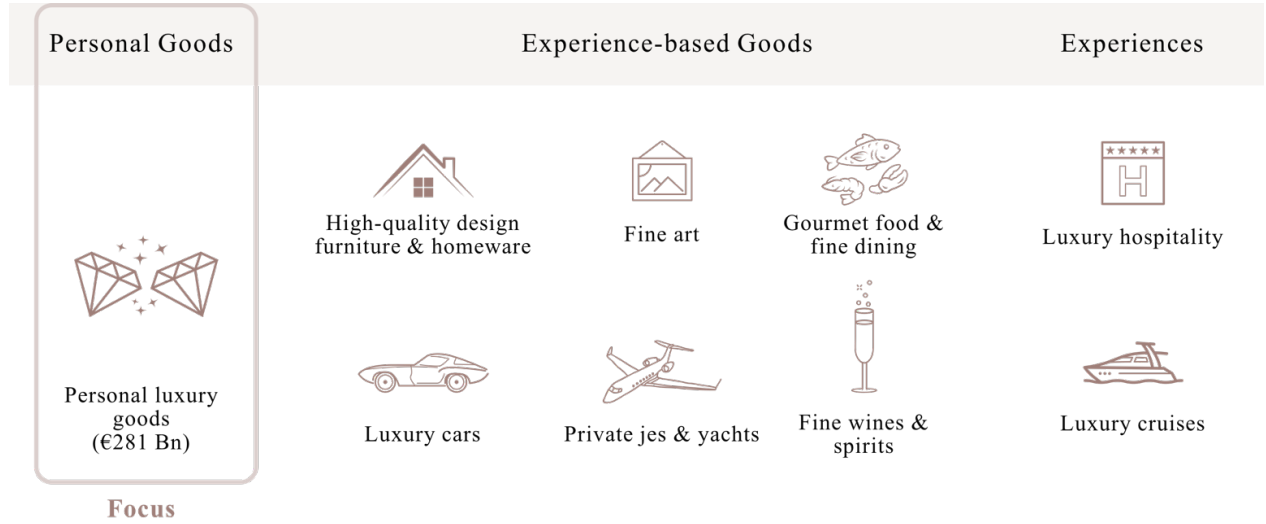
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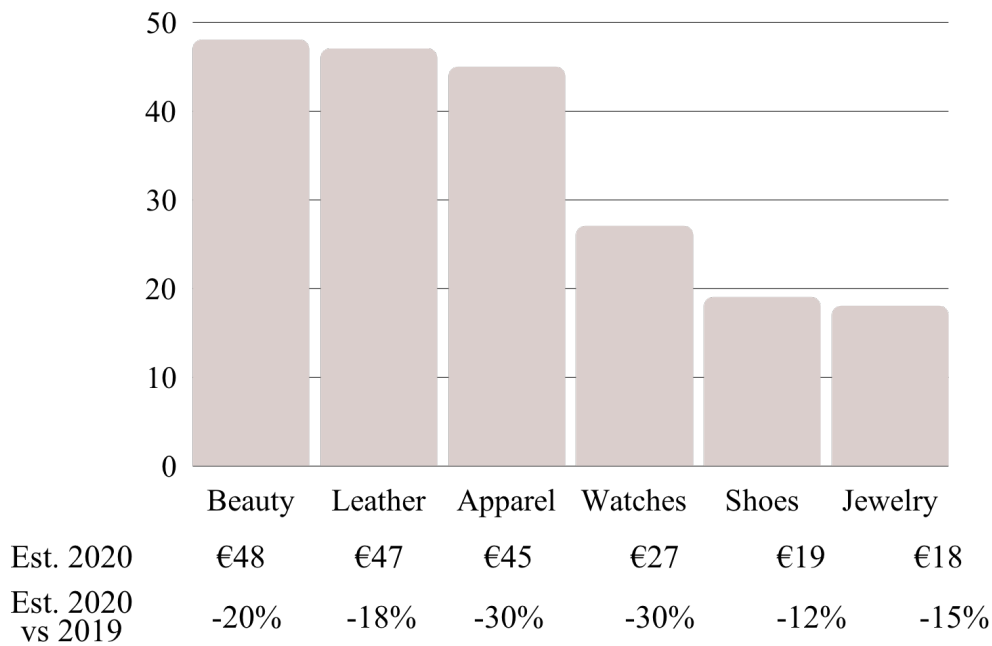
Appendix

Appendix A: Global Luxury Market – Category Overview



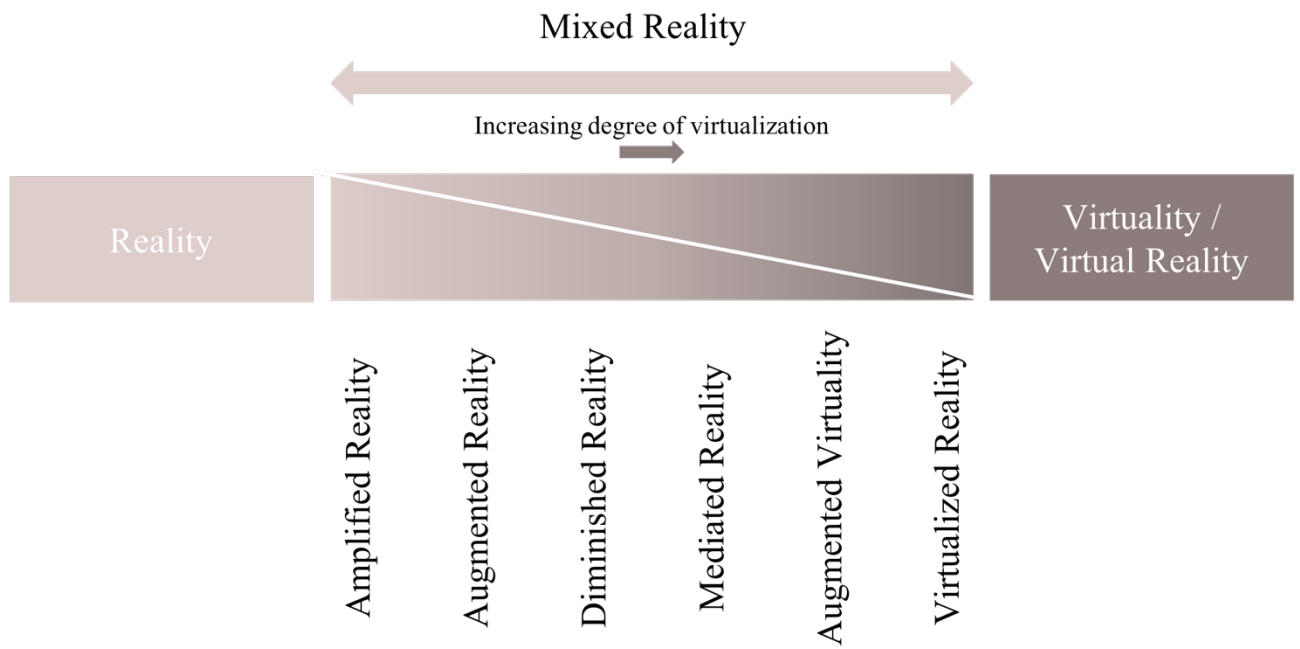
Source: Adapted from D'Arpizio & Levato, 2020

Appendix B: Estimated global personal luxury goods market size per category in bln.



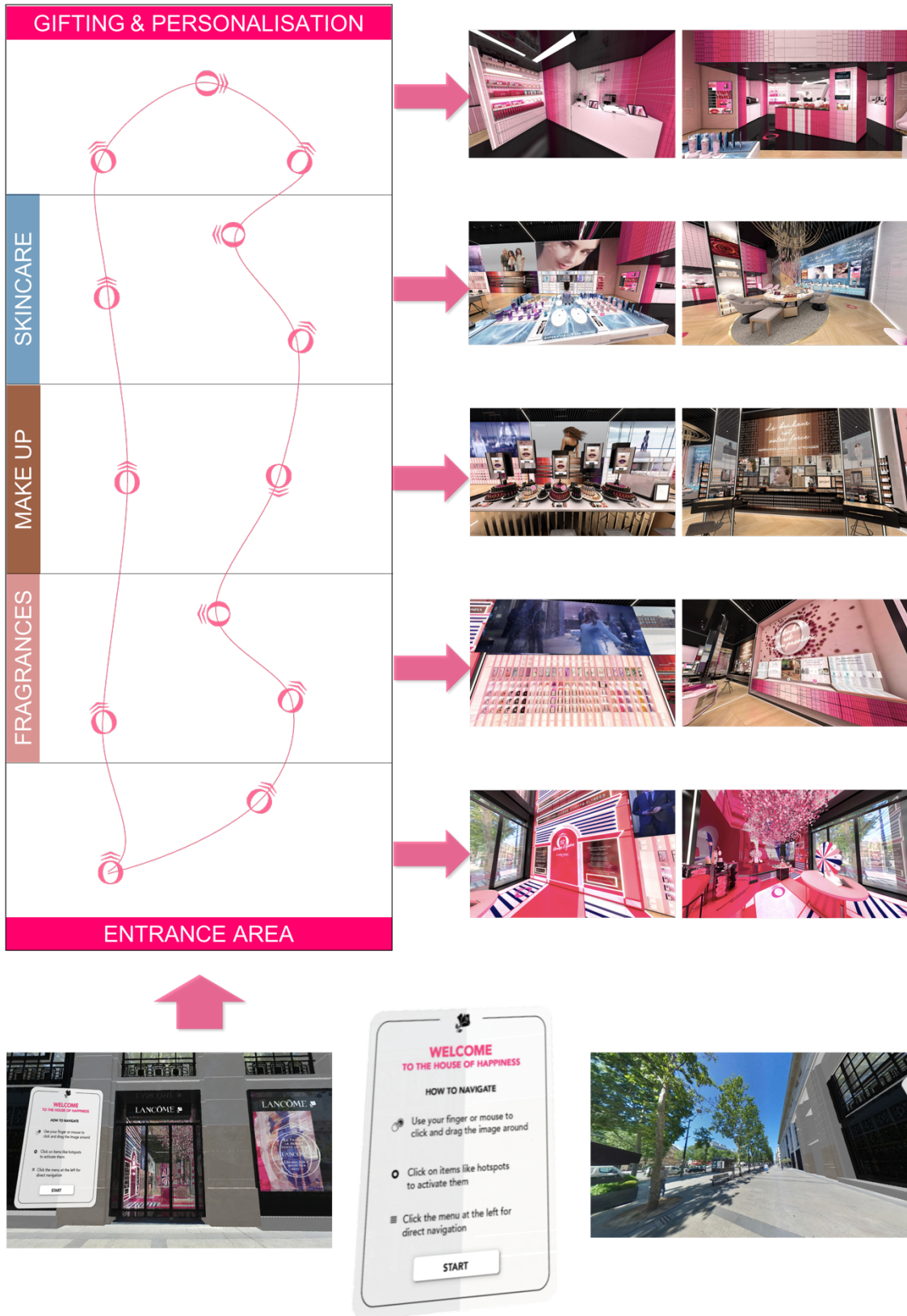
Source: Adapted from D'Arpizio & Levato, 2020

Appendix C: Reality-Virtuality Continuum.



Source: Adapted from Mann (2002), Milgram and Kishino (1994), and Schnabel et al. (2007)

Appendix D: Floorplan of Lancôme's Virtual Store



Source: Created from Lancôme's Virtual Store experience, retrieved from <https://web-apps.byondxr.com/webviewer-dev/index.html?hash=EMD7Dr>

Appendix E: Pre-recruitment Questionnaire

1. “Do you know the name of at least five of the below mentioned luxury beauty brands?”
2. “Have you purchased at least one beauty product from one of these brands within the last three months?”

GUERLAIN
PARIS

ESTÉE LAUDER

LANCÔME
PARIS

DIOR



Charlotte Tilbury

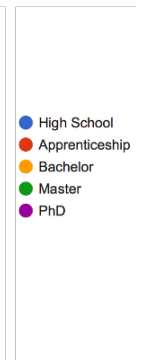
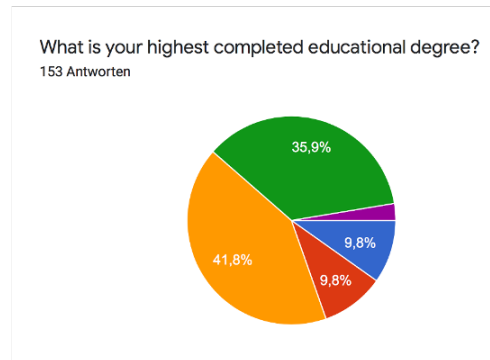
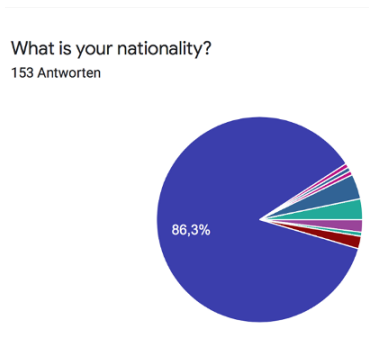
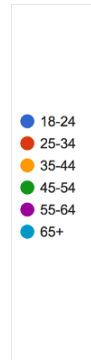
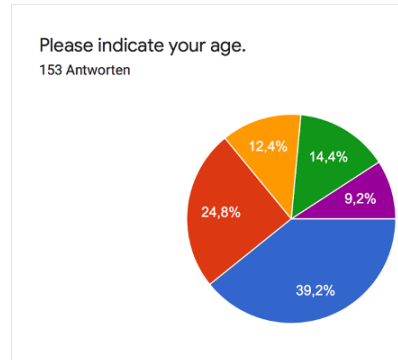
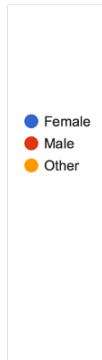
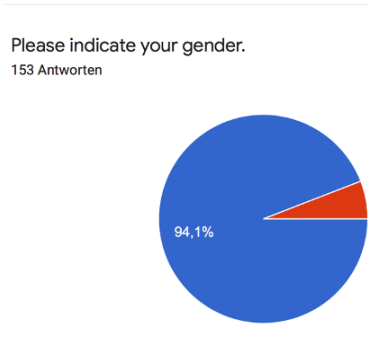
TOM FORD BEAUTY



sisley
PARIS

VICTORIA BECKHAM
BEAUTY

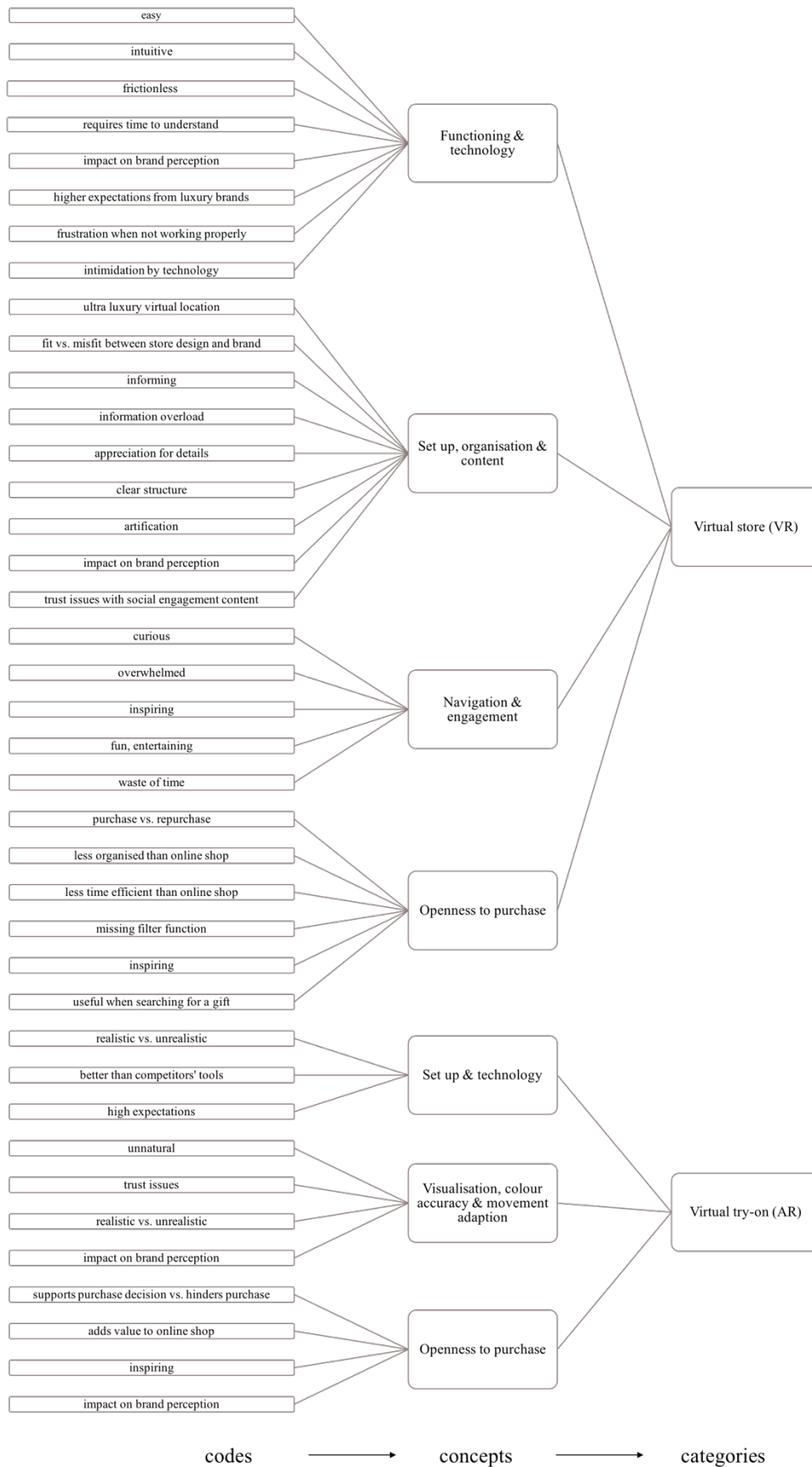
Appendix F: Sample Characteristics (153 participants)



Appendix G: Analysis Grid Extract (Example)

| Behaviour / Attitude | Quotes translated from German | Participant 1 | Participant 2 |
|--|-------------------------------|---|---------------|
| Opinion/ perception of the brand Lancôme before entering the store | Quote 1 | "Lancôme is expensive and it is definitely a luxury brand that I particularly buy to treat myself, however, I would say it is a luxury brand that specifically targets more mature women" | ... |
| Notes being located on the Champs-Elysées in Paris | Quote 2 | "I have often received Lancôme products as a gift" | ... |
| | Interpretation | high-end luxury beauty perception + indulgence brand | ... |
| | Quote 1 | "This street reminds me of a very expensive street in a big city and gives me a fancy vibe" | ... |
| | Quote 2 | "I love that they added this street scene to the tool, that way I have the impression of really strolling around Paris and passing the store" | ... |
| | Quote 3 | "The fact that the store and the surrounding buildings are painted in a rather triste grey makes me even more curious about the pink beauty/land inside. Can I please go in now?" | ... |
| | Observation | smiles | ... |
| Impressions of the VR tool | Interpretation | The ultra luxury location elevates expectations and curiosity about the store; more realistic shopping experience | ... |
| | Quote 1 | "How can I get closer to the store? Ah that way, okay got it" | ... |
| | Quote 2 | "The explanation box helps but I don't really need it and I prefer learning-by-doing" | ... |
| | Quote 3 | "I feel like being in a computer game, not in the real world" | ... |
| | Observation | Naturally understands the functions and how to move through the store | ... |
| | Interpretation | Tool is easy/ intuitive to navigate; fun due to gamification | ... |
| Satisfaction with the technology behind the tool / functioning | Quote 1 | "I get really annoyed when the technology is not working as it's supposed to and that takes the fun out of it and makes the brand appear unprofessional" | ... |
| | Observation | annoyed exhale | ... |
| | Interpretation | Expects perfectly working technology/tool, otherwise gets frustrated; bad for brand image | ... |
| | Quote 1 | ... | ... |
| ... | Observation | ... | ... |
| | Interpretation | ... | ... |

Appendix H: Data Coding Process Illustration



Appendix I: Statistical Correlations with the Independent Variable Age

| | | Correlations | | | | | |
|---------------------------|---------------------|--------------|---------------------------|---------------------------|---------------|-------------------------|---------------------------|
| | | Age | Preference_physical_store | Value_shopping_experience | Try_on_theory | Try_on_brand_perception | Price_displayed_luxurious |
| Age | Pearson Correlation | 1 | .299** | .363** | -.271** | .105 | .402** |
| | Sig. (2-tailed) | | <.001 | <.001 | <.001 | .197 | <.001 |
| | N | 153 | 153 | 153 | 153 | 153 | 153 |
| Preference_physical_store | Pearson Correlation | .299** | 1 | .358** | -.123 | .088 | .407** |
| | Sig. (2-tailed) | <.001 | | <.001 | .129 | .278 | <.001 |
| | N | 153 | 153 | 153 | 153 | 153 | 153 |
| Value_shopping_experience | Pearson Correlation | .363** | .358** | 1 | -.066 | .097 | .330** |
| | Sig. (2-tailed) | <.001 | <.001 | | .414 | .231 | <.001 |
| | N | 153 | 153 | 153 | 153 | 153 | 153 |
| Try_on_theory | Pearson Correlation | -.271** | -.123 | -.066 | 1 | -.178* | -.161* |
| | Sig. (2-tailed) | <.001 | .129 | .414 | | .028 | .047 |
| | N | 153 | 153 | 153 | 153 | 153 | 153 |
| Try_on_brand_perception | Pearson Correlation | .105 | .088 | .097 | -.178* | 1 | .203* |
| | Sig. (2-tailed) | .197 | .278 | .231 | .028 | | .012 |
| | N | 153 | 153 | 153 | 153 | 153 | 153 |
| Price_displayed_luxurious | Pearson Correlation | .402** | .407** | .330** | -.161* | .203* | 1 |
| | Sig. (2-tailed) | <.001 | <.001 | <.001 | .047 | .012 | |
| | N | 153 | 153 | 153 | 153 | 153 | 153 |

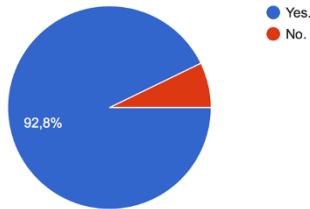
** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

Appendix J: Survey Results (153 responses) – Online Shopping Behaviour

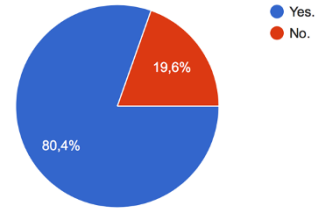
In general, have you ever purchased a beauty product (make up, fragrance or skincare) online?

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Have you ever purchased a luxury beauty product (make up, fragrance or skincare) online?

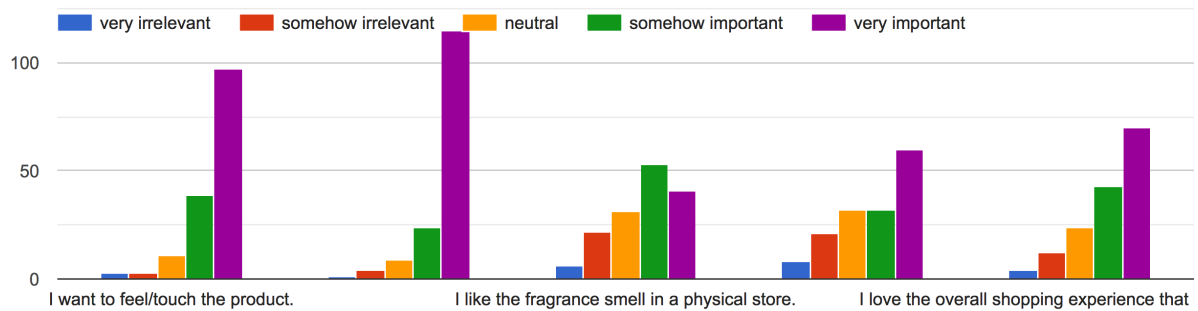
153 Antworten



How significant were/would these factors be for your decision to buy the product(s) online?

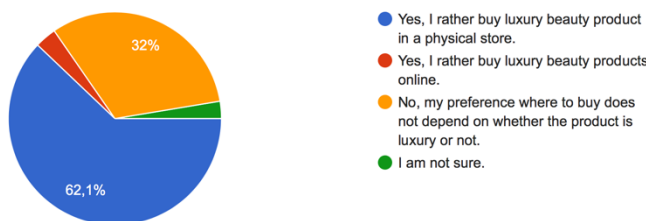


How significant are these reasons for buying products preferably in a physical store?

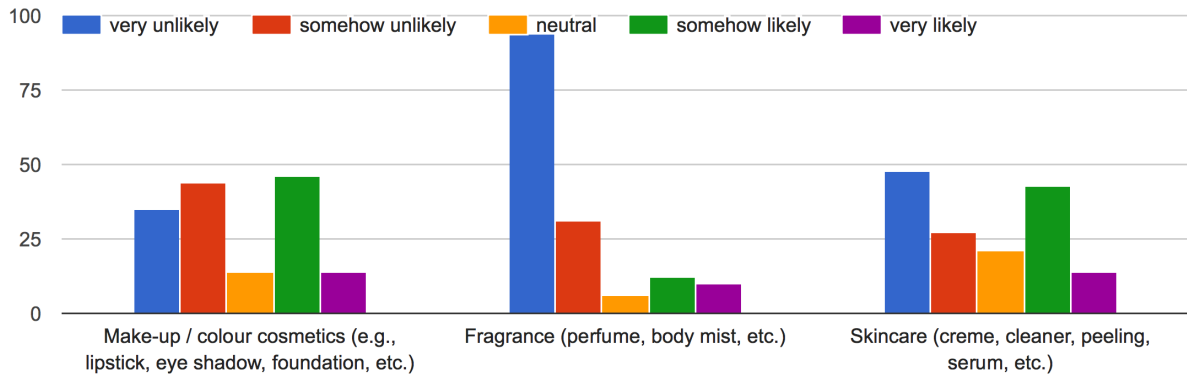


Does it make a difference if you buy ordinary or luxury beauty products?

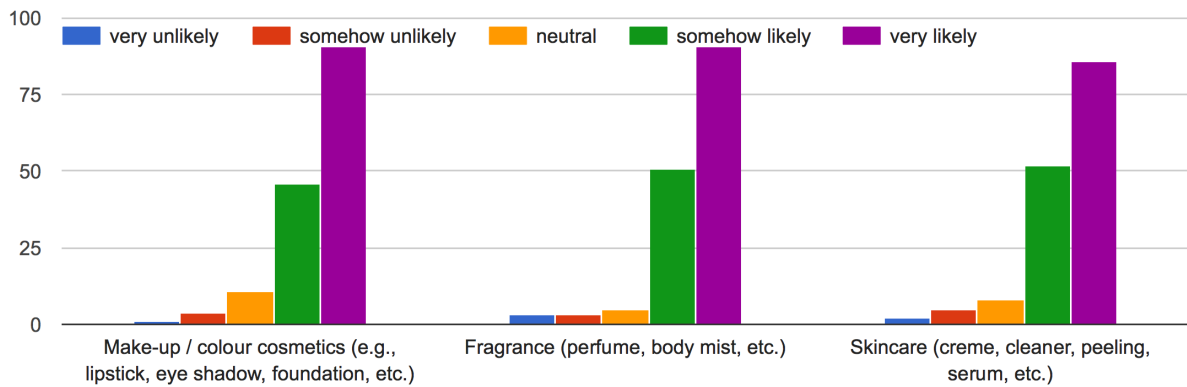
153 Antworten



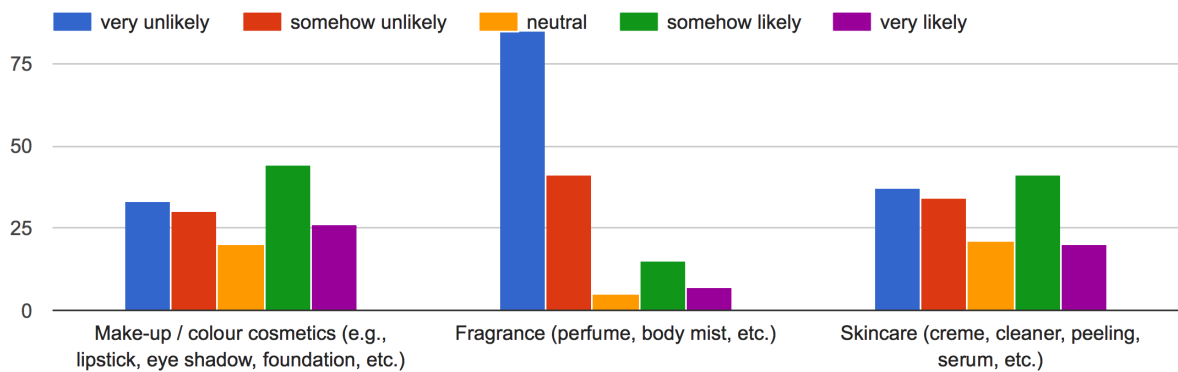
How likely is it that you buy a luxury product that you do not know yet from the following categories online?



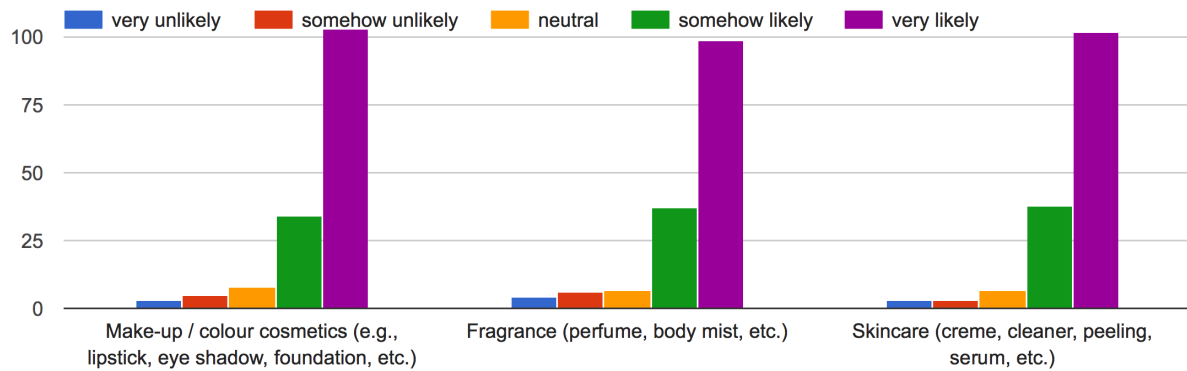
How likely is it that you repurchase a luxury product that you already know from the following categories online?



How likely is it that you buy an ordinary product that you do not know yet from the following categories online?



How likely is it that you repurchase an ordinary product that you already know from the following categories online?

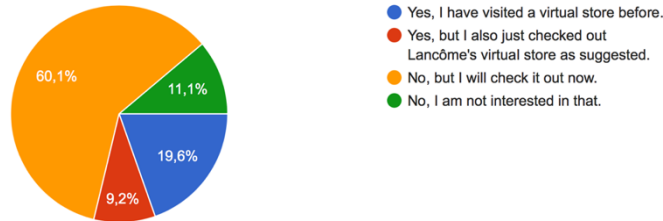


Appendix K: Online Shopping Behaviour first purchases vs. repurchases

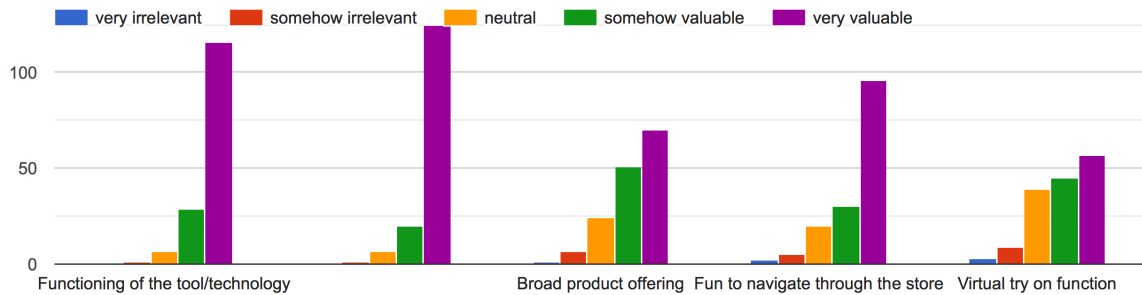
| | Comparison: <i>First purchase</i> | | | Comparison: <i>repurchase</i> | | |
|----------|-----------------------------------|-----------|----------|-------------------------------|-----------|----------|
| | <i>make up</i> | fragrance | skincare | <i>make up</i> | fragrance | skincare |
| | <i>luxury</i> | | | <i>luxury</i> | | |
| Mean | 2,74 | 1,78 | 2,66 | 4,45 | 4,46 | 4,41 |
| SD | 1,34 | 1,23 | 1,40 | 0,79 | 0,82 | 0,84 |
| Variance | 1,80 | 1,51 | 1,96 | 0,63 | 0,67 | 0,70 |
| | <i>non-luxury</i> | | | <i>non-luxury</i> | | |
| Mean | 3,00 | 1,81 | 2,82 | 4,50 | 4,44 | 4,52 |
| SD | 1,42 | 1,16 | 1,40 | 0,89 | 0,94 | 0,83 |
| Variance | 2,03 | 1,36 | 1,95 | 0,79 | 0,89 | 0,69 |
| | <i>mean difference</i> | | | <i>mean difference</i> | | |
| | -0,26 | -0,03 | -0,16 | -0,05 | 0,02 | -0,12 |

Appendix L: Survey Results (153 responses) – Virtual Shopping Experience

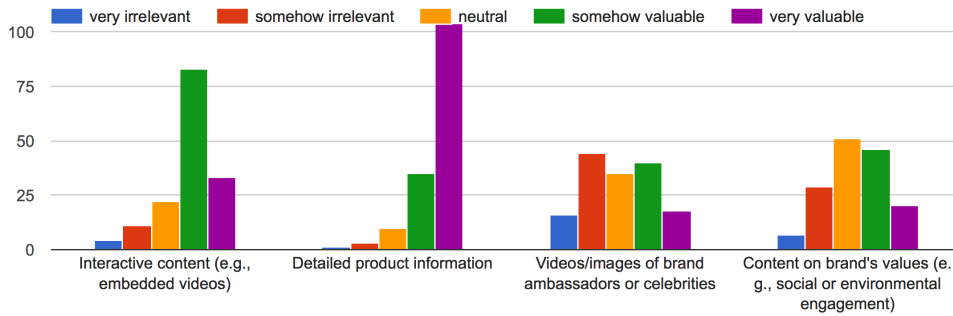
Have you ever visited a virtual store?
153 Antworten



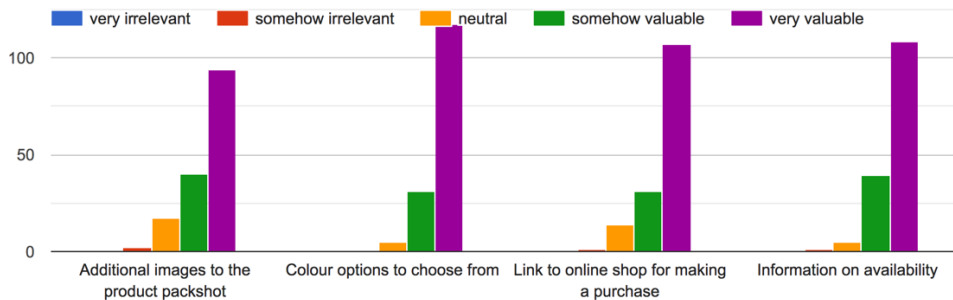
How significant are these factors for you to have a satisfactory shopping experience?



How significant are these types of content for you to have a satisfactory shopping experience?

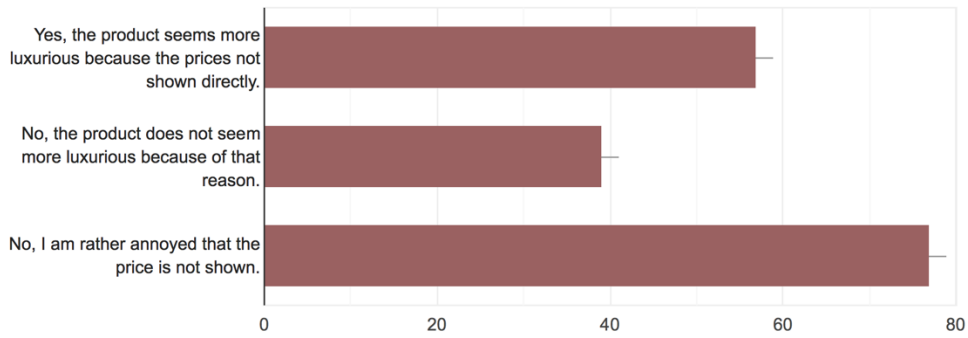


How valuable is the provided product information below?

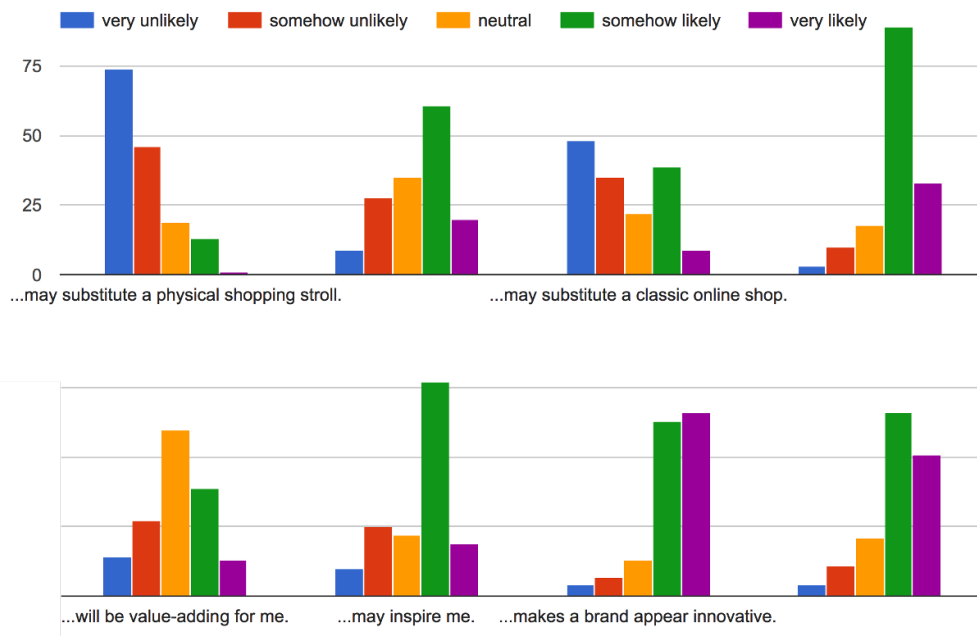


Do you perceive the product to be more luxurious due to the fact that the price is not displayed directly?

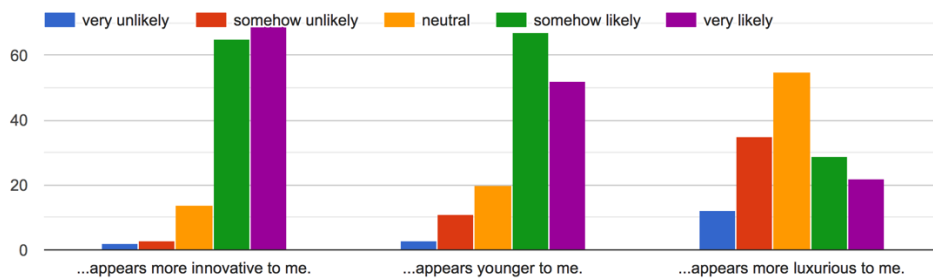
153 Antworten



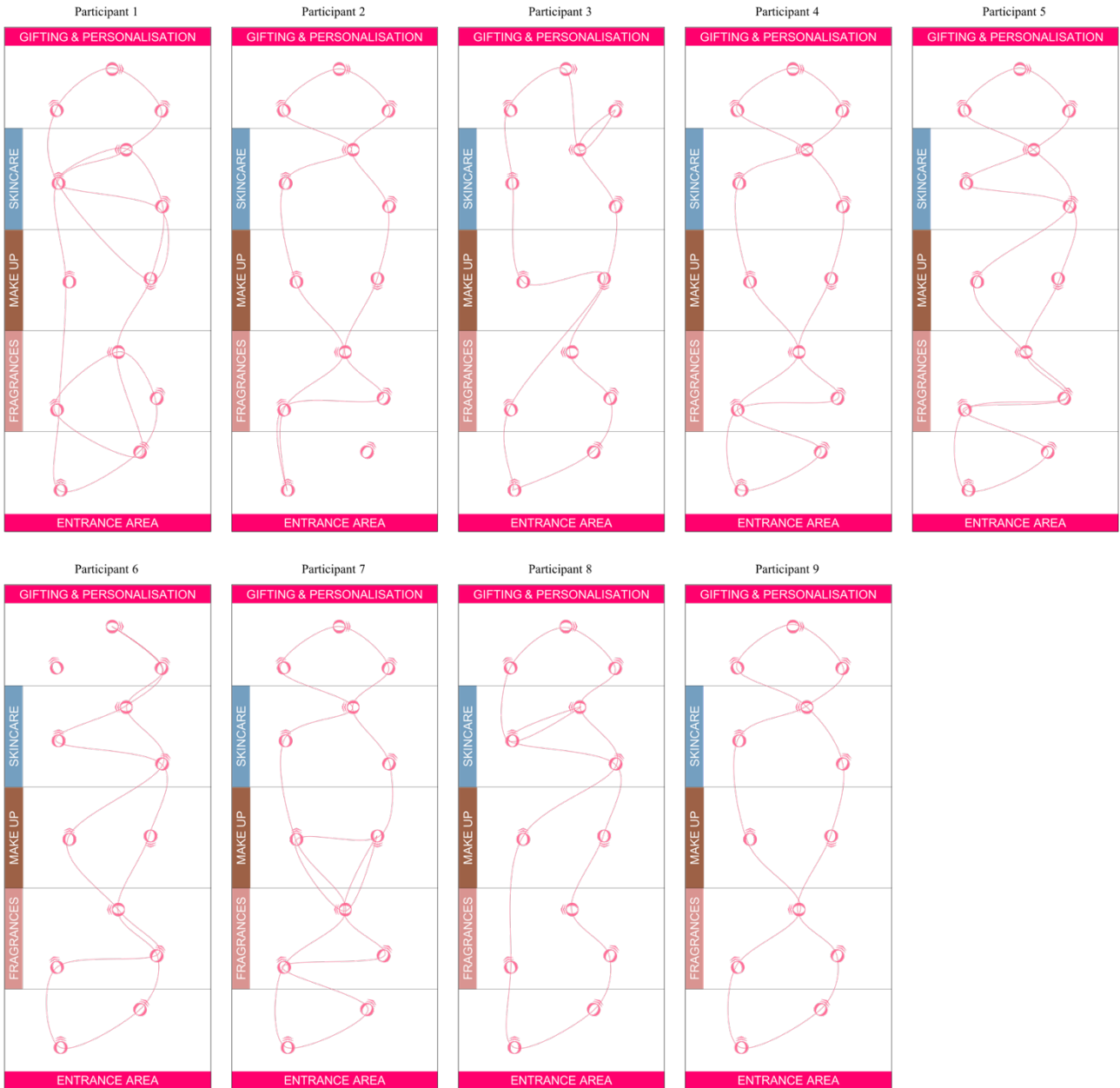
A virtual store...



If a brand offers a virtual store that fits well with your perception of the brand and its identity, the brand...

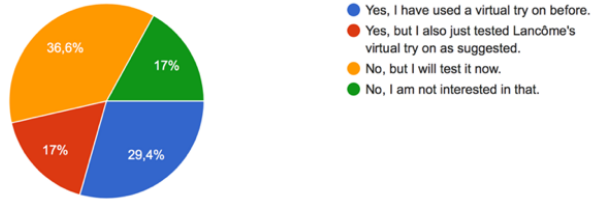


Appendix M: Consumers' Navigation Route Through the Virtual Store

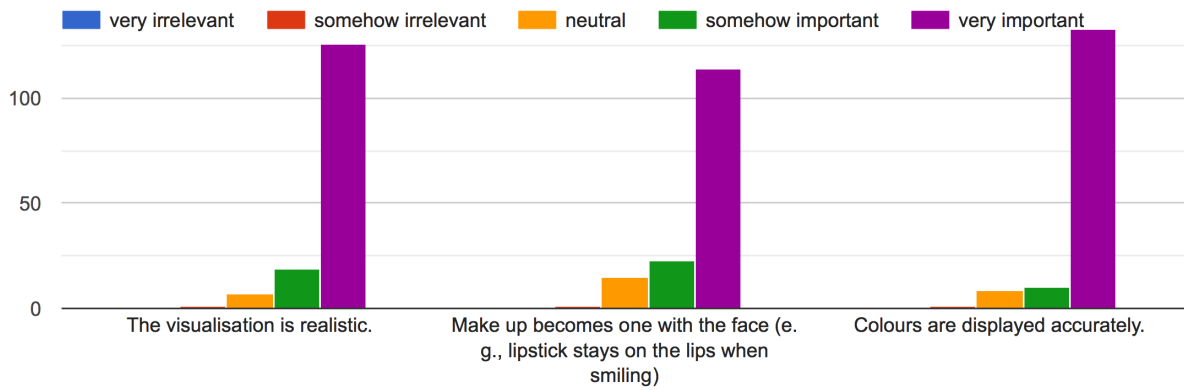


Appendix N: Survey Results (153 responses) – Virtual Try-On

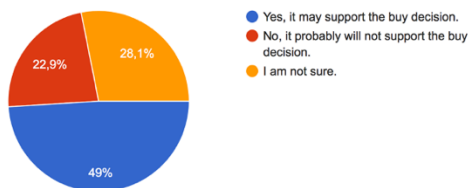
Have you ever used a virtual try on?
153 Antworten



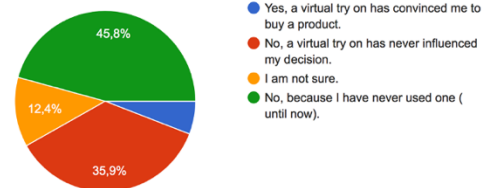
How significant are these features for you in order to be satisfied with the virtual try on?



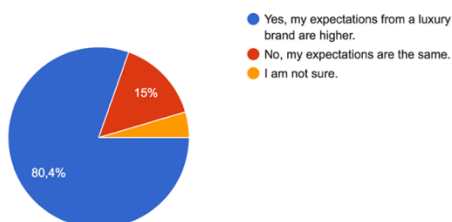
Do you think a virtual try on IN THEORY can help you to make a purchase decision?
153 Antworten



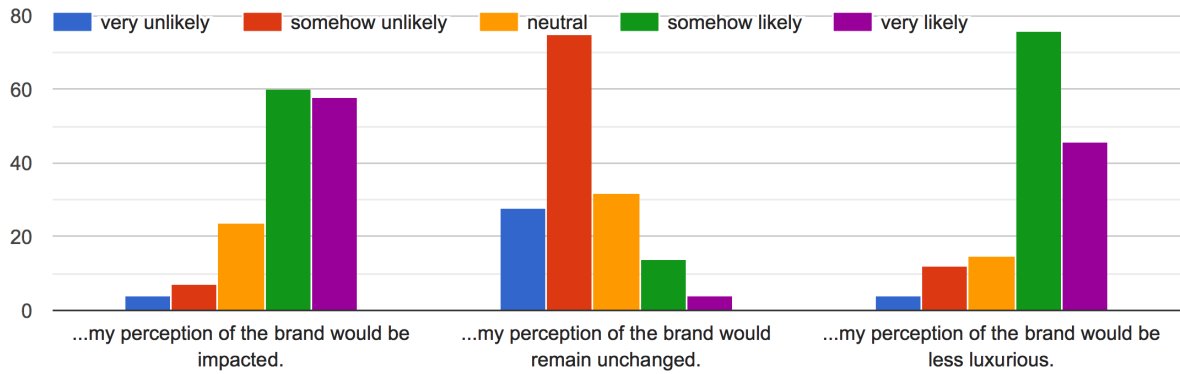
Has a virtual mirror ever ACTUALLY influenced your purchase decision?
153 Antworten



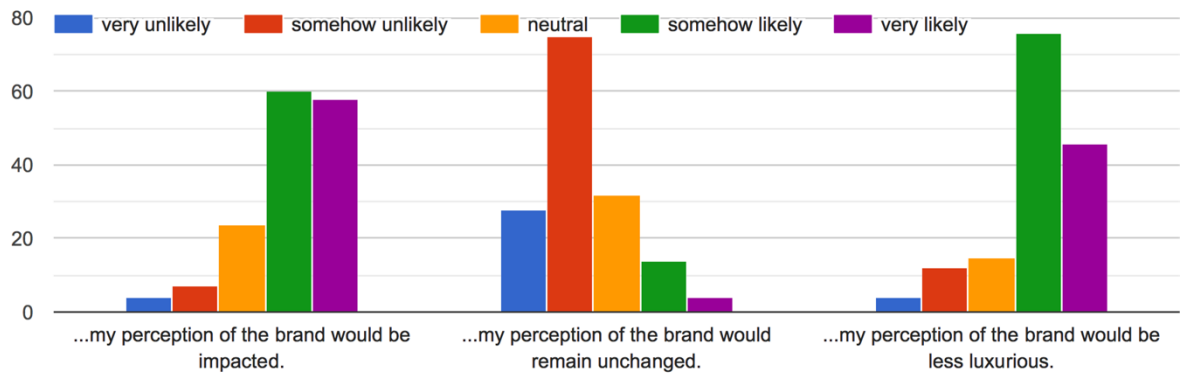
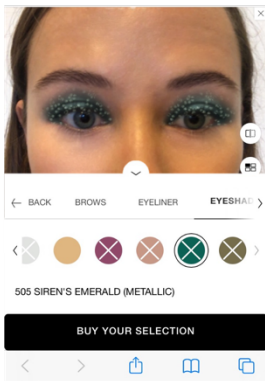
Do you have higher expectations of a virtual mirror from a luxury brand than from an ordinary brand?
153 Antworten



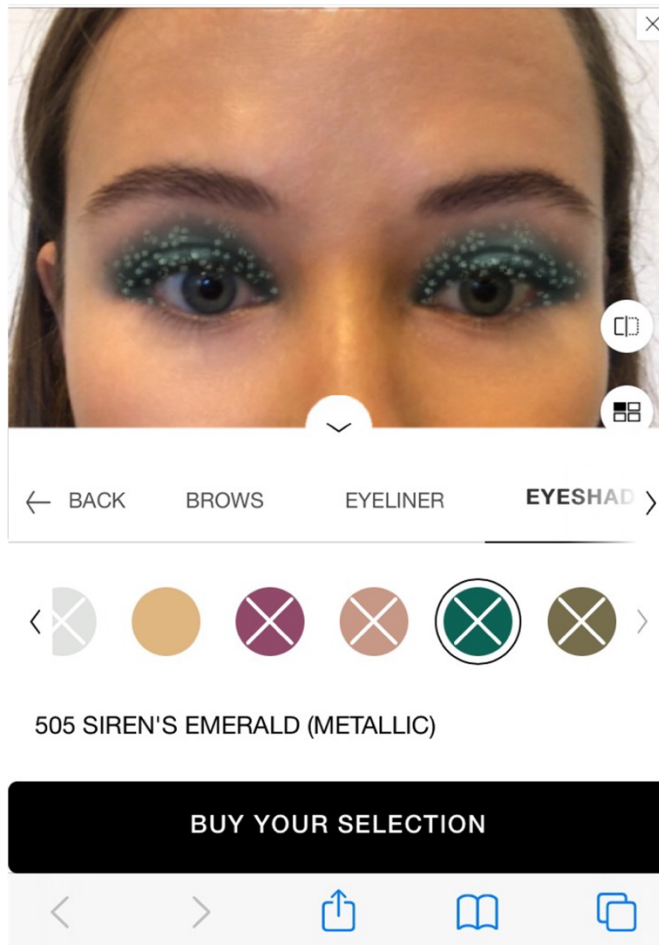
If the virtual try on would display a beauty product in an unrealistic way (see example below)...



If the virtual try on would display a beauty product in an unrealistic way (see example below)...



Appendix O: Lancôme's Virtual Try-On: Example for Bad Visualisation



Source: Created from Lancôme's Virtual Try-On, retrieved from <https://www.lancome-usa.com/virtual-makeup-try-on-online.html>